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# MACARONIC POETRY

COLLECTED

WITH AN

INTRODUCTION

BY

JAMES APPLETON MORGAN, A. M.

“The Latin motto prefixed to the first edition of my Poems, was a puzzle to every one. Not only was it impossible to translate it, but nobody could verify the citation, and many were the complaints expressed to me. The fact is, finding nothing suitable, I invented the following, author, volume, and all: *Duplex nobis vobiscum et amicitia et similia, junctarumque camænarum; quod utinam neque mors solvet, neque temporis longinquitas.* — Gnoscoll. Epist. ad Car. Uterhov. et Ptol. Lux. Taft.”

COLERIDGE

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## PREFACE.



FAMILIARITY breeds contempt. Ever since the Roman tongue has been the quarry of scholars, learned men, in their lighter moments, — perhaps out of revenge for labored nights and aching temples, — or perhaps to prove themselves on most intimate terms with it, have delighted in burlesquing its stately march ; have dared to mock the ponderous periods of Tully, or Maro's numerous flow, by sandwiching trivial French and English in between, and chanting in them low jest or ribald song. The species of composition thence resulting has been dubbed MACARONIC — the diversion of scholars ; being to Literature what Opera Bouffe is to Music, — something to be composed, as Rossini played Offenbach — with one finger ; and yet becoming in time so  
fertile

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fertile and voluminous, as to almost touch the dignity of a grand division in Letters.

The great Italian Macaronics, indeed, became classic. Enthusiasts like MM. Van de Weyer and Delapierre, have hunted for them among the rubbish of years, with wonderful persistency, and purchased them at wonderful prices; the latter gentleman publishing, in 1852, and again in 1862, his "Macaroneana," in which latter (London, 1862) these rather monotonous performances are religiously preserved. There was a Macaronic work, "Epistolæ Obscurorum Viorum," published in Venice in 1515 (London, 1710), which, it is related, threw the learned Erasmus into such paroxysms of laughter that he burst an abscess in his face, thereby saving himself the ordeal of an operation the doctors had prescribed to accomplish that very result. A Macaronic instead of a lancet! Verily, if this book can perform that substitution for any of my fellow-men, I shall not have written in vain!

The reader who cares to make a laborious study of the subject, can find many sources of  
critical

critical and bibliographical information.\* In the pages following, I have treated it, — as, indeed, the Macaronic should be regarded, — not as the “literary folly” of Mr. Hallam, but as simply the pastime and relaxation of learned minds, and pretending to be nothing more. Francis Mahoney was one of the most learned and able men of his age, — a cardinal’s hat was at his feet, had he chosen to lift it, — but he preferred rather to keep his learning and ability to himself; scattering what little he allowed to escape him, in Sibylline leaves, like those I have tied together in this book; and achieving, by the little he wrote, what the younger Mr. Weller pronounced to be “the great art o’ letter writing,” — making the people wish that he had written more.

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And after all, in looking over Father Prout’s career, I am just as well satisfied as  
if

\* E. g. Bidermann’s Treatise, *De Latinitate Macaronica*, par F. W. Genthé, Leipzig, 1829.

*Noëls Vieux et Nouveaux*. Paris, 1790. *Notices et Extraits de Quelques Ouvrages écrits en Patois du Midi de la France*. Paris, 1840.

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if he had written a treatise on the Digamma, in twelve volumes octavo, or spent his days like Dr. Strong, in grubbing at Greek roots for a Dictionary, to be completed (as Adams, who had a turn for mathematics, estimated) in one thousand six hundred and forty-nine years, and consulted, perhaps, in as many more! For I have never heard that the world was any happier for the Digamma; whereas the man who wrote the "Bells of Shandon," has given us many a pleasant evening at the ingle-side, and brightened many a lonely hour.

This is an iconoclastic and a utilitarian age; Gradgrind has weighed everything in his terrible scales, and beaten out of us every darling fiction we were wont to cherish, and we are only permitted our protest,—"*se non è vero, è ben trovato.*" Not only Mary's Little Lamb, but Pocahontas herself, is left in the vocative condition of St. George and his Dragon:—

To save a Mayd S. George the Dragon flew;  
A pretty tale, if all that's told be true;  
Most fay there are no Dragons, and 'tis fayd  
There was no George— Pray Heaven there was a Mayd!

Perhaps

Perhaps, then, a book, devoted, like the present, to THE USELESS, may "fill a void that has long been felt," to use the stereotype sacred to Preface makers all over the world.

I confess, in these pages, to have taken a considerable liberty with my subject. The MACARONIC is properly a system of Latin inflections, joined to words of a vulgar (*sic*) tongue, such as French, English, etc. But I have chosen to disregard the strictness of the definition, and to consider everything macaronic that is written by the aid of more than one language or dialect. Had I insisted upon the rigidity of the distinction, I should have been obliged either to omit altogether, or to arbitrarily classify the English hybrids, whose collection has been my main object in the compilation of this book; while, had I not confined myself herein to what may be called the ENGLISH MACARONIC, but drawn from Italian, French, and German sources, I should have produced, with my material, not a volume, but a library of excerpta. There are here collected only such specimens as contain English particles in  
their

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their composition, and I believe that, with the exception of Sandy's "Specimens of Macaronic Poetry," published in London in 1831 (which is now entirely out of print, and very rarely met with), the present is the first work of its kind, certainly the first from an American press. The only departures from the above rule are, the reprint of the three alliterative poems, "Pugna Porcorum," "Canum cum Cattis," and "De Laude Calvorum," in which I hope to be justified by their great value, — if exceeding rarity can give value, — and the outlines, in the Introduction, of the subjects of Palindromes, Chronograms, Anagrams, etc., etc. I have noticed them generally, because they seem to me to possess a nature something in common with my theme; and I hope — even if I am wrong — to be pardoned for the digression. Indeed, as the doing of all sorts of senseless gyrations and contortions in our gymnasiums, gives a facility of muscle that can be turned to more profitable performances, and as the formal has never been deemed the most indifferent branch of literature, the following pages might be regarded

garded as a sort of Manual of Verbal Calisthenics ; and, as such, though utterly useless, not utterly worthless.

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I regard it as at least a curious circumstance, and one that may be, in some sort, my apology for this book, that the most widely known and best Macaronic writers have been lawyers. Witnesses : Antonius de Arena, Jean Baptiste Lichardus, and famous Doctor Geddes, who signs himself always, " Advocate." I don't know why it can be, except it is that our profession obliges us to keep a little Latin on hand. I know that even in New York, since the Code has banished forever the stately tongue, lawyers still like to soberly \* air their Roman, for we cannot quite forget that it is the mother tongue

\* Kean, though not classically educated, was always anxious to create an impression to that effect, and, therefore, interlarded his conversation liberally with Latin, which was usually pretty bad. Once, when Phillips, his secretary, was waiting for him at one of his nocturnal orgies, the following conversation occurred : —

TIME—TWO IN THE MORNING.

*Phillips.* Waiter, what was Mr. Kean doing when you left the room ?

*Waiter.*

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tongue of Law ; and so perhaps this book of mine is not altogether unprofessional.

Many a time, as I have mused along in by-places, or sacked the old homestead garret on a rainy day, I have lighted on a scrap of rhyme, a stray sentiment or still-born song, in tattered newspaper, or forgotten tract, and I have crumpled it in my hand ; stuffed it into some available pigeon-hole, along with brief, or notice, or order to show cause, perhaps, until in a lazy hour it has been pasted into my Scrap-books, for my eye alone.

Before me, as I write, there lie piled half-a-dozen of these awkward volumes, that, ugly and

*Waiter.* Playing the piano, sir, and singing.

*Phillips.* O, then he's all right yet.

QUARTER PAST TWO.

*Phillips.* What is Mr. Kean doing now ?

*Waiter.* Making a speech, sir, about Shakespeare.

*Phillips.* He's getting drunk ; you'd better order the carriage.

HALF-PAST TWO.

*Phillips.* What's he at now ?

*Waiter.* He's talking Latin, sir.

*Phillips.* Then he *is* drunk. We must get him away.



and shapeless as they are, money could not buy from me, nor the hours I have wasted in their random manufacture. They are the sarcophagi of ten thousand stifled songs; dead babies of genius; roses that have shut to be buds again; notes of birds that died with all their music in them; whose only headstones are these silly piles of paste and paper. And here, too, are curious little freaks of Latin, French, and English, such as I have gathered for this book. I had long thought to string together a few of the latter, for those who enjoyed them; and when, at last, I succeeded in possessing myself of a copy of Sandy's "Specimens," a book about as entirely out of memory as it is of print, I determined to make it the basis of such a collection, and the substance of that work will be found embodied in the following pages.

The bulk of my material, however, has been gathered at intervals from newspapers and sermons, from old books like Browning's,—

"With all the binding all of a blister,  
And great blue spots where the ink has run,—  
And reddish streaks that wink and glister."

If

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If anybody finds fault with the classic tongues therein, I have only to remind them that a Macaronic poem is one that recognizes no law of orthography, etymology, syntax, or prosody.

The preparation of the present volume has been a pleasant vacation work for me, under the trees, when courts were deserted, clerks faucy, and their Honors enjoying themselves at Branch, Beach, or Spa; all courting the kisses of the lazy god, until their vernal roof should fall upon them, and drive them back about their work again. I cannot hope that its perusal will afford anybody quite the entertainment its preparation has given me. It has thrown me into the best society in the world, — into the company of Father Prout and Morgan O'Dougherty, with all their crew of jolly dogs. Besides, I learned to love the little Macaronic in my college days, —

In the happy days gone by,  
De ipso dicat, "pars fui," —

and have never ceased, even among sterner cares, to hail it as a friend.

And

And how much we owe to those old days ! Those long hours of scheming after ways and means to flunk Greek ; those exhaustive calculations by which — given the Professor, the binocular parallax of his chair, the mean average duration of the lecture, and the length of the lesson — we fixed upon the exact ten lines we would be called up to read, thus obviating the necessity of studying the whole hundred ; have they not drilled us for the whole selfish battle of life ?

And then the old college songs ! An officer once told me that, in that terrible Wilderness, he came upon a little group of grimmed and blackened men in a rifle-pit, singing “ Lauriger Horatius.” Near them were lying two wounded comrades, waiting for surgeons, who were long coming in those sad days, when brave men lay bleeding in every thicket. And these two wounded men — one of them, as it proved, past all human surgery — were stoutly echoing the chorus they had so often shouted in merry rout and college frolic, when, poor fellows, they little dreamed *their* day — “ Euro citius ” — was upon

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upon them. And I can well fancy, that, like  
as in that group under the Redan, —

Something upon the foldier's cheek

Washed off the stains of powder, —

as those brave hearts dwelt on the long ago.

For just such men I have prepared this book,  
and I hope it will reach them in the spirit in  
which it is sent.

J. A. M.

229 BROADWAY, NEW YORK,

*October 2, 1871.*



## INTRODUCTION.



BEFORE mentioning the Macaronic Authors, it may not be out of character to refer to other peculiar and affected styles of writing, having some affinity to their labors. The classic writers contain occasional instances of accidental alliteration, as, —

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Ἐν πεδίῳ πεπόλιστο, πόλις μερόπων ἀνθρώπων. — *Homer.*

Ἐσωσά σ', ὡς ἴσασιν Ἑλλήνων ὄσοι. — *Euripides, Medea.*

Infans namque pudor prohibebat plura profari. — *Horace.*

Libera lingua loquuntur ludis liberalibus. — *Nævius.*

Then there is Cicero's unlucky line, —

O fortunatam natam me consule Romam ;

which, with the satirist's commentary,\* will be remembered by the reader of Juvenal, as a warning to those who are fond of using the "si sic omnia."

But

\* Antonî gladios potuit contemnere, si sic  
Omnia dixisset. — *Juv. Sat., x. 123.*

"He might have been able to despise the swords of Antony, if he had kept on talking in this style ;" *i. e.*, if his speeches had been as tame as his poems.

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But affected alliteration alone is to the present purpose, as the line of Ennius, —

O Tite, tute, Tati, tibi tanta, Tyranne, tulisti :

Or again, —

Machina multa minax minitatur maxima muris ;

And —

At Tuba terribili tonitru taratantara trufit.

These following are attributed to Porson : —

Cane decane cane, ne tu cane cane decane,

De cane fed canis cane decane cane.

The lines on Cardinal Wolsey are old acquaintances : —

CACOPHONOUS COUPLET ON CARDINAL WOLSEY.

Begot by butchers, but by bishops bred,

How high his honor holds his haughty head !

Mrs. Crawford says she wrote one line in her "Kathleen Mavourneen," on purpose to confound the cockney warblers, who would sing it, —

The 'orn of the 'unter is 'eard on the 'ill.

So Moore, —

A 'eart that is 'umble might 'ope for it 'ere.

Or : —

Ha helephant heafily heats hat his heafe

Hunder humbrageous humbrella trees !

Whole poems have been written, wherein every word begins with the same letter. Of

these

these, the best known is the "Pugna Porcorum" containing about three hundred lines, every word of which begins with the letter P. There have been several editions; the original and best, according to De Buré, being that of 1530. It is a satire on the clergy; and, as is usual with examples of this style, is more to be fought for as a literary curiosity, than for any intrinsic merit. The edition printed with the "Nugæ Venales," has a portrait of the supposed author, with a pig's head and a pilgrim's hat, and also an engraving of the battle. In the same collection, is an amusing poem of about one hundred lines, entitled "Canum cum Catis Certamen Carmine compositum Currente Calamo C. Catulli Caninii. Auctor est Henricus Horderus." Here every word begins with the letter C, and there is a burlesque engraving accompanying. The poem "De Laude Calvorum" is perhaps the most curious literary performance in the world. This poem of one hundred and forty lines, every word in which begins with a C, was composed in honor of Charles the Bald, by Hugbaldi or Hugbald, a monk who flourished about the year 876. It has passed through many editions, but is seldom met with at the present day.\*

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Still

\* The "De Laude Calvorum," "Pugna Porcorum,"  
and

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Still more rarely met with, is the composition of Christinus Pierius, a German, "Christus Crucifixus," consisting of nearly one thousand lines. The following will serve as examples: —

Currite Castalides Christo comitāte Camcænæ  
 Concelebraturæ cunctorum carmine certum  
 Confugium collapsorum; concurrite, cantus  
 Concinnaturæ celebres celebresque cothurnos.

There is a poem by Hamconius, of about the same length, called "Certamen Catholicorum cum Calvinistis, continue caractere C, conscriptum per Martinum Hamconium, Frisium." Lovanii, 1612, 4to.

By way of variety, a Jew, Ambonet Abraham, who lived in the 13th century, composed an oration, wherein every word began with an M.

Some lines on Charles IX. combine the acrostic with the alliterative; the F in the last line is superabundant: —

Carole, cui clarius cui cultæ cunctæ camcænæ  
 Aspirant, altis altior æthereis,  
 Relligio regni recta ratione regatur,  
 Omnibus objicias obsequiosus opem.  
 Laurea lex laudes lucentes lata loquatur,  
 Vexillum vafrum vis violenta vehat.  
 Suspice Sicelidum solemnia sacro superstes,  
 Florescat foelix Francia fac faveas.

These

and "Canum cum Catis," &c., will be found at the end of this Introduction.



These on *Viola*, Bishop of *Bourgogne*, afford an example of the initial *V* : —

Vim vernæ violæ vifu veneramur vtroque  
 Virtutes varias vulgus vti Violi.  
 Ventorum violat violas violentia, verùm  
 Virtutem Violi ventus vbique vehet.

In the "*Nugæ Venales*" are the following lines, where the *F* is the selected letter : —

Fœmellas furtim facies formosa fefellit  
 Fortuito faciens ferventi furta fugore.  
 Fur foritas fertur fatuens flagroque feritur.

The London "*Punch*" (vol. xlix. p. 141) says of the "*Fenians*" : —

Dic, si Fenius es, quæ fœnea, fœdera fiant,  
 Fœdera, fœnifecæ fœnore, fac, faciant ;  
 Factum in fœnili fœdus, furcâque, facetum est ;  
 Furciferum a furcâ, quis revocare velit ?

Somewhat of the same character is the epigram written with a diamond on a window-pane of the hotel *Sans Souci*, *Baden-Baden* : —

Venez ici, fans fouci, vous  
 Partirez d'ici fans six fous.\*

Every

\* A very learned Frenchman in conversation with Dr Wallace of Oxford, about the year 1650, after expatiating on the copiousness of the French language, and its richness in derivations and synonyms, produced, by way of illustration, the following four lines on rope-making : —

Quand un cordier, cordant, veult corder un corde ;  
 Pour sa corde corder, trois cordons ill accord ;  
 Mais, si un des cordons de la corde decorde  
 Le cordon decordand fait decorder la corde.

To

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Every student of Virgil remembers the story of the "sic vos non vobis," four times repeated, which

To show that the English language was at least equally rich and copious, Dr. Wallace immediately translated the French into as many lines of English, word for word, using the word *twist* to express the French *corde* : —

When a twister a twisting, will twist him a twist :  
For the twisting a twist, he three twines doth entwist,  
But if one of the twines of the twist do untwist,  
The twine that untwisteth, untwisteth the twist.

Here were verbs, nouns, participles, to match the French. To show farther the power and versatility of the English, the Doctor adds the following lines, which continue the subject : —

Untwisting the twine that untwisted between,  
He twirls with his twister the two in a twine ;  
Then twice having twisted the twines of the twine  
He twisteth the twine he had twined in twain.

The French funds had been exhausted at the outset. Not so with the English ; for Dr. Wallace, pushing his triumph, added yet four other lines : —

The twain that in twining before in the twine  
As twins were intwisted, he now doth intwine ;  
'Twixt the twain intertwisting a twine more between,  
He, twirling the twister makes a twist of the twine.

Dr. Adam Clarke, to whom we are indebted for the record of the preceding, adds, in conclusion, that he questions "whether there is another language in the universe, capable of such a variety of flexions, or which can afford so many terms and derivations, all coming from the same radix, without borrowing a single term from another tongue — or coining one for the sake of the

the

which none but the poet could render complete. INTROD.  
One of his translators, Stanyhurst, in the sixteenth century, employs an extraordinary verification, peculiarly his own, and likely always to remain so, which renders his onomatopoeic verses fully as unintelligible as the poet's, namely: —

When did he make heaven's vault to rebound  
With rounce robble bobble,  
Of ruffe raffe roaring  
With thicke thwacke thurly bouncing.

There are some lines on the Bunker Hill Monument celebration, which cleverly illustrate this style: —

BUNKER HILL.

Americans arrayed and armed attend ;  
Beside battalions bold, bright beauties blend,  
Chiefs, clergy, citizens, conglomerate, —  
Detesting Despots, — daring deeds debate ;  
Each eye emblazoned ensigns entertain, —  
Flourishing from far, fan freedom's flame.  
Guards greeting guards grown gray, — guest greeting  
    guest.  
High-minded heroes hither homeward haste,  
Ingenuous juniors join in jubilee,  
Kith kenning kin, kind knowing kindred key.  
Lo, lengthened lines lend Liberty liege love,

Mixed

the found. For there is not a word used by Dr. Wallace which is not purely Anglo-Saxon — no exotic being entertained." — *Salad for the Solitary*, p. 310.

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Mixed masses, marshalled, Monumentward move.  
 Note noble navies near — no novel notion  
 Oft our oppressors overawed old Ocean;  
 Presumptuous princes pristine patriots paled,  
 Queens' quarrel questing quotas, quondam quailed.  
 Rebellion roused, revolting ramparts rose.  
 Stout spirits, smiting fervile soldiers, strove.  
 These thrilling themes, to thousands truly told,  
 Ufurpers' unjust usages unfold.  
 Victorious vassals, vauntings vainly veiled,  
 Where, whilesince, Webster, warlike Warren wailed  
 'Xcuse 'xpletives, 'xtra queer 'xpressed,  
 Yielding Yankee yeomen zest.

PRINCE CHARLES PROTECTED BY FLORA MACDONALD.

All ardent acts affright an age abased  
 By brutal broils, by braggart bravery braced.  
 Craft's cankered courage changed Culloden's cry ;  
 "Deal deep" deposed "deal death" — "decoy,"  
 "defy:"

Enough. Ere envy enters England's eyes,  
 Fancy's false future fades, for Fortune flies.  
 Gaunt, gloomy, guarded, grappling giant griefs,  
 Here hunted hard, his harassed heart he heaves ;  
 In impious ire incessant ills invests,  
 Judging Jove's jealous judgments, jaundiced jests !  
 Kneel kirtled knight ! keep keener kingcraft known,  
 Let larger lore life's levelling lesson's loan :  
 Marauders must meet malefactors meeds ;  
 No nation noisy nonconformists needs.  
 O, oracles of old ! our orb ordain  
 Peace's possession — Plenty's palmy plain !  
 Quiet Quixotic guests ; quell quarrelling ;  
 Rebuke red riot's resonant rifle ring.

Slumber

Slumber seems strangely sweet since silence smote  
The threatening thunders throbbing through their throat.  
Ufurper ! under uniform unwont  
Vail valors vaguest venture, vaineft vaunt.  
Well wot we which were wise. War's wildfire won  
Ximenes, Xerxes, Xavier, Xenophon :  
Yet you, ye yearning youth, your young years yield  
Zuinglius' zealot zest — Zinzendorf Zion-zealed.

INTROD.

Perhaps the best English alliterative verse is  
the following : —

An Austrian Army Awfully Arrayed,  
Boldly By Battery Besieged Belgrade ;  
Coffack Commanders Cannonading Come,  
Dealing Destruction's Desolating Doom ;  
Every Endeavor Engineers Effay,  
For Fame, For Fortune Fighting — Furious Fray.  
Generals 'Gainst Generals Grapple ; Gracious God,  
How Honors Heaven Heroic Hardihood !  
Infuriate, Indiscriminate In Ill.  
Kinsmen Kill Kinsmen, Kindred Kinsmen Kill,  
Labor Low Levels Loftiest, Longest Lines ; —  
Men March 'Mid Mounds, 'Mid Moles, 'Mid Murderous  
Mines,  
Now Noisy Noxious Numbers Notice Naught  
Of Outward Obstacles Opposing Ought ;  
Poor Patriots ! Partly Purchased, Partly Pressed,  
Quite Quaking, Quickly " Quarter," " Quarter," Quest.  
Reason Returns, Religious Right Redounds,  
Sorrow Stops Such Sanguinary Sounds.  
Truce To Thee, Turkey, Triumph To Thy Twain,  
Unjust, Unwise, Unmerciful Ukraine !  
Vanish Vain Victory ! Vanish Victory Vain !  
Why Wish We Warfare ? Wherefore Welcome Were  
Xerxes

INTROD.

Xerxes, Ximenas, Xanthus, Xavier?  
Yield, Yield, Ye Youth; Ye Yeomen Yield Your Yell,  
Zeno's Zarpater's Zoroafter's Zeal,  
Attracting All, Arms Against Arms Appeal!

There is an alliterative poem on the "Deposition of Richard II.," No. 3 of the Camden Society's publications, in the Astor Library, New York.

In the "Anthologica Græca," edit. H. Steph, i. 58, are poems in praise of Bacchus and Apollo, of another style. Each consists of twenty-four lines, each word in the first line beginning with  $\alpha$ , in the second line with  $\beta$ , and so on, *e. g.*:—

Ἔις ΒΑΚΧΟΝ.

Μὲλ' πῶ μὲν βασιλῆα φίλεννιον, ἔραφιῶτην.

Ἄβροκόμην, ἀγροῖκον, αἰοιδμόν, ἀγλαόμορφον,  
Βοιῶτον, βρόμιον, βακχεύτερα, βοτροχοαίτην,  
Γηθόσυνιον, γούοντα, γιγαντολέτην, γελῶντα,  
Δίλογενῆ, δίγονον, διδυραμβογενῆ, διόνυσσον, &c., &c.

Lord North, in the reign of James I. wrote a set of sonnets, each beginning with a successive letter of the alphabet. A pedantic specimen appears in the "Bannatyne Ancient Scottish Poems," being one of the stanzas from "Ane New Yere Gift, To the Quene, quhen scho come first hame, 1562," by Alexander Scott:—

Fresch, fulgent flurist, fragrant flour, formois,  
Lantern to lufe, of ladeis lamp and lot,  
Cherie maist chaist, cheif charbuncle and chois;

Smaill

Smaill sweit smaragde, smelling but smit of smot ;  
 Noblest Natour, nurice to nurtour not,  
 This dull indyte, dulce dowble dasy deir,  
 Sent by thy sempill fervand Sanderis Scott,  
 Greiting grit God, to grant thy Grace guid yere.

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This sort of absurdity is humorously alluded to by Kennedy, in his invective addressed to Dunbar, ft. 37 :—

*Delbeir*, thy speir of weir, but feir thow yeild,  
 Hangit, mangit, eddir — stangit fryndie stultorum ;  
 To me, maist hé Kennedie, and fie the field,  
 Pickitt, wickit, frickit, convickit, lamp *lulladorum*,  
 Diffamit, schamit, blamit primus *Paganorum* ;  
 Out, out, I schout, open that snout that snevellis,  
 Tail-teller, rebellar, indwellar with the divellis,  
 Spink, sink with stink ad Tartara Termagorum.

There are many such examples in more understandable English. A song, founded on the peculiarity of the Newcastle burr, appears in a provincial collection, 1791 :—

Rough rolled the roaring river's stream  
 And rapid ran the rain  
 When Robin Rutter dreamt a dream  
 Which racked his heart with pain, &c, &c.

Even the learned Aldhelm indulges in some curious fancies. In the preface to his poem, "De Laude Virginium," consisting of thirty-eight lines, the first and last lines contain the same words, but in the last they are retrograde.

The

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The respective lines begin with the successive letters of the first line, and finish with those of the last line : thus, the first and last lines, and the collected initial and final letters of the lines consist of the same words : but in the last line they occur backwards, and the final letters must be read upwards.

The LIPOGRAMMATISTS were writers who excluded some particular letter of the alphabet from their compositions, like skilful chess-players, giving up a piece to an inferior antagonist. Says the "Spectator :"\* "The first I shall produce are the Lipogrammatists, or letter droppers of antiquity, that would take an exception, without any reason, against some particular letter in the alphabet, so as not to admit it once in a whole poem. One Tryphiodorus † was a great master in this kind of writing. He composed an Odysses, or Epic Poem, on the adventures of Ulysses, consisting of four-and-twenty books, having entirely banished the letter *α* from his first book, which was called *Alpha* (as *lucus a non lucendo*) because there was not an Alpha in it. His second was called *Beta*, for the same reason.‡ In short, the poet excluded the whole  
four

\* No. 59.

† The Greek poet and grammarian.

‡ *Id est*, for a similar reason, the *β* being utterly excluded.



four-and-twenty letters in their turns, and showed them that he could do his business without them. It must have been very pleasant to have seen this poet avoiding the reprobate letter, as much as another would a false quantity, and making his escape from it, through the different Greek dialects, when he was presented with it in any particular syllable ; for the most apt and elegant word in the whole language was rejected, like a diamond with a flaw in it, if it appeared blemished with the wrong letter.

INTROD.

And elsewhere in the "Spectator,"\* Tryphiodorus, in the "Vision of the Region of False Wit," is, as a lively phantom, represented as being pursued through space by the shades of the four-and-twenty letters, who are powerless to overtake him.

Difraeli, in his "Curiosities of Literature," mentions an ode of Pindar, from which the letter  $\sigma$  is carefully excluded ; so also, Peter de Riga, canon of Rheims, wrote a summary of the Bible, and in each of its twenty-three sections omitted, successively, some particular letter.

Gordianus Fulgentius says that his work, "De Ætatibus Mundi et Hominiis" is a wonderful production, because, from the chapter on Adam he has excluded the A, from that on Abel the B, and from that on Cain the C, etc., &c., through twenty-three chapters.

Gregorio

\* No. 63.

INTROD.

Gregorio Leti presented a discourse entitled "The Exiled R," to the Academy of the Humorists at Rome, wherefrom the letter R was excluded, and a friend having requested a copy thereof as a curiosity, he replied by a copious answer of seven pages written in the same manner. An anecdote, given by Difraeli, after stating that the Orientals have this literary folly, may illustrate the Lipogrammatists. "A Persian poet read to the celebrated Jami a gazel of his own composition, which Jami did not like: but the writer remarked that it was, notwithstanding, a curious sonnet, for the letter *aliff* was not to be found in any one of the words! Jami sarcastically replied, "You can do a better thing yet, — take away all the letters from every word you have written."

Du Chat, in his "Ducatianni," mentions five novels of Lopes de Vega, the first of which omits the A, the second the E, the third the I, the fourth the O, and the fifth the U.

The three poems — "Pugna Porcorum," "Canum cum Cattis Certamen," and "De Laude Calvorum" — which are presented in the present volume, illustrate a different phase of this Cadmean madness.\* Lord North, a courtier of the times of James I., wrote sonnets,  
and

\* *Post*, p. —

and Earl Rivers, in the reign of Edward IV., translated the Moral Proverbs of Christina of Pifa, in a similar style. INTROD.

The PANGRAMMATISTS (writers who contrive to crowd all the letters of the alphabet into each of their verses,) claim the most ancient and venerable authority for their craft. The Prophet Ezra, they say, was the first Pangrammatist, and instance the following as their proof:—

“And I, even I, Artaxerxes the king, do make a decree to all the treasurers which are beyond the river, that whatsoever Ezra the priest, the scribe of the law of the God of heaven, shall require of you, it be done speedily.”\*

The whole alphabet, with the E alone excepted, is contained in the following, written *with ease* without E's.

A jovial swain may rack his brain,  
And tax his fancy's might,  
To quiz in vain, for 'tis most plain,  
That what I say is right.

Each verse of the following, also, is both lipogrammatic and pangrammatic; containing every letter of the alphabet, except E.

THE FATE OF NASSAN.

Bold Nassan quits his caravan,  
A hazy mountain grot to scan;  
Climbs jaggy rocks to spy his way,  
Doth tax his sight, but far doth stray.

Not

\* Ezra vii. 21.

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Not work of man, nor sport of child,  
 Finds Naffan in that mazy wild;  
 Lax grow his joints, limbs toil in vain —  
 Poor wight! why didst thou quit that plain?

Vainly for succor Naffan calls,  
 Know, Zillah, that thy Naffan falls;  
 But prowling wolf and fox may joy,  
 To quarry on thy Arab boy.

Lord Holland, in 1824, on reading the five Spanish novels of De Vega, before alluded to, wrote the following, in which all the vowels, except E, are omitted.

## EVE'S LEGEND.

Men were never perfect; yet thee three brethren Veres were ever esteemed, respected, revered, even when the rest, whether the select few, whether the mere herd, were left neglected.

The eldest's vessels seek the deep, stem the clement, get pence; the keen Peter when free, wedded Hester Green, — the slender, stern, severe, erect Hester Green. The next, clever Ned, less dependent, wedded sweet Ellen Heber. Stephen, ere he met the gentle Eve, never felt tenderness: he kept kennels, bred steeds, rested where the deer fed, went where green trees, where fresh breezes greeted sleep. There he met the meek, the gentle Eve; she tended her sheep, she ever neglected self; she never heeded self, yet she heeded the shepherds even less. Nevertheless, her cheek reddened when she met Stephen; yet decent reserve, meek respect, tempered her speech, even when she shewed tenderness. Stephen felt the sweet effect: he felt he erred when he fled the sex

sex, yet felt he defenceless when Eve seemed tender. She, he reflects, never deserved neglect; she never vented spleen; he esteems her gentleness, her endless deserts; he reverences her steps; he greets her:—

“Tell me whence these meek, these gentle sheep,—whence the yet meeker, the gentle shepherds?”

“Well bred, we were eke better fed, ere we went where reckless men seek fleeces. There we were fleeced. Need then rendered me shepherds, need renders me sempsters. See me tend the sheep, see me sew the wretched shreds. Eve’s need preserves the steers, preserves the sheep; Eve’s needle mends her dresses, hems her sheets; Eve feeds the geese; Eve preserves the cheese.”

Her speech melted Stephen, yet he nevertheless esteems, reveres her. He bent the knee where her feet pressed the green; he blessed, he begged, he pressed her.

“Sweet, sweet Eve, let me wed thee; be led where Hester Green, where Ellen Heber, where the bretheren Vere dwell. Free cheer greets thee there; Ellen’s glees sweeten the refreshments; there severer Hester’s decent reserve checks heedless jests. Be led there, sweet Eve.”

“Never! we well remember the Seer. We went where he dwells—we entered the cell—we begged the decree,—

“‘Where, whenever, when, t’were well  
Eve be wedded? Eld Seer, tell!’

“He rendered the decree; see here the sentence decreed!” Then she presented Stephen the Seer’s decree. The verses were these:—

“‘*Ere the green be red,  
Sweet Eve, be never wed;  
Ere be green the red cheek,  
Never wed thee, Eve meek.*’

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The terms perplexed Stephen, yet he jeered them. He repented the senseless credence, "Seers never err." Then he repented, knelt, wheedled, wept. Eve sees Stephen kneel, she relents, yet frets when she remembers the Seer's decree. Her dress redeems her. These were the events :—

Her well kempt tresses fell : sedges, reeds beckoned them. The reeds fell, the edges met her cheeks ; her cheeks bled. She presses the green sedge where her cheek bleeds. Red then bedewed the green reed, the green reed then speckled her red cheek. The red cheek seems green, the green reed seems red. These were the terms the Eld seer decreed Stephen Vere.

HERE ENDETH THE LEGEND.

There is in existence a curiously complicated acrostic cross by Rabanus, containing thirty-five lines, each of thirty-five letters, reading alike up and down, and in various diagonals.

Ben Jonson speaks of "A Pair of scissors and a comb in verse," and the "Spectator" ridicules the fantastically shaped poems, axes, eggs, altars, &c., of which a Greek poet, Theodoric, is said to have been the inventor. Nash, in his invective against Gabriel Harvey, says, "he has writ verses in all kinds : in form of a pair of gloves, a pair of spectacles, a pair of pothooks," &c.\*

THE

\* "We read of one much renowned in his day for the fabrication of these curious literary wares, yclept Benlowes, styled by his Cambridge contemporaries 'the excellently

THE ACROSTIC is a poetical composition, wherein the first letters of each line spell, in their order, a word that is to be fought in the whole.

The late Edgar A. Poe composed a curious one, to be found in his published works, composed of as many lines as there are letters in the name of the lady it addresses; the first letter of the first line being the first letter of her name, the second letter of the second line the second

cellently learned.' Of this eccentric knight of the quill, Butler has some rather caustic criticisms. He says:—

“ ‘ There is no feat of activity, nor gambols of wit that ever was performed by man, from him that vaults on Pegafus, to him that tumbles through the hoop of an anagram, but Benlowes has got the mastery of it, whether it be high-rope wit or low-rope wit. He has all sorts of echoes, rebuffs, chronograms, &c. As for altars and pyramids in poetry, he has outdone all men that way; for he has made a *gridiron* and a *frying-pan* in verse, that, besides the likenesses in shape, the very tone and sound of the words did perfectly represent the noise made by these utensils! When he was a captain he made all the furniture of his horse, from the bit to the crupper, the beaten poetry, every verse being fitted to the proportion of the thing, with a moral allusion to the sense of the thing: as the *bridle of moderation*, the *saddle of content*, and the *crupper of constancy*; so that the same thing was to the epigram and emblem, even as a mule is both horse and ass.’

“Specimens of this species of emblematic poetry of the seventeenth century may be familiar to many; yet we venture

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second letter of her name, the third of the third the third, and so on, through the chapter.\*

The

venture to subjoin a modern imitation in our own vernacular, which, we presume, will please not only the general reader, but all patrons of pure water : —

## THE WINE-GLASS.

Who hath woe ? Who hath sorrow ?

Who hath contentions ? Who  
hath wounds without cause ?

Who hath redness of eyes ?

They that tarry long at the

wine ! They that go to

seek mixed wine ! Look

not thou upon the

wine when it is red

when it giveth its

colour in the

CUP ;

when it

moveth itself

aright.

At

the last

it biteth like a

serpent, and stingeth like an adder.'"

*Saunders's, "Salad for the Solitary." New York: Lamport, Blakeman & Co., 1853.*

O

\* See the two pamphlets, "Double Acrostics" and "Sunday Acrostics." London, Frederic Warne & Co. The seven musical signs, — *ut, re, mi, fa, so, la, fa*, — invented



The following is an ingenious specimen of the Acrostic and Telestic combined : —

INTROD.

U  
N  
I  
T  
E  
E

Unite and untie are the same—so say — U  
Not in wedlock I ween, has the unity beeN  
In the drama of marriage, each wandering gouT  
To a new face would fly, all except you and I  
Each seeking to alter the *spell* in their scenE.

The

like fire, thy too reluctant heart.

fairest slave in all God's mart,

O lovely maid, thou art the

One kiss I fend, to pierce

These charms to win, with all my empire I would gladly part.

vented by the Benedictine friar Guido Aretina, are the first syllables of the first stanza of a Latin hymn to S. John Baptist.

*Ut queant laxis  
Resonare fibris,  
Mina gestorum  
Famuli tuorum.  
Solve polluti  
Læbii reatum  
Sancti Iohannes.*

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The next is at once an ACROSTIC, a MESOSTIC, and a TELESTIC.

Inter cuncta micans Igniti fidera cœl-I  
 Expellit tenebras E toto Phœbus ut orbE;  
 Sic cæcas removet JESUS caliginis umbraS,  
 Vivicansque simul Vero præcordia motV,  
 Solem justitiæ Sese probat esse beatiS.

## DE NOMINE JESU.

In rebus tantis trina conjunctio mundi  
 Erigit humanum sensum, laudare venustE  
 Sola salus nobis, et mundi summa potestaS  
 Venit peccati nodum dissolvere fructV  
 Summa salus cunctas nituit per secula terraS.

Among the emblems carved by the early Christians, and found to-day in the catacombs of Rome, the most frequently occurring is a rude outline of a fish. Extreme caution was necessary to elude the vigilance of their Pagan persecutors, even in the expression of their faith, and the Christians used this symbol as an acrostic or monogram of the name of Christ, at once expressed and disguised by means of a logogriph. Its probable use upon the walls of the catacombs, was to mark the resting place of a Christian to the initiated, without conveying any meaning to the enemy. Its explanation is as follows :—

The Greek word *fish* is "ΙΧΘΥΣ" and the letters composing it are the initials of the name "Jesus Christ, the

INRI

My God ! My God !

vers of my tears

I come to Thee ;  
To hear me wretch, oh,  
Did never close,  
Let not, O God !  
And numberless, bet  
And my poor soul be t

w  
h

bow down thy blessed ears  
let thine eyes, which sleep  
behold a sinner weep.  
my God ! my faults, though great  
een thy mercy-feat  
rown, since we are taught,

Thou,

Lord ! remember

est th

y

ne,

If thou bee'st

fought

I co  
Than  
Be th  
My crown his  
And th  
Quit my ac  
O beg for  
Thou Chri  
The liv  
And but  
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Oh hear  
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O Lord ! my  
In  
And at the do  
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not, Lord, wit  
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any o  
viour  
my balm, his ft  
h be lo  
Redeemer,  
old thy  
pes on the  
e, as well as pay  
e, the wa  
whither  
e vain, giv  
aving hea  
t I with  
me forev  
s direct  
d, that from thee I  
e be raifed  
Sweet Jef

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Ch  
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r merit  
rist inherit ;  
pes my blifs  
in his,  
viour, God !  
engeful rod ;  
are set,  
e debt.  
I know ;  
ould I go ?  
thine to me ;  
th must be.  
aith implore,  
r more.  
nd keep,  
e'er flip ;  
then,  
say, Amen !

The above ingenious prayer is by an unknown author. The middle cross represents our Saviour's. On either side are the crosses of the two thieves. In the middle cross is inscribed the last words of our Saviour, and on each of the others, the dying words of one of the thieves. Without reference to the crosses, the letters in the diagram compose a poem of as many lines as there are letters in the alphabet. The whole is very old. — *Gleanings for the Curious.*



the Son of God, the Saviour," in Greek, Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σώτηρ. INTROD.

Middle. Rachel was the recipient of the most delicate compliment the acrostic has ever been employed to convey. A diadem set with six precious stones was presented to her, so arranged that the initial of the name of each stone was also the initial of one of her principal rôles, and in their order formed her name, thus : —

Ruby,	Roxana,
Amethyst,	Amenaide,
Cornelian,	Camille,
Emeraldite,	Hermione,
Emerald,	Emilie,
Lapis Lazuli	Lodice.

In No. 60 of the "Spectator," Addison says of the CHRONOGRAM : "This kind of wit appears very often on modern medals, especially those of Germany, when they represent, in the inscription, the year in which they were coined. Thus, we see on a medal of Gustavus Adolphus, the following words : —

CHRISTVS DUX ERGO TRIVMPHVS."

If you take the pains to pick the figures out of the several words, and range them in their proper order, you will find they amount to MDCXVVII, or 1627, the year in which the medal was stamped ; for, as some of the letters distinguish themselves from the rest, and over-  
top

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top their fellows, they are to be considered in a double capacity, both as letters and as figures. Your laborious German wits will turn over a whole dictionary for one of these ingenious devices. A man would think they were searching after an apt classical term ; but, instead, they are looking out a word that has an M, an L, or a D in it. When, therefore, we meet with any of these inscriptions, we are not so much to look in them for the thought, as for the year of the Lord."

There is a work extant, "Chronographica Gratulatio in Felicissimum adventum Serenissimi Cardinalis Ferdinandi, Hispaniarum Infantis, a Collegio Soc. Jesu." The book contains one hundred hexameters, each of which is a chronogram reducible to the date 1634, like the two following : —

AngeLe CaeLIVogI MICHäeL LUX UnICa CaetUs.  
VerfICULIs InCLUfa, fLUent In faeCULa CentUM.

In the quaint volume by Howell, "The German Diet," after his account of the death of Charles, son of Phillip II. of Spain, the author says, —

Should you desire the year, this chronogram will tell you of it.

FILIVS ANTE DIEM PATRIOS INQVIRIT IN ANNOS.  
1568.

Queen Elizabeth's death is inscribed as follows : —

My

My Day Is Clofed In Immortality. 1603.

INTROD.

Here follows a chronogram on Martin Luther, containing the date of his death, 1546:—

ECCE nVnc MorItVs IVftVs In paCe ChrIfI exItV  
et beato.

On the title-page of “Hugo Grotius his Sophompaneas,” edited 1652, that date is composed in the name of the editor, —

franCIIs GoLDfMIth.

On the election of Pope Leo X. in 1440, the following pasquinade appeared:—

Multi Cœci Cardinales Creaverunt Cœcum Decimum  
Leonem.

If we take the word *decimum* to be expressive of X, we shall have the chronogram:—

“MCCCCXL” or 1440.

ANAGRAMS are curious, and often exceedingly clever, examples of formal literary trifling. Camden, their high priest and expounder, in his “Remains,” has bequeathed to the world a treatise on Anagrams, which, in his day, were endowed with a most undue and superstitious importance, being regarded as nothing else than the occult and mysterious finger of fate, revealed in the names of men.

“The only quintessence” says this learned writer, “that hitherto the alchemy of wit could draw out of names, is *anagrammatisme*, or *metagrammatisme*,

INTROD. *grammatisme*, which is the dissolution of a name, truly written, into the letters as its elements, and a new connection of it by artificial transposition, without addition, subtraction, or change of any letter, into different words, making some perfect sense applicable to the person named." The precise in this practice, adhere strictly to the rules here laid down, with the exception only, of omitting or retaining the letter H, according to their convenience, alleging that the H cannot challenge the right of a letter. But the licentiates, on the other hand, think it no injury sometimes, to use E for Æ ; V for W ; S for Z ; C for K, and contrariwise. The same author calls the *difficilis que pulchra*, the charming difficulty of making an anagram, "a whetstone of patience to them that shall practise it ; for some have been seen to bite their pen, scratch their head, bend their brows, bite their lips, beat the board, tear their paper, when the names were fair for somewhat, and caught nothing therein, — yet, notwithstanding the four sort of critics, good anagrams yield a delightful comfort and pleasant motion to honest minds." We remember a story told in the "Spectator," of a lover of Miss Mary Boon, who, contriving, after six months study, to anagrammatize her as Moll Boon, upon being indignantly



nantly informed by the lady, that her name was Mary Bohun, went mad. INTROD.

The anagram is of great antiquity.\* Camden, indeed, places its origin as far back as the time of Moses, and conjectures that it might have had some share in the mystical traditions, afterward called "Cabala," communicated by that divine lawgiver to the chosen seventy.

Another writer on this subject observes, that the Cabalists among the Jews, were professed anagrammatists; the third part of their art, which they called *themuru*, that is, "*changing*," being nothing more or less than the art of forming anagrams, *i. e.* of finding the (as they alleged) hidden and mystical meaning in names; which they did by transposing and fantastically combining the letters of those names. Thus of the letters of Noah's name in Hebrew, they made *Grace*, and of the Messiah's, *He shall rejoice*.

But whether the above origin be theoretical or certain, the anagram may be distinctly traced to the age of Lycophron, a Greek writer who flourished

\* Many of Shakespeare's names seem to suggest anagrams. Thus Caliban, is evident metathesis for cannibal or cannibal; Charmian for chairman; Falstaff, for *fall fast* ("alacrity in falling"—as he puts it himself); Launce for uncle, &c., &c. — ED.

INTROD. flourished about 300 B. C. In his poem of "Cassandra," the theme of which, like that of the generality of the poems of that period, was the Trojan War, he has recorded two of his anagrams.

One is in the name of *Ptolemy Philadelphus*, in whose reign he lived : —

ΠΤΟΛΕΜΑΙΣ. Ἐπο μελιστος, *made of honey.*

The other is on Ptolemy's wife, Arsinöe : —

ἌΡΣΙΝΟΗ. Ἐρασ ιον, *Juno's violet.*

Eustachius says this practice of anagrammatism was common among the Greeks of his period. He cites many examples like the following : —

Ἄρετή (virtue), Ἐρατή (lovely), &c., &c.

Among the moderns, the French have most cultivated the Anagram. Says Camden, "They exceedingly admire the Anagram, for the deep and far-fetched antiquity and mystical meaning thereof. In the reign of Francis the First (when learning began to revive), they began to distil their wits therein ;" and among their efforts was the following, on the name of that monarch : —

François de Valois — De façon fuis royal.

Le Laboureur, the historian of Charles VI., and  
author

author of the "Genealogies of Noble Families," gives an anagram on the Mistress of Charles IX., which he calls "historically just." Her name was *Marie Touchet*, of which the anagram was *Je charme tout*. One equally happy was made on the name of the assassins of Henry III. of France : —

Frère Jacques Clement. C'est l'enfer qui m'a crée.

When M. de Boucherat was chancellor of France, his name, *Louis de Boucherat*, was found convertible into *Est la bouche du roi*.

The following Latin anagram is on the name of the unhappy Marie Stuart : —

Maria Stevarda Scotorum Regina,  
Trufavi regnis morte amarâ cado.

It is to a Frenchman, also, according to Camden, that the following remarkable transposition of the letters of our Saviour's name is to be ascribed : —

Ἰησοῦς — Ζυνοῦς, *Thou art that sheep.*

Allusion being made to the passage in Isaiah, chap. liii. 7, where it is prophetically said, — "He is brought as a lamb to the slaughter, and as a sheep before her shearers is dumb, so he opened not his mouth."

There is another very extraordinary anagram in reference to our Saviour; and referring to the  
identical

INTROD.

identical period in his life, to which the passage in Isaiah pointed. Pilate's question, "*Quid est veritas?*" forms the admirable anagram, *Est vir qui adest*, "*It is the man before you!*"

Calvin, in the title-page of his "Institutes," printed at Straßbourg in 1539, calls himself *Alcuinas*, which is the anagram of Calvinus, and the name of a person of eminent learning in the time of Charlemagne, who contributed greatly to the Restoration in that age. Calvin, who cherished a strong animosity toward Rabelais, converted his name, *Rabelæsius*, into *rabie læsius*; while the wit, in revenge, found *jan cul* in *Calvin*.

The Italians seem to have been partial to the Anagram. Says Camden, "The Bishop of Graffa, a professor therein, so testifieth, but I know not a single instance of their skill." "In England," he adds, "I know some, who forty years since, have bestowed some idle hours therein with good success; albeit our English names, running rough with cragged consonants, are not so smooth and easy for transposition, as the French and Italian."

Accordingly, he furnishes but a single instance, viz. : —

Charles James Stuart — Claims Arthur's feat.

"And this," says the author gravely, "shows his  
his

his undoubted rightful claim to the monarchy of Britain, as successor to the valorous King Arthur!" This latter was the production of Dr. Walter Gwyn, who, as it appears from a note to one of Owen's epigrams, published a collection of these jeux d'esprit. It further appears from Owen's note, that the anagram was written previous to the actual occurrence of the event it seemed to indicate. In that case, it is not only applicable to its original, as required by Camden's definition, but prophetic as well.

INTROD.

Camden supplies a long list of transpositions, "of the names of divers great personages, in most of which the sense may seem applicable to their good parts." These three (the first of which is by Camden himself) have Queen Elizabeth for their theme:—

Elifabetha Regina = Angliæ hera beâsti.

Elifabetha Regina = Angliæ eris beata.

Elifabetha Regina Angliæ = Anglis agna et Hiberiæ lea.

So Gray, in his "Bard," says of Elizabeth:—

Her *lion* port, her awe commanding face.

Out of the words, "Elifabetha Regina Anglorum," the two following were made, both of which are remarkably apposite:—

Magna bella tu heroina geris,

Gloria regni falva manebit.

Lord

INTROD.

Lord Chancellor Ellesmere's name, Thomas Egerton, was transposed into *Gestat Honorem*; to which Camden subjoins the following couplet:—

Oris honore viget et mentis *gestat honorem*  
Juris Egertonus, dignus honore colli.

In a volume of Sir Julius Cæsar's collections, in the Lansdowne MSS. there is a collection of anagrams, on the names of the King, the Marquis of Buckingham, Hamilton, Lady Compton, and Mr. Christopher Villiers, which Sir Julius has very emphatically marked "trash." Great liberty is taken with the names, and some of them are very inapposite. The following are the best two:—

Jacobus Steuartus = Tu es ob justa carus.

George Earle Buckinghame = Oh! grave able king,  
grace me.

Sir Symonds d'Ewes, in his account of Carr, Earl of Somers, and his wife, notices an anagram, "not unworthy to be owned by the rarest wits of the age:"—

Thomas Overbury:—O! O! base murthyr!

Kippis was very severe on Sir Symonds for praising such anagrams: but at that time, it must be remembered, they were the ruling passion

fion of the day, the amufement of the learned and wife, who ftrove — INTROD.

“ To purchafe fame  
In keen iambics, and mild anagram.

Sylvefter, the tranflator of Du Bartas, made this anagram : —

James Stuart — A Juft Mafter.

One “ Miftris Mary Fage,” who flourifhed in the time of Charles I., was the moft prolific of Englifh anagrammatifts. She publifhed a whole book of anagrams and acroftics, under the title of “ Fame’s Rowle,” in which the names of the king and queen, all the dukes, marquiffes, earls, vifcounts, bifhops, barons, privy-counfellors, knights of the garter, and judges of the three kingdoms, to the number of four hundred and twenty, are anagrammatized, and each anagram illuftrated by an equally curious acroftic. The one following may ferve as a fpecimen of her ftyle : —

TO THE RIGHT HON., JOHN, EARL OF WEYMES.

JOHN WEYMES. Anagramma. — Show men joy.

**I**n your great honor, free from all alloy,  
**O** truly noble Weymes, you fhew men joy ;  
**H**aving your vertues in thier clearer fight,  
**N**othing there is can breed them more delight.

With

INTROD.

With joy your wisdome so doth men content;  
 Ever we pray it might be permanent ;  
 Your virtuous life doth breed so great delight,  
 Men with you endless joy, you to requite.  
 Eternall joy may unto you succeed,  
 Showing men joy who do your comfort breed.

An anagram on Monk, afterwards Duke of Albemarle, on the restoration of Charles II., forms also a chronogram, including the date of the event it records : —

Georgius Monke, Dux de Aumarle —  
 Ego Regem reduxi, Anno Sa **MDCLVV.**

This description of wit, together with the forming of “rebuffes” and “illusions,” was in highest repute during the reigns of Elizabeth, James, and Charles I., doubtless borrowed from the Italians or the French, who were always proficient in the manufacture of these quaint conceits. Thomas Billon, a Provençal, was so conspicuous for his talents in this line, that he was retained by Louis XIII. with a pension of twelve hundred livres, as Anagrammatist to the king ; and in the reign of Louis XIV., one Daurat had acquired so much celebrity, that the most illustrious persons of the court gave him their names to anagrammatize.

Many of the epigrams of Owen, the celebrated Welsh epigrammatist, whose performances  
 are



are deemed second only to those of Martial, partake of the character of the anagram. INTROD.

ANAGRAMMA. — GALENUS — ANGELUS.

*Angelus es bonus anne malus ; Galene ! salutis  
Humanæ custos, angelus ergo bonus. — Lib. 2, ep. 49*

DE FIDE. — ANAGRAMMA QUINCUPLEX.

*Recta fides, certa est, ardet mala schismata, non est,  
Sicut Creta, fides fictilis, arte caret. — Ib. ep. 13.*

BREVITAS. — ANAGRAMMA TRIPLEX.

*Perpicuâ brevitate nihil magis afficit aures ;  
In verbis, ubi res postulat, esto brevis. — Lib. 3, ep. 31.*

In "A New Help to Discourse," 12mo, London, 1684, we have an English anagram, with a very quaint epigrammatic exposition : —

TOAST — A SOTT.

A toast is like a sot ; or what is most  
Comparative, a sot is like a toast ;  
For when their substances in liquor sink,  
Both properly are said to be in drink.

It is, however, on proper names that anagrams have chiefly been made ; for their merit lies in the characteristic supposed to be expressed. A slight reversing of the letters in a name may pay its owner a compliment ; as in *Vernon* was found *Renoun* ; in Sir Thomas *Wiat*, a *wit*.

Of the poet Waller, the anagrammatist said :

His brows need not with laurel to be bound,  
Since in his *name* with *laurel* he is crowned.

Randle Holmes, the author of "A Treatise

on

INTROD. on Heraldry," was complimented by an expressive anagram :—

Randle Holmes — Lo ! Men's Herald.

The word *Lorraine* forms *Alerion*, on which account that family took alerions for their coat of arms.

"Anagrams," says D'Ifræli, "were often devoted to the personal attachments of love or friendship, — a friend delighted to twine his name with that of his friend." Crashawe, the poet, had a literary intimate of the name of Car, who was his posthumous editor ; and in prefixing some elegiac lines, discovers that his best friend Crashawe was Car ; for so the anagram of *Crashawe* runs — *He was Car!* On this quaint discovery, he indulged in all the tenderness of his recollections : —

“ ‘ Was Car then Crashawe, or was Crashawe Car ?  
 Since both within one name combined are.  
 Yes Car's Crashawe, he's Car ; 'tis love alone  
 Which melts two hearts, of both composing one, ’ ” &c.

Lady Eleanor Davies, wife of the poet Sir John Davies, was the Cassandra of her day ; and as her prophecies, in the troubled times of Charles II., were usually against the government, she was at one time brought into the High Court of Commission. She was not a little mad, and fancied the spirit of Daniel was  
 in

in her, from an anagram she had formed of her name : —

INTROD.

. Eleanor Davies — Reveal, O Daniel !

This anagram had too much by an l, and too little by an s, but such trifles as these were no check to her aspirations. The court attempted to expel the spirit from the lady ; and the bishops argued the point with her out of Holy Writ ; but to no purpose. She returned text for text, until one of the deans of the arches, says Heylin, “shot her through and through with an arrow borrowed from her own quiver.” Taking up a pen, he wrote : —

Dame Eleanor Davies — Never so mad a ladie !

This happy fancy set the solemn court to laughing, and drove Cassandra to the utmost dejection of spirits. Foiled by her own weapon, her energy forsook her ; and, either she never afterward ventured to enrol herself among the order, or the anagram disarmed her utterances, — for we hear no more of her among the prophets.

If we take from the words *La Revolution Francaise*, the word *Veto*, known as the first prerogative of Louis XIV., the remaining letters will form the words, “*Un Corse la finira,*” *A Corsican shall end it* — which was regarded as an extraordinary coincidence, if nothing more.

Numberless

INTROD.

Numberless anagrams were made upon the name of Napoleon, by superstitious persons, and every variety of prophecy deduced therefrom; *e. g.* :—

Napoleon Bonaparte =  $\left\{ \begin{array}{l} \text{No, appear not at Elba.} \\ \text{Bona rapta, leno, pone.} \end{array} \right.$

“Lucius Napoleon Bonaparte, Imperator,” transposed, becomes, “O! subaltero Nerone arma capiunt populi.” “Louis Napoleon Bonaparte” becomes, “Arouse, Albion, an open plot.” Whole books of latter-day prophecies have been founded on the similarity of the names of Napoleon and Apollyon, or Apolleon, the dark angel; and one French Republican, by writing and analyzing, has produced the following:—

Napoleon.  
 Apoleon.  
 Poleon.  
 Oleon.  
 Leon.  
 Eon.  
 On.

Which, being arranged in the form of a sentence, gives, “*Napoleon on o leon leon eon apoleon poleon*” — which is the Greek for “*Napoleon, being the lion of the people, was marching on, destroying the cities!*” And hundreds of curious calculations

tions in numbers, have been drawn from the same all-potent name.\* INTROD.

The

\* "A French lawyer residing at the town of Mende, while searching in the library of La Ferté Saint Aubin, discovered an old book, entitled *Questions d'Avenir*, by Galaos, a monk of the Abbey of Saint Benoit-sur-Loire. From this book are taken the following figures, which constitute a numerical prediction:—

12'15'22'9'19—14'1'16'15'12'5'15'14—  
 2'21'15'14'1'16'1'18'20'5'—18'5'16'18'5'19'5'14'20'1'14'20—  
 4'21—16'5'21'16'12'5—4'5—4'9'23—  
 4'5'16'1'18'20'5'13'5'14'20'19—19'5'18'1—  
 16'18'5'19'9'4'5'14'20—4'5—18'5'16'21'2'12'9'17'21'5—  
 6'18'1'14'3'1'9'19'5—9'14'4'9'22'9'19'9'2'12'5—16'1'18—  
 12'5—19'21'6'6'18'1'7'5—21'14'9'22'5'18'19'5'12—  
 22'5'18'19—12'5—4'9'23—14'5'21'22'9'5'13'5—  
 19'9'5'3'12'5.

By taking each of the preceding figures as a letter, 1 as *a*, 2 as *b*, 12 as *l*, and so on, we find the following sentence, — *Louis Napoléon Buonaparte, représentant du peuple de dix départements, sera président de République Française, indivisible, démocratique, par le suffrage universel, vers le dix neuvième siècle*, which, translated into English, is, — 'Louis Napoleon Buonaparte, representative of the people from ten departments, will be President of the French Republic, indivisible, democratic, by universal suffrage, about the nineteenth century.'

The addition of all the figures representing letters of every word gives the following numbers:—

Louis . . . . .	77	du . . . . .	25
Napoleon . . . . .	92	peuple . . . . .	75
Buonaparte . . . . .	113	de . . . . .	9
representant . . . . .	155	dix . . . . .	36
<i>Carried forward,</i>			582

INTROD.

## The great rival with Napoleon in the military glories

<i>Brought forward.</i>	582	le . . . . .	17
departemens . . . . .	140	suffrage . . . . .	73
fera . . . . .	43	universel . . . . .	128
président . . . . .	110	vers . . . . .	64
de . . . . .	9	le . . . . .	17
République . . . . .	126	dix . . . . .	36
Française . . . . .	76	neuvième . . . . .	94
indivisible . . . . .	114	siècle . . . . .	53
démocratique . . . . .	131		
par . . . . .	35		1848

As will be seen, the total of these figures makes exactly 1848, the year of his election.

The following curious effect of the combination of figures has been sent to us by a friend in Paris, who states that it has been extensively circulated in that capital. We have not yet seen it in print here.

The votes upon the Presidency of Louis Napoleon were, —

In favor.

In opposition.

III 9736 / III 3000

Place the above in front of a mirror, so that the reflection of it may be visible. This reflection will read, "*III Empereur*" — Third Emperor. Louis Napoleon affects hereditary superstition, and it is stated that this singular coincidence confirmed him in the belief which he has always entertained of the exalted destiny for which Providence reserved him." — *Harper's Magazine*, 1857.

In a very curious book, *Louis Napoleon, the destined Monarch*

glories of the age furnishes a no less appropriate anagram : —

Arthur Wellesley, Duke of Wellington.  
Let well foil'd Gaul secure thy renown.

A good one on Nelson is —

Horatio Nelson — Honor est á Nilo.

So, too, —

Henry John Templeton, Viscount Palmerston,  
Only the Tiverton, M. P., can help in our mesés.

Perhaps no one name ever was more successfully anagrammatized than that of Luther.

Doctor

*Monarch of the World* (New York : D. Appleton & Co., no date), pp. 34-38; there is much learned calculation to show that Napoleon and Apollyon are one and the same name, and that the mystical number 666, (which the author asserts to be the number alluded to in the Apocalypse, where it says the number of the wild beast is the number of a man,) is found in the name as now spelled. He also discovers an allusion to the name Napoleon, in Jeremiah iv. 7, where the desolation of Palestine by the last great Antichrist is described, "The lion is come up from his thicket, and the destroyer of the Gentiles is on his way : he is gone forth from his place to make thy land desolate." Now in Greek, says the author, *νάπος* is a thicket, and *λεον* a lion ; and the two words combined exactly make the name Napoleon, *Ναπόλεον*.

The book abounds in bootless erudition of the same sort, which, in view of late events in Europe, may be curious enough to repay a perusal.

INTROD.

INTROD. *Doctor Martinus Lutherus* gives, when transposed, —

*O, Rom, Luther ist der schwan.*

D. Martinus Lutherus = *Ut turris das lumen.*

Martinus Lutherus, { *Vir multo struens.*  
                                   { *Ter matris vulnus.*

and —

Martin Luther = *Lehrt in Armuth* — *He teaches in poverty.*

The following, if we allow P. C. to stand for *Princess Charlotte*, is excellent: —

Princess Charlotte Augusta of Wales.

P. C. Her august race is lost, O fatal news.

When, at the General Peace of 1814, Prussia absorbed a portion of Saxony, the king issued a new coinage of Rix Dollars, with their German name, *Ein Reichstahler*, impressed on them. The Saxons, by dividing the word — *Ein Reich stahler*, made a sentence, of which the meaning is, “He stole a kingdom.” Likewise the French discovered that *La Sainte Alliance*, is nothing more than *La Sainte Canaille*.

The following are very apposite: —

Astronomers, { No more stars.  
                           { Moon Starers.

Impatient = Time in a pet.

Immediately = I met my Delia.

Elegant



Elegant = Neat leg.  
 Parifhioners = I hire parfons.  
 Parliament = Partial men.  
 Penitentiary = Nay, I repent it.  
 Punifhment = Nine thumps.  
 Midfhipman = Mind his map.  
 Matrimony = Into my arm.  
 Sweetheart = There we fat.  
 James Stephens, Fenian Head Centre = Hence,  
 defperate man. He ifn't fafe in.  
 Stone\* — Notes.  
 Gallantries = All great fin.  
 Mifanthrope = Spare him not.  
 Telegraph = Great help.  
 Melodrama = Made moral.  
 Mönarch = March on.  
 Catalogue = Got as a clue.  
 Radical Reform = Rare mad frolic.  
 Charades = Hard cafe.  
 Revolution = To love Ruin.  
 Lawyers = Sly ware.  
 Funeral = Real fun.

If you tranfpofe what ladies wear —	VEIL.
'Twill plainly fhew what bad folks are —	VILE.
Again if you tranfpofe the fame,	
You'll fee an ancient Hebrew name —	LEVI.
Change it again, and it will fhew	
What all on earth defire to do —	LIVE.
Tranfpofe the letters yet once more,	
What bad men do you'll then explore —	EVIL.

When *I cry that I fin* is tranfpofed, it is clear  
 My refource, CHRISTIANITY, foon will appear.

Cotton

\* So, though we cannot always expect to find fermons in ftones, we may confidently look for the *notes*.

INTROD.

Cotton Mather was once apostrophized for his

“Care to guide his flock and feed his lambs  
By words, works, prayers, psalms, alms, *and* ANA-  
GRAMS.”

In Taylor’s “Suddaine Turne of Fortune’s  
Whee,” occurs the following:—

But holie father, I am certified  
That they your power and policye deride;  
And how of you they make an anagram,  
The best and bitterest that wits could frame.

Pierre de St. Louis became a Carmelite  
monk, on discovering that his name yielded a  
direction to that effect:—

Ludovicus Bartelemi.  
Carmelo se devolvit.

And, in the seventeenth century, Andrè Pujom,  
finding that his name spelled *Pendu à Riom*,  
fulfilled his destiny by cutting somebody’s throat  
in Auvergne, and was actually hung at Riom,  
the feat of justice of that province.

RHOPALIC VERSES (from *ῥοπάλων*, the club of  
Hercules) begin with a monosyllable, and grad-  
ually increase, as, —

Rem tibi confeci, doctissime, dulcisonoram.  
Spes Deus æternæ stationis conciliator.

And again, —

Ex quibus insignis pulcherrima Deiopeia. — *Virgil*.

Ἦ μάκαρ Ἀτρείδῃ μοιρηγενὲς, ὀλιβύδαμον. — *Iliad*, γ. 182.

The

The next is the reverse :—

Vestigalibus armamenta referre jubet Rex.

Another ingenious verse is the PALINDROME, from *παλιν* and *δρομέω*, to flow or run back ; sometimes called Sotadic verse, from Sotades, their inventor, though a higher (or a lower) authority is sometimes given ; the first palindrome having been, according to one account, the impromptu of an unfortunate demon, while carrying most unwillingly a portly canon of Combrer from Bayeux to Rome ; it reads the same either backwards or forwards, which is the essential of a palindrome :—

Signa te, signa, temere me tangis et angis,  
Roma tibi fubito motibus ibit amor.

Another legend refers this palindrome to Satan himself, while carrying St. Martin on his shoulders. Its translation is, “ Cross yourself, cross yourself ; you annoy and threaten me unnecessarily ; for, owing to my exertions, you will soon reach Rome, your object.”

Other examples are :—

Si bene te tua laus taxat, sua laute tenebis,  
Sole medere pede, ede, perede melos.

Again :—

Et necat eger amor non Roma rege tacente,  
Roma reges una nos anus eger amor.

INTROD. In which the word *non* serves as a pivot.

Each word in the line —

Odo tenet mulum, mappam madidam tenet Anna,  
is a perfect palindrome.

The line —

Sator arepo tenet opera rotas, —

besides being a palindrome, can be arranged in a square, when it will be perceived that the first letters of each of its words spell its first word *Sator*; the second, from the second of each, its second word *Arepo*, and so on; thus:—

S A T O R  
A R E P O  
T E N E T  
O P E R A  
R O T A S

The same properties exist in the Latin words *Timè*, *Item*, *Meti*, and *Emit*; thus:—

T I M E  
I T E M  
M E T I  
E M I T

The following epitaph, at the entrance of the Church of San Salvador, in the city of Oviedo, in Spain, erected by Prince Silo, may be read two hundred and seventy different ways, by beginning with the S in the centre.

S I L O

SILO PRINCEPS FECIT.

INTROD.

T I C E F S P E C N C E P S F E C I T  
 I C E F S P E C N I N C E P S F E C I  
 C E F S P E C N I R I N C E P C F E C  
 E F S P E C N I R P R I N C E P S F E  
 F S P E C N I R P O P R I N C E P S F  
 S P E C N I R P O L O P R I N C E P S  
 P E C N I R P O L I L O P R I N C E P  
 E C N I R P O L I S I L O P R I N C E  
 P E C N I R P O L I L O P R I N C E P  
 S P E C N I R P O L O P R I N C E P S  
 F S P E C N I R P O P R I N C E P S F  
 E F S P E C N I R P R I N C E P S F E  
 C E F S P E C N I R I N C E P S F E C  
 I C E F S P E C N I N C E P S F E C I  
 T I C E F S P E C N C E P S F E C I T

On the tomb are inscribed these letters:—

H. S. E. S. S. T. T. L.

The letters employed in this square being the initials of the words, —

Hic situs est Silo, fit tibi terra levis.

Here lies Silo, may the earth lie light on him.

The lawyer's motto, —

SI NUMMIS IMMUNIS —

*Give me my fee, and I warrant you free,*

Is a palindrome.

In the time of Queen Elizabeth, a noble lady, who had been forbidden to appear at court in consequence

INTROD. consequence of some suspicions against her, took for the device on her seal, the Moon partly obscured by a cloud, with the palindromic motto,—

ABLATA AT ALBA,  
*Secluded, but pure.*

Taylor, the water poet, writes :—

Lewd did I live, and evil did I dwell.

Another English palindrome is :—

Snug & raw was I, ere I saw war & guns.

And one is put into the mouth of Napoleon the Great :—

Able was I ere I saw Elba.

There is an enigma, in which the initials of five palindromic words are to be sought, to form the required answer ; *e. g.* :—

First find out a word that doth silence proclaim,  
And that backwards and forwards is always the same ;  
Then next you must find out a feminine name,  
That backwards and forwards is always the same ;  
An act, or a writing on parchment, whose name,  
Both backwards and forwards is always the same ;  
A fruit that is rare, whose botanical name,  
Read backwards and forwards is always the same ;  
A note used in music which time doth proclaim,  
And backwards and forwards is always the same ;  
Their initials connected, a title will frame  
(That is justly the due of the fair married dame,)  
Which backwards and forwards is always the same.

There

There is a well-known Greek inscription on the font at Sandbock, in Cheshire, England, as well as in the Church of St. Sophia, at Constantinople : —

Νίφον ἀνομήματα μὴ μὸναν ὄψιν.

That is, freely, “ Purify the mind as well as the body.”

The following verses are reverſible in ſenſe, as well as in words, by being read backwards :

Proſpicimus modo, quod durabunt tempore longo,  
Fœdera, nec patriæ pax cito diffugiet.

Diffugiet cito pax patriæ, nec fœdera longo,  
Tempore durabunt quod modo proſpicimus.

Patrum dicta probò, nec facris belligerabo.\*

The following are promiſcuous examples : —

Retro mente labo, non metro continuabo.  
Continuabo metro ; non labo mente retro.  
Sacrum pingue dabo, non macrum ſacrificabo.  
Sacrificabo macrum non dabo pingue ſacrum.

It is obſervable that the laſt above hexameter, from Santa Marca Novella, Florence, refers, in the firſt inſtance, to the ſacrifice of Abel (Geneſis iv. 4) ; reverſed, as in the ſecond line, the reference is to the ſacrifice of Cain (Gen. iv. 3).

Arca

\* Expreſſing the ſentiments of a Romaniſt or a Huguenot, as it is read forwards or backwards.

## INTROD.

Arca ferenum me gere regem, munere facta,  
Solem, arcas, animos, omnia facta, melos.

*Epitaph on Henry IV., by Paschasius.*

The two following are palindromes: —

Madam I'm Adam,  
Name no one man.

And Addison tells of a palindrome, called "The Witches' Prayer," which "fell into verse, when read either backwards or forwards, excepting only that it blessed one way and cursed the other."

In 1802 was printed at Vienna a small volume of palindromes, written in ancient Greek, by Ambrosius, a modern Greek. The volume, which was called "Πόημα χαρχινιχόν," contains four hundred and fifty-six lines, every one of which is palindromic. Here follows a few of them: —

Ἴσα πασι Ση τε γη, Σν ὁ Μουσηγετης ἱς ἀπυσι.

Νεαν ἄσω μελιφωνον, ὦ φιλε, Μωσαν, αεν.

Ἦ λακωνικε, σε μονω τω Νομε, σε κινω καλω.

Ἄρετα πηγασε σε σα γη πατερα.

Σωτηρ συ εσω, ὦ ελεε θεε λεω ος ευς ρητως.

Palindromic verse, which exactly reverses its meaning upon being read backwards, is sometimes called *Sidonian verse*, such having been first constructed by Sidonius.

The example given below was written in  
praise



praise of Pope Clement VI. (some say Pius II). The poet, fearing, however, that he might not receive as great a reward as, in his own estimation, he deserved, retained the power of converting his flattery into abuse, by simply giving his friends the cue, to commence at the last word, and read backwards: —

INTROD.

Pauperibus tua das gratis, nec munera curas  
 Curia Papalis, quod modo percipimus.  
 Laus tua, non tua fraus, virtus non copia rerum,  
 Scandere te faciunt, hoc decus eximium.  
 Conditio tua fit stabilis, nec tempore parvo  
 Vivere te faciat hic Deus omnipotens.

Of the same kind, are these three distiches by Du Bellay, a French poet: —

AD JULIUM III. PONTIFICEM MAXIMUM.

Pontifici sua sint Divino Numine tuta  
 Culmina, nec montes hos petat Omnipotens.

AD CAROLUM V. CÆSAREM.

Cæsareum tibi fit felici fidere nomen,  
 Carole, nec fatum fit tibi Cæsareum.

AD FERDINANDUM ROMANORUM REGEM.

Romulidûm bone Rex, magno sis Cæsare major,  
 Nomine, nec fatis, aut minor imperio.

A complete specimen appears in the line applicable either to Cain or Abel, being also hexameter in the one case, and pentameter in the other; just given, in treating of palindromes.

The

INTROD.

The line, —

Patrum dicta probo, nec facris belligerabo —

Is a Sidonian, as well as several others before given, among the palindromes.

Dean Swift used to write to Dr. Sheridan in words unintelligible as they stood, but capable of being turned into tolerable English by being read backwards. Thus: —

Mi fana. Odiofo ni mus rem. Moto ima os illud dama nam!

(I'm an afs. O, so I do in summer. O, Tom, I am so dull, I a mad man!) \*

EQUIVOCAL VERSE is another learned and ingenious amusement, and will explain itself in the following examples. "The Double-faced Creed," the first of these, is to be read either across both columns, or taking each column separately: —

Pro fide teneo fanâ	Quæ docet Anglicana
Affirmat quæ Romana	Videntur mihi vana,
Supremus quando Rex est	Tunc plebs est fortunata,
Erraticus tum Gex est	Cum caput fiat Papa,
Altare cum ornatur	Communio fit inanis
Populus tum beatur	Cum mensa vino panis
Afini nomen meruit	Hunc morem qui non capit,
Miffam qui deferuit	Catholicus est, et sapit. †

Which

\* See post p. 57.

† *Weekly Paquet of Advice from Rome*, May 6, 1679, No 23.

Which may be translated as follows :—

INTROD.

I hold for sound faith	What England's Church allows
What Rome's faith faith	My conscience disavows
Where the king's head	The flock can take no shame
The flock's misled	Who hold the Pope supreme
Where th' altar's dressed	The worship's scarce divine
The people's blessed	Whose table's bread and wine
He's but an ass	Who their communion flies
Who shuns the Mass	Is catholic and wise.

The following lines were written in answer to the question, "What the author thought of the new Constitution?" at the commencement of the French Revolution. The writer evidently did not intend to be guillotined for his partisan enthusiasm :—

A la nouvelle loi	Je veux être fidèle
Je renonce dans l'ame	Au régime ancien
Comme épreuve de ma foi	Je crois la loi nouvelle,
Je crois celle qu'on blame	Opposée à tout bien :
Dieu vous donne la paix	Messieurs les Democrates,
Noblesse desolée	Au diable allez vous en :
Qu'il confonde á jamais	Tous les Aristocrates
Messieurs de l'Assemblée	Ont eux seuls le bon sens.

Of which the translation, preserving the Equiv-  
oque, is :—

The newly made law	'Tis my wish to esteem
From my soul I abhor	The ancient regime
My faith to prove good	I maintain the new Code
I maintain the old Code	Is opposed to all good
May God give you peace	Messieurs Democrates

Forfaken

INTROD. Forfaken Nobleffe To the devil go hence  
 May He ever confound All the Aristocrats  
 The Affembly all round Are the fole men of fenfe.

Here is an Englifh one : —

THE HOUSES OF STUART AND HANOVER.

I love with all my heart The Tory party here  
 The Hanoverian part Moft hateful do appear ;  
 And for that fettlement I ever have deny'd  
 My confcience gives confent To be on James's fide,  
 Moft righteous is the caufe To fight for fuch a king  
 To fight for George's laws Will England's ruin bring.  
 It is my mind and heart In this opinion, I  
 Tho' none will take my part Refolve to live and die.

The following was written during the American Revolution : —

*Hark! hark! the trumpet founds the din of war's alarms,  
 O'er feas and folid grounds, doth fummon us to arms;  
 Who for King George do ftand, their honors foon will  
 fhine,  
 Their ruin is at hand, who with the Congress join.  
 The acts of Parliament, in them I much delight;  
 I hate their curfed intent, who for the Congress fight;  
 The Tories of the day, they are my daily toaft,  
 They foon will sneak away, who independence boaft,  
 Who non-refiftance hold, they have my hand and heart ;  
 May they for flaves be fold, who act a whiggifh part.  
 On Mansfield, North, and Bute, may daily bleffings pour,  
 Confufion and defpite, on Congress evermore ;  
 To North, that Britifh lord, may honors ftill be done,  
 I wifh a block and cord, to General Wafhington.*

Other examples are found occasionally in  
 Latin

Latin, French, and English. In the latter there is quite a celebrated one on the Vicar of Bray. So Haydn, among other playful ebullitions of his fancy, has introduced into one of his symphonies, a minuet and trio, which are first to be played in the regular way, and then repeated backwards.

The following specimen of "a Serpentine, or double-faced Letter," is by the celebrated Cardinal Richelieu, introducing a Benedictine friar to the French Ambassador at Rome:—

INTROD.

INTROD.

Maſter Compy, a Savoyard, is to be a bearer to you of this letter. He is one of the moſt vicious perſons that I ever yet knew, and has earneſtly deſired me to give him a letter of recommendation, which I granted to his importunity. For believe me, Sir, I would be ſorry you ſhould be miſtaken in not knowing him, as many others have been, who are of my beſt friends. Hence it is, that I deſire to advertiſe you to take ſpecial notice of him, and ſay nothing in his preſence in any ſort. For I may and do aſſure you, there cannot be a more unworthy perſon in the world. I know that as ſoon as you ſhall be acquainted with him, you will thank me for this advice. Civility doth hinder me to ſay more upon this ſubject.

Friar of the order of St. Benedict, news from me by means of discreet, wife, and least among all I have conversed with, to write to you in his favor, credence, with some pressing merit, I assure you rather than he deserves infinitely your esteem, and wanting to oblige him by your being I should be afflicted if you were so on that account, who will esteem him, and from no other motive that you are obliged more than any to afford him all imaginable respect that may offend or displease him, truly say, I love him as myself, and convincing argument of an than to be capable of doing him an injury, cease to be a stranger to his virtues, and will love him as well as I, and The assurance I have of your great write further of him to you, or to

INTROD.

## RICHELIEU.

To be understood as the writer meant it, the right hand column must be omitted altogether; but the lines being read directly across the page, convey a warm recommendation. The letter is not only curious, but very suggestive.

PIECEMEAL is a combination of Latin words in themselves incoherent, but which, pronounced rapidly, in some sort resemble the sound of English

lish

INTROD.

lish. In this dialect Dean Swift and Dr. Sheridan used to correspond. To illustrate : —

Is his honor sic? Præ letus felis pulse.

The Dean once wrote to the Doctor : —

Mollis abuti,	No laffo finis
Has an acuti,	Molli divinis.

Whereat the Doctor retorted : —

I ritu a verfe o na Molli o mi ne,  
Afta laffa me pole, a laedis o fine ;  
I ne ver neu a nifo ne at in mi ni is,  
A manat a glans ora fito fer diis.

De armo lis abuti, hos face an hos nos is  
As fer a fal illi, as reddas aro fis,  
Ac is o mi molli is almi de lite,  
Illo verbi de, an illo verbi nite.

At which stage of the dispute the Dean of St. Patrick's shuts down on the whole affair, in lofty moral strain, as follows : —

Apud in is almi de fi re,  
Mimis tres I ne ver re qui re ;  
Alo' ver I findit a gestis,  
His miseri ne ver at restis.

Here is a poem by an Oxford "first," which merits preservation : —

MY MOLLI ANNE — AN IRISH BALLAD.

O Pateo tulis a ras cale fel o !  
He betetis vivis id, an fed, "aio puer vello,"  
Vittis nox, certias in erebo de nota olim,



A mite grate finimus tonitus ovem —  
 “ Prae facer, do tellus, haufit,” fefe  
 “ Mi Molle anni cano te ver ægre ?”  
 Ure Molle anu cano te ver ægre,  
 Vere trufo aio puellis tento me.  
 Thea rafonis plano “ cum Hymen (heu fedit)  
 Diutius toga thyrfo ” — Hymen edidit —  
 Sentior mari ager O mare nautis alter id, alas,  
 Alludo ifto terete ure daris poufis anas.  
 “ O Pater hic, heu vix en,” fes Molle, and vi ?”  
 Heu itera vere gratis troche in heri :  
 Ah Molle re arti fere procacitur intuitus,  
 Vos me ! for de parte da vas are arbutetes,  
 Thus thrafonis planas vel huma fe  
 Vi ure Molle anu cano te ver ægre.  
 Betæ Molle indulgent an feutas agile  
 Pares pector fex, uno vimen ars ille.  
 “ Quietat ure fervis I am,” fato hereas heu pater,  
 “ Audio do Miffis Molle, an vatis themater ?”  
 Aru mi honeftatis vetabit diu fee ?  
 “ O mare mi dare O cum fpecto me.  
 Ago in a væ æftuare ? vel uno more illic,  
 O mare mi dare, cum pacto ure pater hic.”  
 Beavi ad vifu civile an focia luce  
 Ure Molle an huma fore ver ægre.

The key to which is, —

Oh, Patty O'Toole is a rascally fellow,  
 He beat his wife's head and faid, “ I hope you are well,  
 O !”  
 With his knocks, fir, fhe has not in her body a whole  
 limb —  
 A mighty great fin I muft own it is of him.  
 “ Pray, fay, fir, do tell us how is it,” fays he,

“ That

INTROD. "That my Molly and I cannot ever agree?"  
 Your Molly and you cannot ever agree,  
 Very true, so I hope you will listen to me.  
 The reason is plain, "O come Hymen" (you said it),  
 "Do you tie us together," so Hymen he did it.  
 Since your marriage to Mary now 'tis altered alas!  
 All you do is to treat your dear spouse as an ass.  
 "O, Patrick, you vixen," says Molly, and why?  
 You hit her a very great stroke in her eye.  
 Ah, Molly, her heart, I fear, broke, as 'twere in two is,  
 Woe's me, for departed away sure her beauty is;  
 Thus the reason is plain — as well you may see —  
 Why your Molly and you cannot ever agree.  
 Be to Molly indulgent and swate as a jelly,  
 Pay respect to her sex, you know women are silly.  
 "Quite at your service I am," say to her, as you pat her,  
 "How d'ye do, Missus Molly, and what is the matter?"  
 Arrah, my honey, stay, 'tis wait a bit, d'ye see!  
 "O, Mary, my dary, O, come speak to me!  
 A-going away, is't you are, well you no more I'll lick,  
 O, Mary, my dare, come back to your Patrick."  
 Behave, I advise you civilly, and so shall you see,  
 Your Molly and you may forever agree.

Which, with a late one from an M. D. at the  
 "Hub," will illustrate the second class: —

Doctores! Ducum nex mundi nitu Panes; tritucum  
 at ait. Expecto meta fumen, and eta beta pi. Super at-  
 tente one — Dux, hamor clam pati; sum parates, hom-  
 ine, ices, jam, etc. Sideror hoc.

"Feso resonam; floas sole."

For whole pages of this learned trifling, the  
 reader is referred to Dean Swift's works.

BAGATELLE is a doggerel, or familiar rhyme, written in, or transferred into good Augustan Latin. INTROD.

Walter de Mapes, the facetious Arch-deacon of Oxford in the time of Harry the Second, and Goliath, were great manufacturers of Burlesque Latin. The following is by Mapes, and is found in Camden's "Remains" (4to, London, 1614):—

## BACCHANALIAN ODE.

Mihi est propositum in tabernum mori,  
Vinum sit appositum morientis ori,  
Ut dicant cum venerint angelorum chori  
"Deus sit propitius huic potatori!"

Poculis accenditur animi lucerna,  
Cor imbutum nectare volat ad superna ;  
Mihi sapit dulcius vinum in taberna,  
Quam quod aqua miscuit Præfulis pincerna.

Suum cuique proprium dat natura munus,  
Ego nunquam potui scribere jejunos,  
Me jejunos vincere possit puer unus ;  
Sitim et jejunium odi tanquam funus.

Tales versus facio quale vinum bibo,  
Non possum scribere nisi sumpto cibo ;  
Nihil valet penitus quod jejunos scribo,  
Nafonem post calices facile præibo.

Mihi nunquam spiritus propheticè datur,  
Nisi cum fuerit, venter bene fatur ;  
Cum in arce cerebri Bacchus dominatur,  
In me Phœbus irruit, ac miranda fatur.

INTROD.

FREE TRANSLATION.

Let me die at the vinter's, I pray ;  
 And die not till drunk up's the bowl ;  
 The worst that of me they can say,  
 Is " Alas ! for his tippling foul." ;

'Tis by wine that the foul is enlightened ;  
 By wine it is lifted on high ;  
 And tenfold its pleasures are heightened  
 When no furly cynic is nigh.

Each man to his way ; give me mine,  
 And that is, to eat, drink, and jest,  
 Write I ne'er could, while lacking good wine ;  
 But merry, I'll rhyme with the best.

Choice my wine, or else poor are my strains ;  
 Not worth, were it weaker, a groat ;  
 As long, then, as fancy there reigns,  
 Let no one poor Mapes call a sot.

Not prophecy's self could inspire me,  
 Till once my poor belly's well lined.  
 When Ceres and Bacchus once fired me,  
 Kind Phœbus stays seldom behind.

There is an amusing burlesque of the old Monkish Latin legends, introduced into Whittlecraft's (Hon. J. H. Frere's) National Work, which as a specimen of rhymed Latin (on which subject there was a valuable work published by Sir A. Croke, about forty years ago) is excellent : —

Erant rumores et timores varii ;  
 Dies horroris et confusionis

Evenit

Evenit in Calendis Januarii.  
 Gigantes, femem maledictionis,  
 Nostri potentes impii adversarii,  
 Irafcebantur campanarum fonis,  
 Horâ secundâ centum tres gigantes  
 Venerunt ante januam ululantes.

At fratres pleni defolationis,  
 Stabant ad necessarium præsidium,  
 • Perterriti pro vitis et pro bonis,  
 Et perduravit hoc crudele obsidium,  
 Nostri claustralis pauperis Sionis,  
 Ad primum diem proximorum Iduum ;  
 Tunc in triumpho fracto tintinnabulo,  
 Gigantes ibant alibi pro pabulo.

Sed frater Isodorus decumbebat  
 In lecto per tres mensas brachio fracto,  
 Nam lapides Mangonellus jaciebat,  
 Et fregit tintinnabulum lapide jacto ;  
 Et omne vicinagium destruebat,  
 Et nihil relinquebat de intacto,  
 Ardens molinos, casas, meffuagia,  
 Et alia multa damna atque outragia.

Lovers of rare and quaint volumes, and frequenters of booksellers' stalls, are familiar with a nomadic production of the year 1622, "Drunken Barnaby's Journal of Four Journeys to the North of England." In 1723, one Braithwait republishes it, with some engravings and an English translation ; saying of the performance on the title-page, that it is "Wittily and Merrily (though an hundred years ago) composed, found

INTROD. found among some old and musty books, that had lain a long time by in a corner, and now at last made publick." It is preceded by two dedications, and a sort of pre-L'Envoi, as follows: —

## AD VIATOREM.

Opida dum peragras, peragrando Poemata spectes,  
Spectando titubes, Barnabe, nomen habes.

## AD TRANSLATOREM.

Pessimus est Cerdo, qui tranfultit ordine calvo,  
Non res sed voces percutiendo leves,  
Ast hic Translator corii peramabilis Actor,  
Quirythmo pollens fit ratione fatur.

## INDEX OPERIS.

Mulciber, Uva, Tenus, redolens ampulla, Silenus,  
Effigiem titulis explicuere suis.  
Sic me Parnaffi deferta per ardua dulcis  
Raptat amor.

Which seems all to be such good sense as to bear translating: —

## TO THE TRAVELLER.

Towns while thou walk'st, and see'st this Poetry,  
And seeing, stumblest, THOU ART BARNABY.

## TO THE TRANSLATOR.

That paltry patcher is a bold translator,  
Whose awl bores at the words, but not the matter;  
But this translator makes good use of leather  
By stitching rhyme and reason both together.

## THE INDEX OF THIS WORK.

INTROD.

Vulcan, Grape, Venus, Bottle, Silen's hook,  
 Have all explained the title of this book ;  
 Thus through vast deserts, promontories wild,  
 Parnassus' Love draws Bacchus' only child.

The poem is written in doggerel Latin, and partakes of the character of all burlesques of the period, in being coarse and loud in its details and expressions, but it is curious and well worth preserving nevertheless. Some of its stanzas are as follows :—

Veni Oxon, cui comes  
 Est Minerva, fons Platonis ;  
 Unde scatent peramœne  
 Aganippe, Hippocrene ;  
 Totum sit Atheniense,  
 Imo Cornu Reginense.

Inde Godston, cum Amicis,  
 Vidi Tumbam Meretricis ;  
 Rosamundam tegit humus,  
 Pulvis & umbra corpore fumus ;  
 Sic qui teget, quæ tegetur,  
 Ordine certo sepelietur.

Veni Gotham, ubi multos  
 Si non omnes vidi stultos  
 Nam scrutanto reperiunam  
 Salientem contra Lunam,  
 Alteram nitidum puellam  
 Offerentem porco fellam.

Occasionally, too, there occur such alliteratives as,—

INTROD.

Jam Venus Vinis reditura Venis,  
 Jam Venus Venis peritura plenis,  
 Nam Venus Venis patitur ferenis,  
 Nectare plenis.

The following is a fine example of rhymed bagatelle:—

MOUSIE'S ADDRESS TO HIS ARMY.

Nunc mores laxantur,  
 Nunc plebes mutantur,  
 Saltando balandoque, caput mutando,  
 Sic dies effusi.  
 Plaudendo, ridendoque nafum trudendo,  
 Sic nobis abufi.

Nunc Mures inviçti !  
 Nunc Ratti Conscripti !  
 Et Ratuli, Catuli, Principes pratuli,  
 Depromite vires !

In arma ruamus  
 Sub parma vivamus  
 In nidulis, vidulis currite, ftridulis,  
 Indomiti Glires !

En horrida belli !  
 Sed reges expelli,  
 Bellando, domandoque castra pilando  
 Nunc cito cernemus.

Nunc felem jejunum  
 Sed mures adunum,  
 Edentes, libentesque corpus augentes  
 Nunc femper canemus.

Væ vobis nunc feles !  
 Sunt nobis fideles  
 In pugnis et calcibus cum haftis vel falcibus

Qui





INTROD.

Cum, fraudibus malis,	Sub nubium vello,
Dux virgine coram	Mox vultum infontem
Apparuit vallis.	Explicuit cœlo,
Non tulit impuné	Sed utinam casti
Congressum misella,	Sic nominis gemma,
Cor doluit Lunæ	Quam tu inquinasti,
Pro lapsâ puellâ.	Claresceret, Emma!

Thus he ferves up "John Anderfon my Jo, John":—

JOANNEM ANDREÆ FILIUM ANUS UXOR ALLOQUITUR.

(From the unpublished MSS. of the Admirable Crichton.)

Senex Johannes! dulcis amor tuæ  
 Anilis æquè conjugis! integra  
 Cùm nos juventâ jungeremur,  
 Quàm bene cæsaries nitebat!  
 Frontis marito qualis erat decor!  
 Nunc, heu! nivalis canities premit,  
 Nullæ fed his canis capillis  
 Illecebræ mihi cariores!  
 etc. \*

Here is Burns' "Green grow the Rashes:—

VIRENT

\* I know of nothing that better exhibits the richness of the Latin tongue than the following versions of Campbell's standard poem, "Hohenlinden." It will be seen that they are almost totally unlike:—

*Translated by Francis Mahoney. Translated by Francis Newman.*

I.

Sol ruit cœlo minuitque lumen,	Lindēnē quum sol super occideret.
Nix super terris jacet usque munda,	Necdum pede nix nec sanguine
Et tenebrosâ fluit Isër undâ	tincta
Flebile flumen!	Alba manebat, fluctuquē Isëris
	Nigrans hiemale ruebat.

I.

Namque

VIRENT ARUNDINES.

Curæ corrodunt Urbem, Rus,  
Et sapientium cellulas,  
Nec vitâ vellem frui plus  
Nî foret ob puellulas —

Virent

II.

II.

Namque nocturnus simul arsit ignis, Tympanum rauco sonuit boatu, Dum micant flammis, agitante flatu Rura malignis.	Alia at ruris patuit facies Lindēnĕ, quando tympana noctu Pulsata jubent atra locorum Mortis lustrarier igni;
---	--

III.

III.

Jam dedit vocem tuba ! fax rubentes Ordinat turmis equites, et ultro Fert equos ardor, rutilante cultro, Ine furentes.	Pārensque tubæ, citō sub face quisque Eques instructus gladium stringit, Dum fremebundus prægestit equus Diro exultare tumultu.
---	--

IV.

IV.

Tum sono colles tremuere belli, Tum ruit campo sonipes, et æther Mugit, et rubrâ tonitru videtur Arce revelli !	Jam conquassat tonitrus colleis, Jamque instat equi concitus ardor, Procul et cæli fulmine majus Strepitant rûbra fulgura belli
--	--

V.

V.

Ingruit strages ! citō, ferte gressum! Quos triumphatem redimere pulchro Tempori laurum juvat ! aut sepulchro Stare cupressum !	Acrius ardent.   Ite O prorsum, Quotquot decus e morte oppetitis. Mōnāchi ! heus ! tua signa agita jacta : Si quid potēs, irruē fortis.
--	---

VI.

VI.

Hic ubi campum premuere multi, Tecta quàm rari patriæ videbunt ! Heu sepulchrali nive quot manebunt, Pal ! nec inutili.	Multi cōeunt, pauci excedent : Plures lodix nivis obvolvēt Quâ pes graditur cunque, sub omni Requiescat cespitē miles.
--	---

INTROD.

Virent arundines !  
 At me tenellulas  
 Tædet horarum nisi queis  
 Inter fui puellulas !

One of Mahoney's doggerels I give complete : —

Quam pulchra sunt ova  
 Cum alba et nova,  
 In stabulo scite leguntur ;  
 Et a Margery bella,  
 Quæ festiva puella !  
 Pinguis lardi cum frustris coquuntur.

Ut belles in prato,  
 Aprico et lato  
 Sub sole tam lacte renident ;  
 Ova tosta in mensa.  
 Mappa bene extensa,  
 Nittidissima lanse confident.

Which, put into English, is, —

O ! 'tis eggs are a treat,  
 When so white and so sweet  
 From under the manger they're taken ;  
 And by fair Margery,  
 (Och ! 'tis she full of glee)  
 They are fried with fat rashers of bacon,  
 Just like daisies all spread,  
 O'er a broad sunny mead,  
 In the sunbeams so gaudily shining,  
 Are fried eggs, when displayed  
 On a dish, when we've laid  
 The cloth, and are thinking of dining !

Profressor

Professor Newman, of University College, London, has been putting Longfellow's "Hiawatha" into Roman, as follows:—

INTROD.

Ego respondeo et tibi confirmeo  
Ex filvis atque immensitatibus herbofis,  
E vastes septentrionis lacubis,  
E finibus Ogibbawaiarum,  
E sedibus Dacotarum.

"Father Prout's Reliques," and "The Odoherly Papers," by the learned Doctor Maginn, who translated "Old King Cole" into Hebrew, abound in these *dijsecta membra*, and to them the reader is referred, as well as to the "Arun-dines Cami," by Henry Drury.

Mother Goose finds herself transposed by the Bagatelle makers, variously as follows:—

*John, John, ye Piper's Son.*

Johannes, Johannes, tibicine natus  
Fugit perniciousiter porcum furatus,  
Sed porcus voratus, Johannes delatus,  
Et plorans per vias est fur flagellatus.

*There was a Man in Our Town.*

In urbe nostra erat vir  
Ut sapiens laudatus,  
In vepres tamen irruit  
Et oculis est orbatus.  
Quum novit cæcum esse se  
In vepres iterum vectus  
Recepit lunem; illo die,  
Is oculis est perfectus.

*What*

INTROD.

*What care I how Black I be ?*

Quid est mihi quo nigra sim ?  
 Aureos habeo bis decim.  
 'Satin' est dos ? Non, dicis ?  
 Alteros adde tot illis.  
 Dabit mihi dos virum ;  
 Robusta matris filia sum.

*Ba, ba, Black Sheep.*

Ba, ba, mouton noir,  
 Avez vous de laine ?  
 Oui Monsieur, non Monsieur,  
 Trois sacs pleine.  
 Un pour mon maitre, un pour ma dame  
 Pas un pour le jeune enfant qui pleure dans le chemin.

*Humpty Dumpty.*

Humptie Dumptie pendait au mur  
 Humptie Dumptie tomba si dur,  
 Ni tous les cheveux, ni les hommes du Roi  
 Mettront Humptie Dumptie comme autre fois.

*Little Bo-peep.*

Petit Bo-peep  
 A perdu ses moutons  
 Et ne fait pas que les a pris,  
 O laisses les tranquilles  
 Ils viendront en ville  
 Et chacun fa que apres lui.

*Yankee Doodle came to town.*

Ad urbem ivit Doodilius cum Caballo et calone,  
 Ornavit pluma pileum, et dixit "Macaroni" !

*Three*

*Three Wise Men of Gotham, went to Sea in a Bowl.*

Tres Philofophi de Tufculo  
Mare navigarunt vafculo :  
Si vas id effet tutius  
Tibi canerem diutius.

INTROD.

*Ding dong Bell, ye Cat is in ye Well.*

ΑΙΑΝΟΝ αἴλιονον εἶπε· φρέαρ λάβεν, οὐλον, ἄβυσσον,  
Τὴν γαλέην· τίς τησὸ' αἰτωσ ἀμπλακίης ;  
Τυτθὸς Ἰωάννης, χλωρὸν γάνος, αἴσυλα εἶδωσ·  
Τοῦ γαλέην βυθίσαι νήπιον ὠδ' ἄκακον.

*Twinkle, twinkle, little Star.*

Mica, mica, parva stella ;  
Miror, quænam sis tam bella !  
Splendens emius in illo  
Alba velut gemma, cœlo.

*Boys and Girls come out to play.\**

Garçons et filles venez toujours,  
La lune est brillante comme le jour,  
Venez au bruit d'un joyeux eclat  
Venez du bons cœurs, ou ne venez pas.

*Shoo,*

\* Mother Goose, indeed, seems to be the standard text-book of the funny philologists. "Mary's Little Lamb," for instance, will never be allowed to rest in the Saxon garb, but is constantly being dressed in every tongue, and macaronic dialect of all. But it is only recently that one has arisen bold enough to doubt the story, and throw discredit on the song. Iconoclasts like Mr. Baring Gould, have shown us against our will, that William Tell and Captain

INTROD.

*Shoo, Fly. Don't bodder me.*

Va mouche, laissez moi tranquille,  
 Va mouche, laissez moi tranquille,  
 Va mouche, laissez moi tranquille,  
 Pour je fuis de la compagnie L.

And

Captain Smith never did live, but we never expected to die doubting the existence of "Mary's Little Lamb." Strange to say, a correspondent sends *Every Saturday* what he calls "The True Story of Mary and her Little Lamb," hoping it will take the place of that garbled version which has hitherto been received as authentic :

Mary had a little lamb,  
 Whose fleece was white as snow,  
 And every place that Mary went  
 The lamb it would *not* go.

So Mary took that little lamb  
 And beat it for a spell ;  
 The family had it fried next day—  
 And it went very well !

We find the following in the "Drawer" of *Harper's Magazine*: "A practical parent objects to the silliness of our nursery rhymes, for the reason that the doggerel is rendered pernicious by the absence of a practical moral purpose, and as introducing infants to the realities of life through an utterly erroneous medium. They are taught to believe in a world peopled by Little Bo-peeps and Goofey, Goofey Ganders, instead of a world of New York Central, Erie, Northwestern Preferred, &c., &c. It is proposed, therefore, to accommodate the teaching of the nursery to the requirements of the age, to invest children's rhymes with a moral purpose. Instead, for example, of the blind wonderment as to the nature of astronomical bodies inculcated in that feeble poem commencing



And the following version of a well known song, by Dr. Maginn, we cannot forbear inserting entire : —

BACK

mencing, "Twinkle, twinkle, little star," let the child be indoctrinated into the recent investigations of science. Thus : —

Wrinkles, wrinkles, solar star,  
I obtain of what you are,  
When unto the noonday sky  
I the spectroscope apply ;  
For the spectrum renders clear  
Gaps within your photosphere,  
Also sodium in the bar  
Which your rays yield, solar star.

"Then, again, there is the gastronomic career of Little Jack Horner, which inculcates gluttony. It is practicable that this fictitious hero should familiarize the child with the principles of the *Delectus* :

Studios John Horner,  
Of Latin no scorner,  
In the second declension did spy  
How nouns there are some  
Which ending in *um*  
Do *not* make their plural in *i*.

"The episode of Jack and Jill is valueless as an educational medium. But it might be made to illustrate the arguments of a certain school of political economists : —

Jack and Jill  
Have studied Mill,  
And all that sage has taught, too.  
Now both promote  
Jill's claim to vote,  
As every good girl ought to.

"Even the pleasures of life have their duties, and the child

INTROD.

INTROD.

BACK AND SIDE GO BARE.

I.

Sint nuda dorsum, latera —  
 Pes, manus, algens fit ;  
 Dum ventri veteris copia  
 Zythi novive fit.

Non possum multum edere,  
 Quia stomachus est nullus ;  
 Sed volo vel monacho bibere  
 Quanquam fit huic cucullus.

Et quamvis nudus ambulo,  
 De frigore non est metus ;  
 Quia semper Zytho vetulo  
 Ventriculus est impletus.

Sint nuda dorsum, latera —  
 Pes, manus, algens fit ;

Dum

child needs to be instructed in the polite relaxation of society. The unmeaning jingle of "Hey diddle diddle," might be invested with some utility of a social kind :—

I did an idyl on Joachim's fiddle  
 At a classical soiree of June,  
 While jolly dogs laughed at themes from Spohr,  
 And longed for a popular tune.

"And the importance of securing a good *parti*, of rejecting ineligible candidates, and of modifying flirtations by a strict regard to the future, might be impressed upon the female mind at an early age in the following moral :—

Little Miss Muffit  
 Sat at a buffet  
 Eating a *bonbon sucre* ;  
 A younger son spied her,  
 And edged up beside her,  
 But she properly frowned him away.

Dum ventri veteris copia  
Zythi novive fit.

INTROD.

2.

Affatum nolo — tostum volo —  
Vel pomum igni situm ;  
Nil pane careo — pavum habeo  
Pro pane appetitum.  
Me gelu, nix, vel ventus vix  
Afficerent injuriâ ;  
Hæc sperno, ni adesset mi  
Zythi veteris penuria.  
Sint nuda, &c.

3.

Et uxor Tybie, qui semper sibi  
Vult quærere Zythum bene,  
Ebibit hæc persæpe, nec  
Sistit, dum madeant genæ.  
Et mihi tum dat cantharum,  
Sic mores sunt bibosi ;  
Et dicit “ Cor, en ! impleor  
Zythi dulcis et annosi.”  
Sint nuda, &c.

4.

Nunc ebibant, donec nictant  
Ut decet virum bonum ;  
Felicитatis habebunt fatis,  
Nam Zythi hoc est donum.  
Et omnes hi, qui canthari  
Sunt haustibus lætati,

Utque

INTROD.

Atque uxores vel juniores  
 Vel fenes, Diis sint grati.  
 Sint nuda, &c. \*

The original being as follows : —

## I.

Backe and fide go bare, go bare,  
 Both foot and hande go colde :  
 But, bellye, God sende thee good ale yenough,  
 Whether it be newe or olde.

I cannot eat but lytle meate,  
 My stomacke is not goode ;  
 But fure I thinke that I can drynke  
 With him that weares a hood.

Though I go bare, take ye no care,  
 I am nothing a colde ;

I stuff my skyn so full within,  
 Of jolly good ale and olde.

Backe and fide go bare, go bare,  
 Both foote and hande go colde ;  
 But, bellye, God fende thee good ale enoughe  
 Whether it be newe or olde.

## 2.

I love no rost, but a nut-browne toste,  
 And a crab laid in the fyre ;  
 A little breade shall do me stead,  
 Much breade I not desyre.  
 No frost nor snow, nor winde, nor trowe,

Can

\* *Blackwood's Magazine*, July, 1822. The original was written by John Still, Bishop of Bath and Wells, who died in 1607, and occurs in the play of *Gammer Gurton's Needle*, of which Still was reputed the author.

Can hurt me if I wolde ;  
I am so wrapt, and throwly lapt,  
Of jolly good ale and olde.  
Backe and fide go bare, &c.

INTROD.

3.

And Tyb, my wyfe, that, as her lyfe,  
Loveth well good ale to seeke ;  
Full oft drynkes shee, tyll ye may see  
The teares run down her cheeke :  
Then dowth she trowle to mee the boule,  
Even as a mault-worme shuld ;  
And sayth, " Sweete hart, I took my parte  
Of this jolly good ale and olde."  
Backe and fide go bare, &c.

4.

Now let them drynke, till they nod and wynke,  
Even as good felowes should doe :  
They shall not myffe to have the blyffe  
Good ale doth bringe men to.  
And all poore foules that have scrowr'd boules,  
Or have them lustely trolde,  
God save the lyves of them and their wyves,  
Whether they be yonge or old.  
Backe and fyde go bare, &c.

Nothing can be more dainty than "The Song of the Fairies at Night, in an Apple Orchard," by the courtier, Thomas Randolph : —

Nos beata fauni proles,  
Quibus non est magna moles,  
Quamvis lunam incolamus,  
Hortos sæpe frequentamus.

Furto

INTROD.

Furto cuncta magis bella,  
 Furto dulcior puella,  
 Furto omnia decora,  
 Furto poma dulciora.

Cum mortales lecto jacent  
 Nobis poma noctu placent,  
 Illa tamen sunt ingrata  
 Nisi furto sint parata.

And then there is our never to be forgotten  
 "Old Lauriger," that the baritones and falset-  
 tos of unnumbered hecatombs of college men,  
 have made preëminently a College Song ; linger-  
 ing longest in the memory, and welling ofteneft  
 to the lips of the Alumnus, tightly woven with  
 days when the predilections of a lifetime were  
 born, and the friendships of a lifetime welded :—

LAURIGER HORATIUS.

Lauriger Horatius  
 Quam dixisti verum,  
 Fugit Euro citius  
 Tempus Edax rerum.

Ubi sunt, O pocula  
 Dulciora melle  
 Rixæ, pax, et oscula  
 Rubentis puellæ.

Crescit uva mollitur,  
 Et puella crescit ;  
 Sed poeta, turpiter  
 Sitiens, canescit.

Ubi sunt, &amp;c.

Quid

Quid juvat æternitas,  
 Nominis? amore  
 Nisi terræ filias  
 Licet, et potare.

Ubi, sunt, &c.

INTROD.

It is within the scope of the present work to regard the feature of rhyme in Latin verse, as the monopoly of doggerel or trivial themes; but we cannot find it in our heart to refrain from suggesting that the fact is gloriously the reverse. There is no more curious phenomenon in the universe of letters; none certainly more big with matter for much thought, than the miracle of the Latin tongue, cold and moribund, resurrected by moderns and aliens, and unfolding in their novice hands a marvellous vein of beauty and elegance, that, through all its golden ages, in the alembic of all its poets, orators, and scholars, had lain in dormant and unsuspected potentiality. Did the dreams of Maro or Flaccus ever shadow forth this great possibility of Rhyme — a rhyme whose cadences should modulate the sonorous music of their stately tongue, and make it, ages beyond their graves, though dead, yet speaking? That should, in Christian mouths,\* unfold a wondrous harmony,

to

\* Archbishop Trench, in the Introduction to his "*Sacred Latin Poetry*," ascribes the birth of *Rhyme* in Latin verse, to the influence of Christianity. He says, p. 5, κ.

INTROD.

to sing a heaven they never felt, and a glory that was not for them? Not only did the Latin poet live and die in ignorance of its charms, but there is good reason to suppose that its appearance was regarded as a fatal blemish, and therefore dreaded and guarded against with the utmost solicitude. The reader  
of

τ. λ., "When the Church arose, requiring of it (*i. e.* the Latin language) to be the organ of her divine word, to tell out all the new, and as yet undreamt of, which was stirring in her bosom; demanding of it that it should reach her needs which had hardly or not at all existed, while the language was in process of formation — that was already full formed; it had reached its climacteric, and was indeed verging (though as yet imperceptibly) towards decay, with all the stiffness of age upon it. . . . And we do observe it, under the new influence, as at the breath of a second spring, putting forth itself anew, budding and blossoming afresh. . . . Henceforth the mystical element of modern poetry demanded its rights; vaguer but vaster thoughts were craving to find the harmonies to which they might be married forever. The boundless could not be content to find its organ in that, of which the very perfection lay in its limitation and its bounds. The Christian poets were in holy earnest; a versification, therefore, could no longer be endured, attached, as in their case at least it was, by no living bounds to the thoughts in which sense and sound had no real correspondence with one another. The versification henceforth must have an intellectual value, which should associate it with the onward meaning of the thoughts and feelings, whereof it professed to be, and thus indeed should be, the expression.



of Juvenal will recall his commentary on the line of Cicero (before referred to on page 1), which appears to have provoked the Satirist's displeasure, as much for its sing-song rhyme as for the absurdity of its self-conceit. And yet this line is a tolerable Leonine, destined to become the favorite metre for the Christian, to be dedicated thenceforward to that rising sect the heathen poet so warmly despised. There are four distinct rhymes in Virgil's greatest work, viz. :

Ipsum, inter pecudes vastâ se mole moventem  
Pastorem Polyphemum, et litora nota petentem.  
*Æneid*, lib. iii. 656, 657.

Haud aliter terras inter cœlumque vocabat  
Litus arenosum ac Libyæ ventosque fecabat.\*  
*Ib.* iv. 256, 257.

Ducere dona jube. Cuncti simul ore fremebant  
Dardanidæ, reddique viro promissa juebant.  
*Ib.* v. 385, 386.

Terribilem cristis galeam flammæque vomentem,  
Fatiferaumque ensẽm, loricam ex ære rigentem.  
*Ib.* viii. 620, 621.

Cicero, in his "Tusculan Disputations" (I. 28), quotes from an unknown source, as follows : —

Cœlum nitescere, arbores frondescere,  
Vites lætificare pampinis pubescere,  
Rami bacarum ubertate incurvescere.

If

\* It is fair to remark, however, that these two lines, from internal evidence other than the rhyme, are regarded as spurious, and interpolated. *Vid.* Forbiges, Anthon, *et al.*

INTROD.

If there ever was a poet whose numbers courted rhyme, it was Horace. His peculiar facility of structure, his proneness to experiment in metre and rhythm; and above all, the *bonhomie* of his themes, make his verses to lack only this crowning feature, as we have come to regard it, of the Lyric, — if, indeed, they can be said to lack anything, by a critic of to-day. Only twice, so far as we remember, does he suffer a rhyme to intrude upon his pages. The first is, singularly enough, while expressing himself strongly to the effect that a poem should not trust its excellence to charms of rhetoric alone: —

Non satis est pulchra esse poemata, dulcia sunto  
Et quocunque volent, animum auditoris agunto.

*Ars Poetica*, i. 99, 100.

And again, in the same poem: —

Multa recedentes adimunt. Ne forte seniles  
Mandentur juveni partes pueroque viriles;

It was not until the Decadence had left the Roman tongue in stranger hands, that this despised decoration became the chiefest ornament of the structure, when under its spell the cloister heard the awful grandeur of the Dies Iræ — the solemn sweetness of the Stabat Mater, and everywhere, all over the world to-day, the Christian sings the beauty and the majesty of Jerusalem the Golden!

The

The POLYGLOT is a style of writing of which INTROD. Father Prout has furnished the following example : —

## TO THE HOT WELLS OF CLIFTON.

IN PRAISE OF RUM PUNCH.

A Triglot Ode, viz. : —

- 1<sup>o</sup> Πανδαρου περι ρευματος φδη.  
 2<sup>o</sup> Horatii in fontem Bristolii carmen.  
 3<sup>o</sup> A Belfck (unpublished) of "the unfortunate Chatterton."

PINDAR.

Πηγη Βριστολιας  
 Μαλλον εν ναλω  
 Λαμπουσ' ανθεσι συν  
 Νεκταρος αξιη  
 Σ' αντλω  
 Ρευματι πολλω  
 Μισγων  
 Και μελιτος πολυ.

Ανηρ καν τις εραν  
 Βουλεται η μαχην  
 Σοι Βακχου καθαρον  
 Σοι διαχρωνινσει  
 Φοινω  
 Θ' αιματι νᾶμα  
 Προθυμος τε  
 Ταχ' εσσεται.

Σε φλεγμ' αιθαλοεν  
 Σειριον αστερος  
 Αρμοζει κλωτορι  
 Συ κρυός ηδυν εν

Νησοις

INTROD.

Νησοις  
 Αντιλεσαισι  
 Ποιεις  
 Κ' αιδιοπων φυλω.

Κρηναις εν τε καλαις  
 Εσσεαι αγλαη  
 Σ' εν κοιλω κυλακι  
 Ενθεμενην εως  
 Υμνησω,  
 Δαλον εξ ου  
 Σον δε ρευμα καθαλλεται.

HORACE.

O fons Bristolii  
 Hoc magis in vitro  
 Dulci digne mero  
 Non sine floribus  
 Vas impleveris  
 Undâ  
 Mel solvente  
 Caloribus.

Si quis vel venerem  
 Aut prœlia cogitat,  
 Is Bacchi calidos  
 Inficiet tibi  
 Rubro fanguine  
 Rivos,  
 Fiet protinus  
 Impigèr !

Te flagrante bibax  
 Ore caniculâ  
 Sugit navita : tu

Frigus

Frigus amabile  
 Fessis vomere  
 Mauris  
 Præbes ac  
 Homini nigro.

INTROD.

Fies nobilium  
 Tu quoque fontium  
 Me dicente ; cavum  
 Dum calicem reple  
 Urnamque  
 Unde loquaces  
 Lymphæ  
 Desiliunt tuæ.

## CHATTERTON.

K ken your worth,  
 "Hot wells" of Bristol,  
 That bubble forth  
 As clear as crystal ;  
 In parlour snug  
 K'd wish no hotter  
 To mix a jug  
 Of Rum and Water.

Both love, young chiel,  
 One's bosom ruffle ?  
 Would any feel  
 Ripe for a scuffle ?  
 The simplest plan  
 Is just to take a  
 Well stiffened can  
 Of old Jamaica.

Beneath

INTROD.

Beneath the zone  
 Grog in a pail or  
 Rum — best alone —  
 Delights the sailor.  
 The can he swills  
 Alone gives vigour  
 In the Antilles  
 To white or nigger.

Thy claims, O fount,  
 Deserve attention.  
 Henceforward count  
 On classic mention.  
 Right pleasant stuff  
 Thine to the lip is. . .  
 We 've had enough  
 Of Aganippe's.

CENTO VERSE is a favorite amusement of the learned, the word "Cento" primarily signifying a cloak made of patches. Some writers have constructed Homeric or Virgilian Centos, wherein portions of the Old or New Testaments are related in lines taken entirely from Homer or Virgil. The Empress Eudoxia wrote the life of our Saviour in centos from Homer; while Proba Falconia, and, at a later day, Alexander Ross, did the same in centos from Virgil. The English cento is quite common, of which the following examples will suffice: —

I only knew she came and went,  
 Like troutlets in a pool;

*Powell.**Hood.*

She

She was a phantom of delight, And I was like a fool.	<i>Wordsworth.</i> <i>Eastman.</i>	INTROD.
One kifs, dear maid, I faid, and fighed, Out of thofe lips unhorn, She fhook her ringlets round her head, And laughed in merry fcorn.	<i>Coleridge.</i> <i>Longfellow.</i> <i>Stoddard.</i> <i>Tennyfon.</i>	
Ring out, wild bells, to the wild fky, You heard them, O my heart ; 'Tis twelve at night by the caftle clock, Beloved, we muft part.	<i>Tennyfon.</i> <i>Alice Cary.</i> <i>Coleridge.</i> <i>Alice Cary.</i>	
"Come back, come back !" fhe cried in grief, My eyes are dim with tears — How fhall I live through all the days ? All through a hundred years ?	<i>Campbell</i> <i>Bayard Taylor.</i> <i>Osgood.</i> <i>T. S. Perry.</i>	
'Twas in the prime of fummer time, She bleffed me with her hand ; We ftrayed together, deeply bleft, Into the dreaming land.	<i>Hood.</i> <i>Hoyt.</i> <i>Edwards.</i> <i>Cornwall.</i>	
The laughing bridal rofes blow, To drefs her dark-brown hair ; My heart is breaking with my woe, Moft beautiful ! moft rare !	<i>Patmore.</i> <i>Bayard Taylor.</i> <i>Tennyfon.</i> <i>Read.</i>	
I clafped it on her fweet, cold hand, The precious golden link ! I calmed her fears, and fhe was calm, "Drink, pretty creature, drink."	<i>Browning.</i> <i>Smith.</i> <i>Coleridge.</i> <i>Wordsworth.</i>	
And fo I won my Genevieve, And walked in Paradife ;	<i>Coleridge.</i> <i>Hervey.</i> The	

INTROD. The fairest thing that ever grew *Wordsworth.*  
 Atween me and the skies ! *Osgood.*

And the three following are better still : —

When first I met thee, warm and young, *Moore.*  
 My heart I gave thee with my hand ; *Morris.*  
 My name was then a magic spell, *Norton.*  
 Casting a dim religious light. *Milton.*

But now, as we plod on our way, *Percival.*  
 My heart no more with rapture swells ; *McNaughton.*  
 I would not, if I could, be gay, *Rogers.*  
 When earth is filled with cold farewells ! *Patmore.*

The heath this night must be my bed, *Scott.*  
 Ye vales, ye streams, ye groves, adieu ! *Pope.*  
 Farewell for aye, e'en love is dead, *Procter.*  
 \*Would I could add, remembrance too ! *Byron.*

\* In Mr. Saunders' *Salad for the Solitary*, occurs a very ingenious cento : —

The curfew tolls the knell of parting day  
 In every clime, from Lapland to Japan ;  
 To fix one spark of beauty's heavenly ray,  
 The proper study of mankind is man.

Tell, for you can, what is it to be wife,  
 Sweet Auburn, loveliest village of the plain ?  
 "The Man of Rofs !" each lipping babe replies,  
 And drags at each remove a lengthening chain.

Ah ! who can tell how hard it is to climb  
 Far as the folar walk or milky way ?  
 Procrastination is the thief of time,  
 Let Hercules himself do what he may.

'Tis education forms the common mind,  
 The feast of reason and the flow of fowl ;



CONCATENATION or Chain Verse is an ingenious species of poetical writing, where the last word or phrase in each line is taken for the beginning of the next. M. Lasphrise, a French poet, composed the following, and claims the invention of this style.

Falloit-il que le ciel me rendit amoureux,  
 Amoureux, jouissant d'une beauté craintive,  
 Craintive à recevoir la douceur excessive,  
 Excessive au plaisir qui rend l'amant heureux?  
 Heureux si nous avons quelques paisibles lieux,  
 Lieux où plus sûrement l'ami fidèle arrive,  
 Arrive sans soupçon de quelque ami attentive,  
 Attentive à vouloir nous surprendre tous deux.

The following will give an idea of the merits of this style of composition : —

TRUTH.

Must be cruel only to be kind,  
 And waft a sigh from Indus to the pole.

Syphax, I joy to meet thee thus alone,  
 Where'er I roam, whatever lands I see ;  
 A youth to fortune, and to fame unknown,  
 In maiden meditation, fancy free.

Farewell, and wheresoe'er thy voice be tried,  
 Why to yon mountain turns the gazing eye ?  
 With spectacles on nose and pouch on side,  
 To teach the rustic moralist to die.

Pity the sorrows of a poor old man,  
 Whose beard descending swept his aged breast ;  
 Laugh where we must, be candid where we can,  
 Man never is, but always to be blest.

INTROD.

## TRUTH.

Nerve thy soul with doctrines noble,  
 Noble in the walks of time,  
 Time that leads to an eternal  
 An eternal life sublime ;  
 Life sublime in moral beauty  
 Beauty that shall ever be ;  
 Ever be to lure thee onward  
 Onward to the fountain free ;  
 Free to every earnest seeker,  
 Seeker for the Fount of Youth, •  
 Youth exultant in its beauty,  
 Beauty of the living truth.

## AD MORTEM.

The longer life, the more offence ;  
 The more offence, the greater pain ;  
 The greater pain, the less defence ;  
 The less defence — the greater gain, —  
     Wherefore, come death, and let me die.

The shorter life, less care I find,  
 Less care I take, the sooner over ;  
 The sooner o'er, the merrier mind ;  
 The merrier mind, the better lover, —  
     Wherefore, come death, and let me die.

Come, gentle death, the ebb of care ;  
 The ebb of care, the flood of life ;  
 The flood of life, I'm sooner there  
 I'm sooner there — the end of strife —  
 The end of strife, that thing wish I —  
     Wherefore, come death, and let me die.

College

College students are the prolific fathers of a fort of Latin punning composition, such as INTROD.

Mus cucurrit plenum fed  
Contra meum magnum ad.

Mea mater est mala fus.

Or as follows : —

O *unum* sculls. You *damnum* sculls. He didn't do so at all. *Sic transit* drove a *tu pone tandem temo ver* from the north. He is visiting his *ante*, Mrs. *Dido Etdux*, and intends stopping here 'till *ortum*. He *et super* with us last evening, and is a terrible fellow. He *lambda* man almost to death the other evening, but he got his match — the other man *cutis nos* off for him and *noctem flat urna* flounder.\*

In

\* Everybody is familiar with Dr. Porson's pun at dinner, when a waiter overturned the sliced tongue, and the Dr. said it was a "*lapsus lingue*"; and how an innocent old landed proprietor perpetrated it at his own table upon a similar accident overtaking the cold corned beef! Sidney Smith proposed as a motto for a well known purveyor of fauces, a line from Virgil (*Æn.* iv. 1), —

"*Gravi jam dudum faucia curâ.*"

A scholar once wrote on his tea chest, "Tu doces," Thou teacheest. When two malcontents, named Payne and Culpepper, were expelled from college, a classmate said, "*Pavia perire potest; Culpa perennis est.*" A tobacconist who found himself suddenly rich, and able to ride in a carriage, applied for a motto for his panel; he was furnished the legend, "Quid rides?" Why do you laugh? (*Hor. Sat.* i. 69); and Dr. Johnson wrote the following epitaph

INTROD.

In Charles Reade's "Very Hard Cash," Dr. Sampson prescribes for Julia Dodd, as follows:—

R̄ Die Mercur. circa x. hor : vespert :  
eat in musca ad aulam oppid :  
Saltet cum xiii canicul :  
præsertim meo. Dom : reddita,  
6 hora matutin : dormiat ad prand :  
Repetat stultit : pro re nata.

The druggist to whom it is carried, being unable to compound it, the doctor himself is obliged to translate it, which he does as follows:—

On

epitaph on his cat: "MI-CAT inter omnes." A gentleman at dinner helped his friend to a potato, saying, "I think that is a good mealy one." "Thank you," returned the other, "it could not be *melior*." "Well, Tom, are you sick again?" asked a student of his friend, and was answered at once in English and in Latin, "*Sic sum*." To a lady who swept down a Cremona violin with her mantua, Dean Swift quoted the line (Virg. *Ecl.* ix. 28),—

"Mantua vae miseræ nimium vicina Cremonæ."

"Ah, Mantua; too near the wretched Cremona!"

There is a very old story about the gentleman who found his pew in church locked, and declined to enter because "*pudor vetat*." And a friend of ours, while driving the other day, was asked by a lady if some bipeds they passed were ducks or geese. One of the latter at that moment lifting up its voice, he instantly replied, "That's your *anser*!"

On Wednesday, at ten P. M. let her go in a fly to the Town Hall, and dance with thirteen { little dogs, } puppies, } especially with mine; return home at 6 A. M. and sleep till dinner, and repeat the folly as occasion serves.

INTROD.

A prescription to the tailor would read, —

R̄ Super-Saxonix, Opt :  
Valenciæ Qualitate Præstant :  
Alberti mist. a. a. quant. suff.

Fiant tunica, subucula, bræcæquæ laxæ, hor. prand. gerend.

That is, —

Take of the best Super Saxony, of fine Valencia, of Albert mixture, each a sufficient quantity. Let a coat, a vest and trowsers be made to be worn at dinner time.

R̄ Serici Cœruli Virg. vjjj  
T æniarum Coccin. Virg. v.

Ut fiat vestis secundem artem, rosas elegantur ornata. quo se vesperibus adolescentia ind.

That is, —

Take of blue silk eight yards : of crimson ribbons, five yards ; so that a dress may be made according to the fashion ; elegantly trimmed with roses, which let the damsel put on evenings.

The idea of all which is evidently borrowed from the following "Recipe for Eternal Salvation, as well as Temporal Sanity," posted on the

the

INTROD. the door of the physical room in the convent of the Capuchin Friars at Messina.

*Pro presenti corporis et æternæ animæ salute.*

RECIPE.

Radicum fidei

Florum spei

Rosarum charitatis

Liliorum puritatis

Absynthé contritionis

Violarum humilitatis

Agarici satisfactionis

Ano quantum potes :

Misceatur omnia cum syrupo confessionis ;

Terentur in mortario conscientiæ ;

Solvantur in aqua lachrimarum ;

Coquantur in igne tribulationis, et fiat potus

Recipe de hoc mane et sera.

Bastard productions like the preceding, little Japhets in search of their fathers, are continually finding their way into print, and thence to the *omnium gatherum* of some humble snapper-up of unconsidered trifles. Sometimes, through the charity of these latter, they find their parents, but rarely. Still, they are always readable, curious, and fresh for an idle hour.

ECHO VERSES have always been famous in every tongue. Says the "Spectator,"\* "I find likewise in ancient times the conceit of making the

\* Number 59.

the Echo talk sensibly, and give rational answers. If this could be excusable in any writer, it would be in Ovid, where he introduced the Echo as a nymph, before she was worn away into nothing but a voice.\* The learned Erasmus, though a man of wit and genius, has composed a dialogue upon this silly kind of device, and made use of an Echo, which seems to have been an extraordinary linguist, for she answers the person she talks with, in Latin, Greek, and Hebrew, according as she found the syllables which she was to repeat in any of those learned languages. Hudibras, in ridicule of this false kind of wit, has described Bruin bewailing the loss of his bear, to a solitary Echo, who is of great use to the poet in several "distiches, as she does not only repeat after him, but helps out his verse, and furnishes him with rhymes." †

The following is from the Greek anthology : ‡

Ἄχὼ φίλα μοι συγκαταίνεσόν τί — β τί ;

Echo ! I love : advise me somewhat ! — What ?

The next, in Latin, is found by Motley, in a MS. collection of Pasquinades, and cited in his "Rise of the Dutch Republic : " —

Sed

\* *Metamorphosis* iii. 379.

† *Vid.* Aristophanes, *Feast of Ceres*, which burlesques the lost *Andromeda* of Euripides, where it seems there was a scene similar to this one above described.

‡ iii. 6.

INTROD.

Sed at Aufriacum nostrum redeamus — eamus  
 Hunc Cefaris filium esse fatis est notum — notum  
 Multi tamen de ejus patre dubitavere — *vere*  
 Cujus ergo filium eum dicunt Itali — *Itali*.  
 Verum mater fatis est nota in nostra republica — *publica*.  
 Imo hæctenus egit in Brabantiâ ter voere — hoere  
 Crimen est ne frui amplexu unius Cæsarîs tam generosi —  
 ofi  
 Pluribus ergo ufa in vitâ est — ita est  
 Seu post Cefaris congressum non vere ante — ante  
 Tace garrula ne tale quippiam loquere — quare ?  
 Nescis quâ pœna afficiendum dixerit Belgium infigne —  
 igne, &c.

The next is by Erasmus : —

ERASMUS *loquitur*. — “ Quid est sacerdotium ? ”

ECHO *respondit*. — “ Otium ! ”

The following is by Joachim de Bellay : —

Qui est l'auteur de ces maux avenues ? — Venus.  
 Qu'étois-je avant d'entrer en passage ? — Sage.  
 Qu'est-ce qu'aimer et se plaindre souvent ? — Vent.  
 Dis-moi quelle est celle pour qui j'endure ? — Dure.  
 Sent-elle bien la douleur qui me point ? — Point.

EPIGRAM ON THE SYNOD OF DORT.

Dordrechtî synodus, nodus : chorus integer — æger ;  
 Conventus, ventus ; sessio stramen. Amen !

Palm, of Nuremburg, was court-martialed, and sentenced to be shot at Brennan, in 1807, for writing some echo verses on Napoleon I., and very poor ones they were, too ; poor enough to have let the author crawl away, one would think.

The



The following will serve to illustrate the English style : — INTROD.

## ECHO AND THE LOVER.

*Lover.* — Echo ! mysterious nymph, declare  
Of what you're made, and what you are.

*Echo.* — Air !

*Lover.* — 'Mid airy cliffs and places high,  
Sweet Echo ! listening love, you lie.

*Echo.* — You lie !

*Lover.* — Thou dost resuscitate dead sounds —  
Hark ! how my voice revives, resounds !

*Echo.* — Zounds !

*Lover.* — I'll question thee before I go —  
Come, answer me more apropos !

*Echo.* — Poh ! poh !

*Lover.* — Tell me, fair nymph, if e'er you saw  
So sweet a girl as Phœbe Shaw.

*Echo.* — Pshaw !

*Lover.* — Say, what will turn that frisking coney  
Into the toils of matrimony ?

*Echo.* — Money !

*Lover.* — Has Phœbe not a heavenly brow ?  
Is not her bosom white as snow ?

*Echo.* — Afs ! no !

*Lover.* — Her eyes ! was ever such a pair ?  
Are the stars brighter than they are ?

*Echo.* — They are !

*Lover.* — Echo, thou liest, but can't deceive me.

*Echo.* — Leave me !

*Lover.* — But come, thou faucy, pert romancer,  
Who is as fair as Phœbe ? Answer !

*Echo.* — Ann, sir.

INTROD.

Puns are of constant occurrence in the classical writers, and have never disappeared from literature. Said Sir Thomas More to his friend Erasmus : —

*Quæritur unde tibi fit nomen ERASMUS. — Eras mus.*

To whose hexameter the sage returned a pentameter : —

*Si sum mus ego, te iudice SUMMUS ero !*

Many of the old houses of Great Britain have incorporated in the mottoes on their arms, their family names, thus : —

*Ne vile fano.* “Disgrace not the altar.” Motto of the FANES of Westmoreland.

*Ne vile velis.* “Form no mean wish.” Motto of the NEVILLES of Abergavenny.

*Templa quam delecta.* “Temples how beloved.” Of the TEMPLE family.

*Ver non semper viret.* “The spring is not always green.” Lord VERNON.

*Vero nihil verius.* “Nothing is truer than truth.” Lord VERE.

*Cavendo tutus.* “Secure by caution.” The CAVENDISHES, Dukes of Devonshire.

*Bonne et bell assez.* “Good and handsome enough.” BELLASYSE, Earl of Fauconberg.

*Me frangas non flectas.* “You may break, but cannot bend me.” House of STAFFORD.

The

The following is from an old tombstone : —

INTROD.

O quid tua te  
 be bis bia abit  
 ra ra ra  
 es  
 et in  
 ram ram ram  
 i i  
 Mox eris quod ego nunc.

The translation of which evidently is : —

O superbe quid superbis? tua superbia te superabit?  
 Terra es, et in terram ibis.  
 Mox eris quod ego nunc.

On an old monument in SS. Ann and Agnes Church, London, is the following : —

Qu an trif di c vul fra  
 os guis ti ro um nere vit  
 H fan chris mi t mu la.

Here the last syllable of each word in the upper line is the same as that of each corresponding syllable in the last line, and is to be found in the centre ; it reads thus : —

Quos anguis tristi diro cum vulnere stravit.  
 Hos sanguis christi miro tum munere lavit.  
 (Those who have felt the serpent's venomous wound,  
 In Christ's miraculous blood have healing found.)

The following is a rebus of Jean Marot, valet-de-chambre of Francois I. : —

riant

INTROD.

riant                      fus                      n'agueres  
 En    pris  
 t tile                      o                      affettée  
 u D'une                      s  
     espoir                                      haitée  
     Que    vent  
     ai  
     d                      \*  
 Mais fus                      quand                      pr f'amour is  
     ris  
 Car j'apper                      fes                      mignards  
                     que  
 traits  
 Etoient d'amour                      mal                      as  
     ée  
     riant  
     En  
 L'œil  
 Ecus                      de                      elle                      a                      pris  
                                     moi  
 manière rusée  
 te me nant  
 Et quand je veux                      chez                      elle                      e faire e  
                                     que  
 Me dit to y us                      mal                      appris  
     riant  
     En.

En fouriant fus n'agueres surpris  
 D'une subtile entrée tous affettée,  
 Que fous espoir ai souvent souhaitée,  
 Mais fus deçue, quand f'amour entrepris ;  
 Car j'apperçus que fes mignards souris  
 Etoient soustraits d'amour mal assurée.

En fouriant.

Ecus

Ecus soleil deffus moi elle a pris,  
 M'entretenant fous maniere rufée ;  
 Et quand je veûx chez elle faire entrée,  
 Me dit que fuis entrée tous mal appris

En fouriant.

INTROD.

LIFE AND DEATH.

	cur	f	w	d	dis	and p
A	fed	riend	rought	eath	ease	ain.
	blef	fr	b	br	and	ag

A curfed fiend brought death, difeafe, and pain,  
 A bleffed friend brought breath and eafe again.

In an old church in Westcheſter County, N. Y., the following letters are engraved under the ten commandments : —

P.R.S.V.R.Y.P.R.F.C.T.M.N.  
 V.R.K.P.T.H.S.P.R.C.P.T.S.T.N.

which only needs the addition of one vowel to make the couplet : —

Perfevere ye perfect men,  
 Ever keep theſe precepts ten.

Before leaving this branch of enigmatical and cryptographic writing, we cannot refrain from mentioning the moſt univerſal of all compoſition, as univerſal as mortality and diſſolution itſelf, and ſo to continue, alas ! until death ſhall be no more, — THE EPITAPH. It may be well ſaid that every human being is, at the laſt, the theme of ſome one's ſong ; and the maſs of men and women who come into the world unheralded

INTROD.

heralded and unheeded, and, after a little space of restlessness, go out of it unwept and unhonored, are still not quite un Sung. The unlettered never draw pen but once. And that is only when, over the poor ashes of their simple brethren, they carve —

Some frail memorial  
With uncouth rhymes and shapeless sculpture decked,  
To implore the passing tribute of a sigh.

Their names, their years, spelt by th' unlettered Muse,  
The place of fame and elegy supply ;  
And many a holy text around she strews,  
That teach the rustic moralist to die.

So it happens that the cryptographical character of the epitaph is mainly the inadvertence of the "unlettered Muse" that shapes it. But many are purposely and skillfully involved, and among their untold legions (for, as long as the world is full of graves, it will be full of epitaphs), there is much food for contemplation. Over the bones of Shakespeare is carved the weird incantation, that has kept his mighty shades appeased, and his sacred ashes undisturbed : —

GOOD FRIEND, for JESVS sake forbear  
To digg T-E dvft EncloAsed HERE ;  
Blest be T-E Man  $\begin{smallmatrix} \times \\ \backslash \\ \text{Y} \end{smallmatrix}^T$  spares T—hs stones,  
AND cvrst be He  $\begin{smallmatrix} \times \\ \backslash \\ \text{Y} \end{smallmatrix}^T$  moves my bones.

Its

Its rude numbers have more than once preserved his rest unbroken, and to whom is it not familiar ! while the stately Augustan distich near by, is unheeded.\*

The life of Sardanapalus is written on his tomb, —

ἘΣΘΙΕ, ΠΙΝΕ, ΠΑΙΖΕ, ὩΣ Τ' ἈΛΛᾶ ΤΟΥΤΟΥ  
 ΟΥΚ ἈΞΙΑ.



“Eat, Drink, Love, and be merry ; † the rest is not worth the snap of a finger” — the last being expressed by the logograph.

Many of the examples cited in the preceding pages are drawn from that literature of tombstones — the Epitaph. In Cunwallow Churchyard, Cornwall, England, is to be found the following, which, like the specimen on page 47, “Silo Princeps Fecit,” partakes of the palindromic character, decipherable from any possible point of vision, so that “he may run that readeth it :” —

Shall

\* *Judicio Pylium ; genio Socratem, arte Maronem : Terra tegit ; populus mœret ; Olympus habet.*

† *Causabon translates ΠΑΙΖΕΙΝ, “to love.”*

INTROD.

INTROD.

Shall we all die?  
 We shall die all,  
 All die shall we —  
 Die all we shall.

In the churchyard of Llangerrig, Montgomeryshire, —

O	}	Earth	{	O	}	Earth	{	observe this well, —
That				to				shall come to dwell ;
Then				in				shall close remain,
Till				from				shall rise again.

Mr. Thorpe, of somewhere, has the shortest in the world, —

THORPE'S  
CORPSE

But the subject is too rich and exhaustless to make it profitable to dip further, where we cannot hope to explore. Whole volumes have been written on this theme alone, and the mine of curious wealth is still unquarried. We cannot better draw our slight notice to a close than by printing over again that sweetest and grandest epitaph poet has ever written, — that of the Countess of Pembroke, from the pen of rare Ben Jonson : —

Underneath this marble hearse  
 Lies the subject of all verse,  
 Sydney's sister, — Pembroke's mother.  
 Death, ere thou hast slain another

Fair,



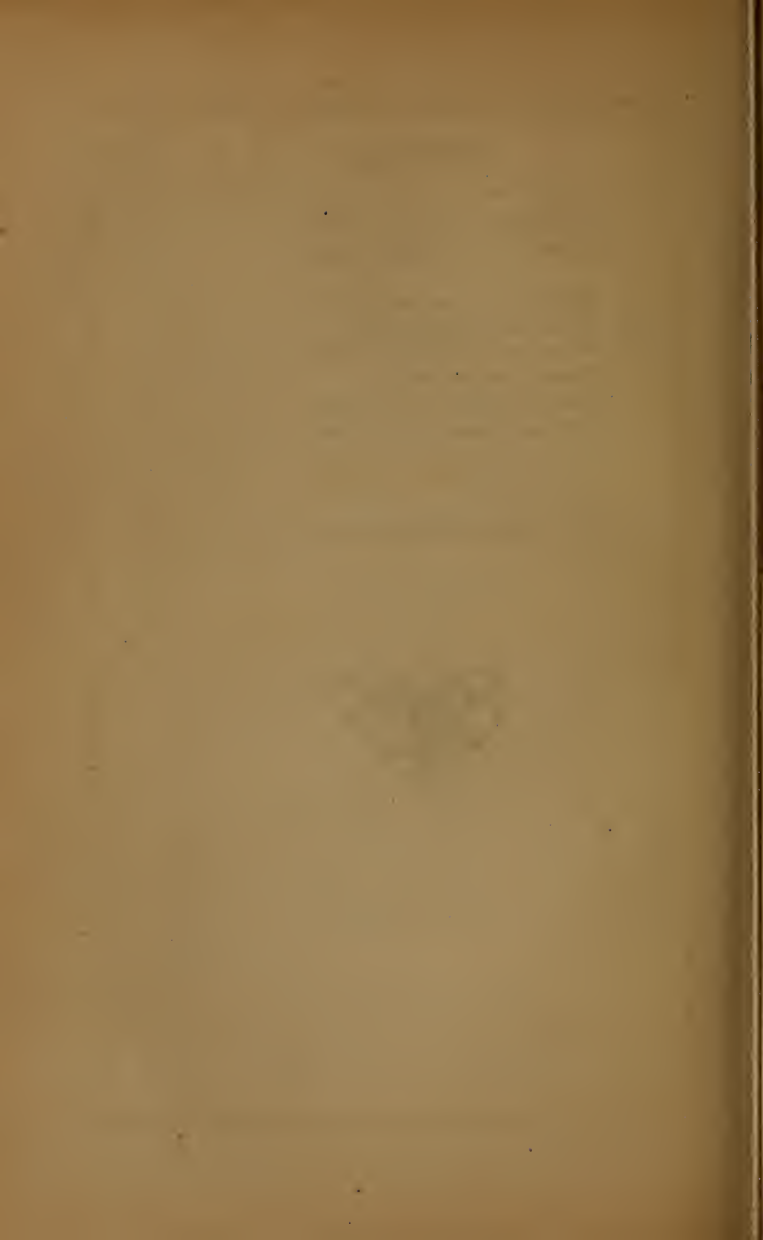
Fair, and wife, and good as she,  
Time shall throw a dart at thee !

INTROD.

Marble piles let no man raise  
To her name in after days ;  
Some kind woman, born as she,  
Reading this, like Niobe  
Shall turn marble, and become  
Both her mourner and her tomb.

END OF THE INTRODUCTION.





Part First.



ALLITERATIVE VERSE.





PUGNA  
PORCORUM

PER

P. PORCIUM

POËTAM.

*Paraclesis pro Potore.*

Perlege porcorum pulcherrima prælia, Potor,  
Potando poteris placidam proferre poësin.

NIVERSTADII:  
APUD CASPARUM MYRRHEUM,  
MELCHIOREM THUREUM,  
&  
BALTHASARUM AUREUM.

1720.



AD LECTOREM

JODOCUS HELMONTANUS.

PUGNA  
PORCO-  
RUM.

Porciolus Porcos, cecinisti parva croacum,  
Sic condigna refert præmia, Homere tibi.

AD EUNDEM.

Mæonides ranas cecinit, sed Porcius ille  
Posterior Porcos, plaudite utrique precor.

AD EUNDEM.

Potando pugnas Porcorum perlege potor,  
Petendis posuit præmia porciolus.  
Porcorumque procul propellant prælia planctus,  
Persuadent propter poëmata percinere.  
Perdocuit paucis Porcorum pulchra Poëta  
Prælia, perlecto plaudite Porciolo.



POTENTISSIMO  
PATRONO  
PORCIANORUM  
P. PORCIUS

..  
POËTA

PROSPERITATEM PRECATUR PLURIMAM.

Postquam publice Porci putamur; præstantissime patrone, placuit Porcorum pugnam poëmate pangere, potissime proponendo pericula pinguium prælatorum: pugnant pigriter pusillanimes prælati propter pinguedinis pondus, porro potentius Porcelli pauca proceritate perpoliti: propterea placeat precor puerile poëma perlegere Porcorum Porcellorumque pugnam propositionibus pictam paribus, peripræpostere.

Proditur patronus Porcianorum,  
Primordialibus punctis.

Res Inamœna Caret Affectu. Læta Decorem  
Omnimodè Aspirat Bellula Habe Ergo Rata:

Proditur Poëta.

PUGNA  
PORCORUM.

PUGNA  
PORCO-  
RUM.

Plura Latent Animo Cœlata, Et non Teme-  
randa

Indiciis Ullis, Scilicet hoc Volui.

Præcelsis proavis pulchre, prognate patrone,  
Pectore prudenti pietateque prædite prisca,  
Præter progeniem, præter præclara parentum  
Prælia pro patriâ, pro præsulibusque peracta,  
Pleraque pro populo proprio perfecta potenter  
Pellucens probitate, potentique prosperitate,  
Proposito præfente petens plerumque peritos,  
Proptereaque probas philomusos, persequerif-  
que

Parnasso potos, precio precibusque poëtas :  
Postquam percepi puerile placere poëma  
Præcipue propter præscripta procemia pugnae  
Porcorum, placuit parvam præfigere pugnae  
Pagellam, porci prodentem proprietates  
Plausibiles, pinguem patronum promeruisse  
Pectore pinguiculo, pol promeruisse poëtam  
Pinguì Porcorum pingendo poëmata pugnam.

Propositiones Pugnae.

Porcus pistorum pergunt prosternere pugna  
Porcelli, pasti planti per pervia prata.







PUGNA  
PORCORUM  
PER  
P. PORCIUM  
POËTAM.

---



LAUDITE Porcelli Porcorum pigra  
propago.

Progreditur, plures Porci pingue-  
dine pleni.

Pugnantes pergunt, pecudum pars prodigiosa,  
Perturbat pede petrosas plerumque plateas,  
Pars portentose populorum prata profanat,  
Pars pungit populando potens, pars plurima  
plagis

Prætendit punire pares profernere parvos.  
Primo Porcorum præfecti pectore plano,  
Pistorum Porci prostant pinguedine pulchri.  
Pugnantes prohibent Porcellos, ponere pœnas  
Præsumunt pravis : porro plebs pessima pergit  
Protervire prius, post profigare potentes.

† Proconsul pastus pomorum pulte perorat

Prœlia

\* Processus Porcorum ponitur.

† Propositio proconsulis.

PUGNA  
PORCO-  
RUM.

PUGNA  
PORCO-  
RUM.

Prælia pro pecude parva prodesse, proinde  
 Protervire parum patres perfæpe probasse  
 Porcorum populo pacem pridem placuisse  
 Perpetuam, pacis promptæ præconia passim  
 Pro præcone piæ pacis per pondera plura  
 Proponente preces, prudens pro plebe patronus  
 Porcus prægrandis profert placidissima pacta.  
 \* Pacisci placeat Porcis, per prælia prorsum  
 Plurimâ priscorum perierunt pascua patrum.  
 Præstat Porcellis potiori pace potiri,  
 Præstat prælatis primam præbere palæstram.  
 Porro proclivis pugnæ plebeia potestas  
 † Prælia portendit, per privilegia prisca  
 Proponens pugnæ Porcos potuisse patenti  
 Prostravisse pares, per plebiscita probari.  
 Porcum pugnacem pecudem, præclara potestas  
 Pendet per Porcos pugnaces, pergite passim  
 Perdere præfectos, Porci properare pusilli  
 ‡ Perdere pinguiculos, præfectos præcipitare,  
 Pigritia pollent prælati perpetuati,  
 Postquam plebs pertæsa potentatus penetravit  
 Præcipiti pede, Porcelli petiêre pusilli.  
 Pugnando properare prius, pessundare patres.  
 Præstituant personatos præcurrere porcos  
 Propugiles, porro plenum pinguedine putri  
 Præclarum

\* Placidatorum pacta proponuntur.

† Prælia portendit.

‡ Propterea porcellorum penetratio.

Præclarum Porcum pistrino pinfere panem  
Præcipiunt, per posticam, per pervia portant.  
\* Propterea properans proconsul poplite prono,  
Præcipitem plebem pro patrum pace poposcit.  
Persta paulisper, pubes preciosa, precamur.  
Pensa profectum parvum pugnae peragenda  
Plures plorabunt postquam præcelsa premetur  
Prælatura patrum, Porcelli percutientur  
Passim, posteaquam pingues porci periere.  
Propterea petimus, præsentem ponite pugnam  
Per pia Porcorum perimus penetrabilia, posthac  
Prælati poterint patrata piacula parce  
Perpetrare, procul postponite prælia parva,  
Præ prælatorum pœnis patientia præstat.  
† Plebs Porcellorum parte præcone parato  
Porcis prælatis proponit particulares  
Pacis particulas : pateant præsentia pacta  
Porcorum populo, Porcorum posteritati.  
Principio petimus prælatos perpetuatos  
Postponi, propter pia privilegia patrum,  
Porcellos patuit pariformi pondere pastos  
Porcis persimiles, Porcos præstare pusillos  
Propter pulmonem, propter penetrabile palati,  
Pars parvi Porci prunis plerumque perusta  
Principibus primis portatur, porro putrescens  
Porcorum pectus putri pinguedine plenum  
Projicitur

PUGNA  
PORCO-  
RUM.

\* Preces proconsulis pro prælatis.

† Propositiones Porcellorum particulares.

PUGNA  
PORCO-  
RUM.

Projicitur passim, partim pro peste putatur,  
Propterea Porcis praelatio praeipiat.  
Pergite Porcelli praefectos praecipitare.

\* Pro praelatura Porci pugnare parati  
Profiliunt, pars prata petit, pars prona paludes,  
Prodit praecipuo proterva potentia plausu,  
Porro Porcelli pulchrè per prata perurgent  
Pinguiculos properare procul, penetrare parati  
Per portas patulas, Porcos perfodere pergunt  
Prosternunt, pinguedo potens prohibet pro-  
perare.

† Propterea pacem proponunt ; parcite Porcis,  
Porcelli posthac potimur pace perenni :  
Propterea pulcher Porcellus praeco politus  
Prospiciens patres pronos peccata profari  
Prospiciens positos praedâ, positosque periculo,  
Propositum pandit ; pacem perferre potestis ?  
Parcite prelati, procerum pondus puerile,  
Perdurare parum propter plerosque putatur,  
Perfringunt pacem penitus post pacta peracta.

‡ Ponite pro pacto pignus, proferre potentes.  
Pro pacis praxi, potiora pericula pensant  
Porcelli, portent pignus pax pacta placebit.  
Princeps Porcorum propria pro plebe pedes-  
tris

Procumbens, pene perplexus praelia propter  
Pestiferi

\* Posteriorum pugna.  
‡ Praeonis propositio.

† Porci pacisci petunt.

\* Pestiferi populi, promittit præmia pulchra.  
Pultem pomorum, propinam pulvere pisti  
Pustilli, partem placentæ posterioris,  
Pocula profundæ perquam preciosa paludes.  
Pocum prægrandem placido pro pignore præbet  
Pronulgans planâ Porcellos proprietate.  
Prææcturarum posthac pertingere palmam,  
Porro Porcelli pinxere præmia pacis  
Particulis paribus, pateat pax posteritati.  
† Poci prælati placido pacto pepigerunt  
Perptuam pacem, posthac præcedere parvos  
Porcdlos Porcos, putri pinguedine plenos,  
Phasposthac Porcis passim pugnare pusilli  
Pro p̄mis putridis, pro parte posterioris  
Provetus pingui, poterint purgare plateas.  
Prolix poterint pomaria, participare,  
Partir prædas, patulas peragrare paludes  
Proclamaturi Porcelli pectore pleno,  
Postquam præripitur Porcellis per peregrinos,  
Postquam percipiunt pede prendi posteriori.  
‡ Plaudite Porcelli, plebs preciosa perenni,  
Purta pace parate procul præludia pulchra ;  
Pompas præcipuas, proscœnia publica palmæ,  
Eirpureos pannos, picturas pendite pulchras  
Fogeniem priscam Porcellorum perhibentes,  
Fiventur platani, priventur pondere pinus,  
Porcellis

PUGNA  
PORCO-  
RUM.

\* Profertur pignus pro passione.

† Particula pactæ pacis.

‡ Pompæ Porcellorum post pacem peractam.

PUGNA  
PORCO-  
RUM.

Porcellis passim pomaria prostituantur,  
 Palmarum prorsus plantatio præripiatur  
 Pendula, pro pactâ portentur pace parati  
 Palmarum pilei, procedat pulchra propago  
 Pacificatorum Porcellorum, penetrando  
 Planiciem, patriæ passim peragrando plateas,  
 Plantæ pro pedibus plateatim projiciatur.  
 Portetur per præcipuos præco peramcenus,  
 Pacis perfector promat præconia pacis  
 Publicitus, prono procumbant poplite Porc,  
 Porcellos patriæ patronos profiteantur.  
 \* Porro præcedat potu pincerna, paludis  
 Pocula propinans plenissima : pabula prælens  
 Pulmenti putris pro proprietate palati,  
 Pro præcone potens paleæ pistura paretur  
 Proluvies pepli polluti, portio pinguis  
 Pleni potoris promentis particulatim  
 Pocula præsumpta, prægustatos patinarum  
 Pullos, perdices, pavos, Porcos piperatos.  
 Præterea patriæ per prima palatia perget  
 Persuadens populo Porcellorum pietatem,  
 Plaudant Porcelli, portent per plaustra peronen  
 Per patriam patulo progressu perspiciantur :  
 Pistorum Porci prope pistrinum patiantur  
 Perpetuas pœnas, præservati prope postes :  
 † Perturbent pueri porcos prope percutiendo,  
 Propellat

\* Pincerna præcedit præconem poculo plenissimo.

† Porcelli puellarum pollice perfricti procumbant.

Propellant Porcos pulchræ per pensa puellæ,  
Pertractent parvos Porcellos poplite prono  
Procumbent, pilos patientur pectine pecti.  
Plaudite Porcelli, pistorum plangite Porci.  
Pistores pascant Porcos pastu palearum,  
Percussos partim pedibus ; per plurima probra  
Partim projectos petris pugnisque pedeque,  
\* Pastores pascant Porcellos prosperitate  
Præcipua, peragrantes prata patentia passim.  
Postridie postquam Porcelli pace potiti,  
Præsumpsere patres protervè pungere passim  
Prælia prædictæ pugnae populis perhibentes ;  
Plurima Porcorum pensans præfaga potestas.  
Proposuit primo palmæ præscribere pondus  
Pestiferæ plebi Porcellorum pedetentim  
Proposuit pedites precio pro posse parare,  
Porcos prædones per pagos perque paludes.  
† Pungentes pecudes promuscide, phamaque  
passim  
Perfertur, properatque pecus proclive, proinde  
Perficitur pennæ procurator peracutus :  
Ponens pugnaces Porcos pecudisque papyro.  
Promittunt posito pede præfectis properare  
Præscripto pugilum pugnam properare parati  
‡ Præcipuum, prout præcipient princeps pugil-  
esque. Porro

\* Porcorum præfaga pensiculatio pro profecto paranda.

† Phama prælii.

‡ Perfidia præfectorum precium præcipientium pugnantibus.

PUGNA  
PORCO-  
RUM.

Porro proventus precii plerisque parantur,  
 Præcurrent proceres precii plus percipientes  
 Placant pollicitis, proh ! propellos peregrinos  
 Perfidiam patrant proprioque penu potiores  
 Præstittuunt prædas, proponunt postea plebi  
 Perfolvendarum propinarum paraclesin  
 Pugnaque protrahitur, porro Porcus philomufus  
 Pædotriba pufillorum per parisienses  
 Promotus, pagi pastor, parochusque paludis  
 Paulum perdoctus pariter producere petrum  
 Pertrectabatur, proh ! perdita pectora plena  
 Perfidia: pudeat perceptæ præmia prædæ  
 Plebi præripere peccato pernicioso  
 Peccatis, prodet profusa pecunia, prodet,  
 Prodet prædones ; postquam pensent peregrini  
 Præmia pro pugnâ patratâ, proque periclis. .  
 \* Personuit parochus, pergens proponere plures  
 Perfidia partes : porro princeps pugilesque  
 Pestiferum parochum proclamabant perimendum  
 Pseudo-euangelicumque probabant præcipitan-  
 dum  
 Ponto, præterea plus provenisse pericli  
 Peruasu parochi, plus ponderibus pavimenti  
 Portæ præcelsæ, plus pulveribus platearum.  
 Protestabantur pœnis plectendum poste patente,  
 Ponendum prope prunas, particulisque perustis  
 Profundo puteo profundè præcipitandum,  
 Publicitus

\* Propatulatio perfidia per Philomufum.



\* Publicitus pugiles prædicta piacula patrant,  
Plebſque putat pulchrum philomufum perdere  
Porcum

PUGNA  
PORCO-  
RUM.

Proinde preces princeps proponit plebſque parata  
Promittit parere piis precibus, pugileſque.

† Partiri pergunt propinam : perficiuntque  
Perfidiam, pauci prohibent peccata patrari  
Pro placito pugilum, plecti plerique putantur  
Propter perfidiam propalatam peregrine.

Postquam Porcelli præceperunt peregrinos  
Privari precio, prolixè penſiculando

‡ Publicitus propere procurant præmia pugnae,  
Proponi Porcis paganis perſoluturus,  
Proſtat præco potens plures præcurrere Porci  
Prætendunt, prohibetque pedo plus percipientes.

Postquam pellecti precio Porci peregrini,  
§ Præſidium pugna præbebant præcipitare  
Pugnam pergebant Porci, porro properabant  
Partim pinguiculi, partim putredine pleni  
Provecti plauſtris, partim peditis properabant.

Porro Porcelli præceperunt peregrinis  
Plauſtra penetrando Porcos proſternere pingues  
Producique palam pendendos poſte patente.

|| Propterea peditis prudenter progredientes,  
Perturbaverunt

\* Pœna philomufi.

† Porcellorum percipientium perſolutionis perfidiam.

‡ Ponitur perſolutio præſentiſſima.

§ Pingues Porci provehuntur plauſtris.

|| Prædatio Porcellorum.

PUGNA  
PORCO-  
RUM.

Perturbaverunt, projeceruntque potenter  
 Plaustrum Porcorum, prædaque potente potiti,  
 Præcipuos Porcos protraxerunt plateatim.  
 Porro Porcorum prospecto principe primo :  
 Præco potens populo propinavit perimendum,  
 Plectendum pœnis pendendum poste patente.  
 Porro pauca petit princeps proferre, priusquam  
 Perficiat placitum præconis plebs pileata,  
 Permittuntque parum proponere proinde profa-  
 tur ;

\* Parcite Porcelli, proavorum prisca putamur  
 Progenies, prisca potuerunt plura parentes  
 Prælia pro patriâ patrare, pericula plura  
 Pro populo perferre pio, pro plebe parati  
 Pœnas pauperiemque pati, possunt pietatem  
 Publica phana parentum pyramidesque probare,  
 Promeriti pulchrè per præmia picta probantur.  
 Propterea pensate, preco, pensate periculum,  
 Parcite perdendo, pietatem perficientes.  
 Postquam perfecit princeps prædicta, parumper  
 Plorans, percutiensque palam pectus peramœ-  
 num,

Profert parcendum ploranti præco politus  
 Propter progeniem, propter præciosa potentum  
 Patrum privilegia, prognatamque profatur  
 † Progenie propria princeps præcoque proinde  
 Pergunt pacifici populo prope prospiciente,  
 Prælatos

\* Precatio principis Porcorum.

† Pacificuntur principes.

Prælatos pariter, prælatis participari,  
Partiri prædas: porro promiscua plebes  
Propterea præfert, pateat prælatio prava.  
\* Postquam parturiunt præclara penariâ prædas  
Perficiunt pacem patitur populusque  
Posteaquam patuit prærepta pecunia plebî,  
Plangunt privatim procerum præcordia pacem.  
Plectunt perjuro perjuria plura patrantes.  
Propterea Porci, Porcelli plebs populusque,  
Posthac principibus prohibent producere pug-  
nam

Perfonavit Placentius post pocula.

POTENTISSIMO, PIENTISSIMO PRUDENTISSIMOQUE

PRINCIPI,

PATRI PURPURATO,

PRÆSENTI PONTIFICI,

PLACENTIUS

PLURIMUM PRÆCATUR PROSPERITATIS.

PERGE, pater patriæ, patriarum perface pacem.  
Promereare palam palmam placidissime prin-  
ceps.

Possessæ pacis primam perhibe pietatem  
Priscorum patrum per prudentissima pacta.  
Posteritas perget præconia promere passim

Pontifici

\* Populi propositio potissima.

PUGNA  
PORCO-  
RUM.

Pontifici preciosa pio, plebecula, pubes,  
 Primores patriæ proclamabunt peramœno  
 Plausu pastorem pacis, pia pectora plaudent.  
 Phama peragrabit, peragrabit phama polorum  
 Per penetralia : præterea populosa propago,  
 Progenies patriæ, patres, puerique pufilli  
 Protestabuntur priscis patribus potiozem.  
 Pontificem pileo pretioso prædominantem,  
 Phama penetrabit penetrabit phama paludes  
 Perfarum, poterit phœnix proferre perennes  
 Pacis particulas, per pontificale paratas  
 Præsidium, posthac penetrabit pax paradifum  
 Plebs peregrinorum prospectâ pace perenni  
 Pacati populi pactum pariforme probabit.  
 Publica patronum pacis, privata patenter  
 Pectora perpetuo plausu pariter perhibebunt.  
 Prudens pontificis pectus, per plura probetur  
 Plectrâ poëtarum, plerique poëmata promant  
 Præcipuam plerique parentelæ probitatem  
 Pertractent prosa, præstante poëmate prorsus :  
 Præcellat princeps pacis, princeps pietatis.

Postremo pronunciavit

Penfa pauperiem, princeps præclare, poëtæ.

FINIS.

PRÆCATIONUNCULA.

P. PORCII.

POËTÆ.

PARCE, precor, pingui pagellæ, parce prudente  
Pugnantium parœmiæ  
Parce parum pulchræ picturâtaque poësi,  
Præfente pictæ poculo.  
Phæbo postposito placuit profundere plura,  
Præceps poëmaque promere.  
Postquam potaram, perlegi paucula puncta  
Pingens, proindeque potinans.  
Perplacuit poto plusquam puerile poëma,  
Plerisque persuadentibus.  
Produxique palam perscrutandum paradigma  
Pleno probandum poculo.  
Percusso pluteo puduit puduitque papyri  
Partique pudet poëmatis.  
Porro potores partim prodire perurgent,  
Partim precantur protinus :  
Præfertimque potest patronus præcipiendo  
Parvâ precatus paginâ,  
Porcorum populus, Porcellorumque precatur  
Promiscuè plebecula,

Perfectam

PUGNA  
PORCO-  
RUM.

PUGNA  
PORCO-  
RUM.

Perfectam pugnam perfecto ponere prælo  
Propediam placentium.

Charus Centurio curavit comere chartas  
Cenforem, curæ commisit Chalcographorum.





CANUM CUM CAVIS

CERTAMEN

CARMINE COMPOSITUM

CURRENTE CALAMO

C. CATULLI CANINII.

—  
 AUCTOR EST HENRICUS HARDERUS.  
 —



ATTORUM canimus certamina clara  
 canumque  
 Calliope concede chelyn; clariæque  
 Camœnæ

Condite cum cytharis celso condignâ cothurno  
 Carmina : certantes canibus committite catts,  
 Commemorate canum casus casusque catorum,  
 Cumprimis causas certamina cuncta creantes.  
 Currentem cupide cruda cum carne catellum  
 Conspexere cati captique cupidine cœnæ  
 Comprendunt catulum, capiunt coguntque ca-  
 rere

Carne, canis clamor complebat compita, cuncti  
 Confluxere canes; conamina cruda catorum  
 Conqueritur catulus, captas carnesque cibosque  
 9 Commemorat;

CANUM  
 CUM  
 CAVIS  
 CERTA-  
 MEN.

CANUM  
CUM  
CATIS  
CERTA-  
MEN.

Commemorat ; cunctis cum cognita causa catellis,

Concilium cogunt, canus calvusque culinæ  
Custos Castrutio cathedram conscendere celsam  
Cœpit, cumque canum confedit concio, causa  
Communis, *claudt*, comites, commune ciebat  
Consilium : coeunt crudelia corpora catti  
Contrectantque ; canum carnes complentque culinam.

Contemnunt catulos ; contemnunt? cedere cogunt,

Corpora corripunt, contestaturque cicatrix  
Cæcili catuli conamina cruda catorum  
Conniveat causaque cadat careatque culina  
Clara caterva canum? citius contendere cursu  
Cum cervo cancer cupiet citiusque canorus  
Cogetur creperis Cygnus cessisse cicadis.  
Cur catuli cur cessamus? conjungite castra,  
Convenient campo catti, certamine claro  
Contendant cui conveniat censura culinæ.  
Collaudare canes cani cœpere cerebri  
Consilium, Ceneus cum Castilione creatur  
Centurio. Cernunt catti crudele cieri  
Certamen, coeunt catti conflantque cohortes.  
Callimedonta caput campi columenque catorum  
Consilium commune creat, curamque capeffit.  
Cumque coëgissent catuli cattique catervas,  
Certamen campestre catis campestre catellis

Complacuit



Complacuit, currêre citi cûrfuque citato  
Convenere canes, cum confpexere catellos  
Cattorum cuneata cohors, concurrere cœpit  
Candida canenti cum Castilione Camauce,  
Conculcata cadit clarumque cruore colorem  
Corrumpit, coeunt certamine Cafca Colaxque  
Cafca colorato, candenti corpore Colax,  
Cafca Colaxque cadunt, carus Condoq; Co-  
quoq;  
Captaneus claram cupiens convellere Callam  
Conficitur. Catalina cadit, capiturque Ceraftus  
Cumque Capo Canaus celebris commilito  
claudi  
Cromvelli, cum cœpiffet contingere castra  
Crantor corruerat cunctoque cruore carebat  
Confectus curfu, configit Claudia cæco  
Cum Cephalo, curvam Clebuli Caronia caudam  
Convellit. Cum cattorum coeunte caterva  
Colligeret cunctas Canape Chionæa cohortes,  
(Clara canis Canape campo Custosque cubilis  
Callimachi,) cœpitque canum convertere curfus  
Corbulo confuetis contritus colla catenis;  
Certatur, cæfis colles camposque cruentant  
Corporibus, colluctantur caudis cubitifque  
Cattorumq; canumq; cohors, celeberrima  
Cauce  
Cum cedens campo claudio cum crure cucurrit  
Cœpiffentque canes cattorum cingere cornu;  
Currite

CANUM  
CUM  
CATIS  
CERTA-  
MEN.

CANUM  
CUM  
CATIS  
CERTA-  
MEN.

Currite, clamabat Caronia, currite catti,  
 Conficimur capimurque, canes cœpere cruenti  
 Clauso certantes cuneo circumdare catts,  
 Cernite confrato cumulata cadavera campo,  
 Cernite calcantes cattorum colla catellos :  
 Cedamus campum canibus, caufâque cadamus.  
 Continuo catti cedunt curfuque citato  
 Condita conantur celeres contingere castra,  
 Cum confternari catts, cum corde carere  
 Confpexere canes, conclamavere citoque  
 Conglomerata cohors certat contendere curfu  
 Cum catts, capiunt cattorum castra catosque  
 Complures, captos cœnofo carcere claudunt,  
 Connexis cruciant caudis cumulantque catenis,  
 Centeni cecidere cati, ceffere cruenti  
 Centeni, claudit centum custodia captos :  
 Concinno comitum celebrantes carmine cladem  
 Complaudunt catulisque canes, canibusq ; ca-  
 telli ;  
 Conftituunt certas captivis conditiones :  
 Cum canibus coeat catts concordia : cœnis  
 Captivi careant catti, cedantque culina  
 Cum coquitur, cineres captent, caleantq ; ca-  
 mino  
 Cernere contenti completos carne catellos.  
 Captivi canibus cito confenfere, canesque  
 Carcere confracto cum catts conciliantur.  
 Colle cavo comitum congefta cadavera condunt  
 Cattorumq

Cattorumq ; canumq ; cohors curantq ; cruentos  
Complexi catulos catti cattosque catelli  
Civili certant cauda, cubitisque cohærent :  
Cantatur, crudam claudunt convivia cædem,  
Cunctaque composito cessat certamine clades.

CANUM  
CUM  
CATIS  
CERTA-  
MEN.





HUGBALDI MONACHI  
ECLOGA DE LAUDIBUS CALVITII.

INCIPIT ECLOGA DOMINI HUGBALDI  
MONACHI ELVONENSIS ORD. S. BENEDICTI  
AD CAROLUM CALVUM IMPERATOREM.

Carmina conviciis cerritus carpere calvos  
Conatus cecinit : celebrentur carmine calvi.  
Conspicuo clari : carmen cognoscite, cuncti.

PROCEMIUM.

Quo Camœnæ invitantur ad laudem calvorum.

HUG-  
BALDI  
ECLO-  
GA.



ARMINA, clarisonæ, calvis cantate,  
Camœnæ,  
Comere condigno conabor carmine  
calvos ;  
Contra, cirrosi crines confundere colli.  
Cantica concelebrent callentes clara Camœnæ ;  
Collaudent calvos, collatrent carmine clubas  
Carpere conantes calvos, crispante cachinno,  
Conscendat cœli calvorum causa cacumen.  
Conticeant cuncti concreto crine comati.  
Cerrito calvos calventes carmine cunctos.  
Consona conjunctim cantentur carmina calvis.

CAP. I.

CAP. I.

Quod calvities in præfagio futurorum quibusque provenire videatur.

HUG-  
BALDI  
ECLO-  
GA.

Carmina, clarifonæ, calvis cantate, Camcænæ.  
Cum crescit calvi capitis cervici corona,  
Confortem cleri consignat confore calvum.  
Capturum claram, Christo cedente, Coronam.  
Ceu crines capitis convellens crimina cordis,  
Corde creatorem conspectat, corpore Cœlum,  
Cœlicolas cives cupiens contingere cultu.  
Crimina cum curis condemnat cuncta caducis ;  
Cœli conscensum, concentum cœlicolarum  
Concupiens cupide, collaudat cuncta creantem.

CAP. II.

Calvos Cantores, Abbates etiam, Doctores et Episcopos  
esse ac Sacerdotes.

Carmina, clarifonæ, calvis cantate, Camcænæ  
Conjubillant calvi celfo clamore canori,  
Continuantque choro, castas cantare choreas.  
Conformes capiti, concordēs corpore cuncti.  
Complacitas cleri contendunt condere caulas,  
Correpto cornu cœlestia clafficâ clangunt,  
Conficiunt carum Christi cognomine chrifma,  
Confociant cuneo consperfos chrifmate cœtus.  
Concordes caute celebrant convivia cœnæ ;  
Confaturant Christi convivas carne, cruore.

CAP. III.

## CAP. III.

Quod calvi Reges sint et Imperatores, Consules quoque,  
Legislatores et Judices.

HUG-  
BALDI  
ECLO-  
GA.

Carmina, clarisonæ, calvis cantate, Camœnæ.  
Conregnant calvi; conscendunt culmina clari,  
Conspicui, comiti chrysea cervice corona.  
Clementes censu, condunt consulta clientum.  
Cincinnose, cave! Condemnant crimina calvi:  
Censorem calvum censuram condere constat.  
Cordacem calvum cordatum crede cavendum.  
Calventem calvos cæcari corpore censet.  
Calvitium calvi cæcatus carpere cessa;  
Cessa cavalstrum, cessa corrodere, cessa.

## CAP. IV.

Quod calvi sint Duces exercitus, ipsi etiam bellatores  
docti atque robusti.

Carmina, clarisonæ, calvis cantate, Camœnæ.  
Conducunt calvi cuneos certamine claros.  
Compugnant calvi cristati casside coni.  
Contorquent, crispant celeres cum cæde cater-  
vas.  
Comprendunt cirros, contundunt calce comatos.  
Cuspide confodiunt; capulo concissa corusco  
Colla cadunt; celebrant calvi clamore celeusma.  
Commotus certare, catus certamine calvus.  
Conculcat,

Conculcat, cædit. Crinitos cedere cogit.  
Captivos captat, captos cervice coartat.

HUG-  
BALDI  
ECLO-  
GA.

CAP. V.

Laus Calvorum in Experientia artis Medicinæ, tam  
Pharmacis quam Chirurgiæ.

Carmina, clarisonæ, calvis cantate, Camœnæ,  
Comperies calvos column conferre cerebro,  
Comperies calvos capitis curare catharros.  
Comperies calvas cæcas curare cavernas.  
Chronica cum cancro ceditque cachexia calvo.  
Cardia cor carpens cassatur, colica cessat.  
Contrectans chalybem conscissa carne coerces  
Corruptum capitis, cocta cervice cruorem.  
Cur complura cano? Clandestina cuncta caduci  
Corpore confutat, collapsaque corpora curat.

CAP. VI.

Invectio increpantis adversus cavillatorem calvos  
convitiantem.

Carmina, clarisonæ, calvis cantate, Camœnæ.  
Corde cavus cirrose, cave certare creanti.  
Conviciumque creaturæ condicere cessa.  
Condita cunctipotens causerum cuncta creator  
Constituit, curamque cavens conferre creatis,  
Cætera curvavit, clarum confurgere calvi.  
Concedens culmen cui cedere cuncta coegit.  
Cerritus cur collatrat clamore canino :

Condiderat

HUG-  
BALDI  
ECLO-  
GA.

Condiderat calvum collapsa cucurbita cæno?  
Conticeat citius cænosa calumnia cujus.

## CAP. VII.

Item adversus eundem, et Laus Calvorum de Humilitate,  
caritate et Castitate.

Carmina, clarisonæ, calvis cantate, Camœnæ.  
Complex carnificum, corium convellere calvo  
Cur censes? Cordis convellit crimina calvus.  
Cur censes capiti cineres conspergere calvo?  
Cognoscit calvus cineri concrefcere corpus.  
Cur censes calido carnes carbone cremari?  
Corda cremant calvi Christi concocta calore.  
Cur censes calvum castrari corpore castum?  
Cordetenus cunctis castratur concito culpīs.  
Carmine carnificans calvum, compeſce cavillum.

## CAP. VIII.

Exprobatio carminis ejus, et paradigma de Eliseo  
propheta et pueris illi insultantibus.

Carmina, clarisonæ, calvis cantate, Camœnæ.  
Carminibus caveo claris conjungere cæca.  
Calcetur cæno calcanda calumnia calce.  
Cænofus, cænosa canens, concludito cannam.  
Censebis certe cenſorum cōdice cautum  
Clarividium calvum, cui conſcia conſecutura,  
Commotum catulum circumlatrante cachinno.  
Clamantes; Conſcende citus, conſcendito, calve!  
Condemnaſſe



Condemnasse cacos confestim crimine clarent.  
Convicii, corrosa cadunt cum corpora carptim.

HUG-  
BALDI  
ECLO-  
GA.

CAP. IX.

De egregio calvo Paulo Apostolo quod à Christo vocatus  
cæcatus sit, raptus in Tertium Cœlum.

Carmina, clarisonæ, calvis cantate, Camœnæ.  
Carmina calvorum, cumulentur carmine Calvi,  
Conspicui, cujus crudelis cautio cædis  
Constiterat, Christi cultores carnificare.  
Conjubilent circumfulgente Charismate calvo,  
Cæcato cuncti ! Christi clamore citatus,  
Corruerat cito, confossus ceu cuspide conti ;  
Confestimque capit conscensum culmine cœli  
Clarivido cernens conspectu cunctipotentem.  
Confore cor cujus claret cœleste catinum.

CAP. X.

Quod factus sit ex persecutore Prædicator, et quod Comam  
nutrire et turpem vetet proferre Sermonem.

Carmina, clarisonæ, calvis cantate, Camœnæ ;  
Conglomerate choros, calvos cantate choreas.  
Censuram celebrem calvum comfisse colendum  
Comperimus, cœli consul, consulta cavendi  
Crimina confutat, cœnosi cuncta coerces  
Colloquii ; cunctis communia commoda censet.  
Confindit cirros ; collegia civica condit  
Conciliando consponforum Christicolarum

Corda

HUG-  
BALDI  
ECLO-  
GA.

Corda ciet, capiti corpus conjungere certans.  
Ceffet cerritus celebres contemnere calvos.

## CAP. XI.

Alloquitur Camœnas Poeta de Cavillatore infinuans eum  
calvi Regis judicio cæcatum.

Carmina, clarifonæ, calvis cantate, Camœnæ.  
Crudelem calvos casso conamine cunctos  
Carpere conantem compefcite ; crimine captum  
Convicii, commentantim commenta caduca.  
Concito convictum cæcis concludite clauftris.  
Calvaster cenfor cæcari crimine captum  
Cenfet. Cæce canis ceffa contemnere calvum.  
Conquinifce, canis, confingens crimina calvis !  
Conquinifce, canis, collatrans carmina calvos !  
Conquinifce, canis, ceffans corrodere, calvos !

## CAP. XII.

Epitoma laudis Calvorum à Corporis fitu et pulcritudine,  
et quod calvus Microcosmus fit.

Carmina, clarifonæ, calvis cantate, Camœnæ.  
Concilium clarum calvorum cogere cœtum.  
Cum cernis, calvum cœli comprehendito cyclum,  
Calvitii culmen cœli cognofcito centrum.  
Circuitum Cosmi commendant cætera calvi.  
Calvos confocia, candentes congere calvos,  
Cynthia ceffabit Chryfeos conferre colores,  
Cornua contenebrans cedit concrefcere calvis.

Collucent

Collucent calvi, calvorum cassida candet.  
Conrutilans, cœli ceu copia clara coruscat.

Claufula Carminis.

Carmina, clarifonæ, calvis cantate, Camœnæ.  
Conveniet claras claustris componere cannas,  
Completur claris carmen cantabile calvis.

Explicit Carmen Hugbaldi Monachi ad Carolum  
de Laude Calvorum.

HUG-  
BALDI  
ECLIO-  
GA.

The following are additional verses by the same poet.

Carmine, clara, cave calvos calvare, Camœna,  
Crispa cadat contra caudata Columnia cirro.  
Calvorum Charites cantatæ carmine claro  
Conticeant, cum clangenti concita çanore!  
Conciderint cœli cum Christi culmina cultu.  
Cæfareæ capides, cauti cata cista Catonis  
Concludant cleri captantia carmina culpas.  
Carmina, calvorum comtrix, conclude, Camœna.  
Carole, cum calvis, Cæsar clarissime, canta  
Crucifero Christo clari conamina Cleri.  
Claufa Camœna capit cum Cæfare congrua  
curam.

Comta corona, cave ; cum Cæfare condita Calvo  
Caroleos comunt celebrantia carmina calvos.  
Christe, caput calvum cum comto contueare,  
Crux cujus cunctis condonant crimina calvis.

NOTE. There have been many editions of the *De  
Laude Calvorum*. The one given is taken from the edi-  
tion

HUG-  
BALDI  
ECLO-  
GA.

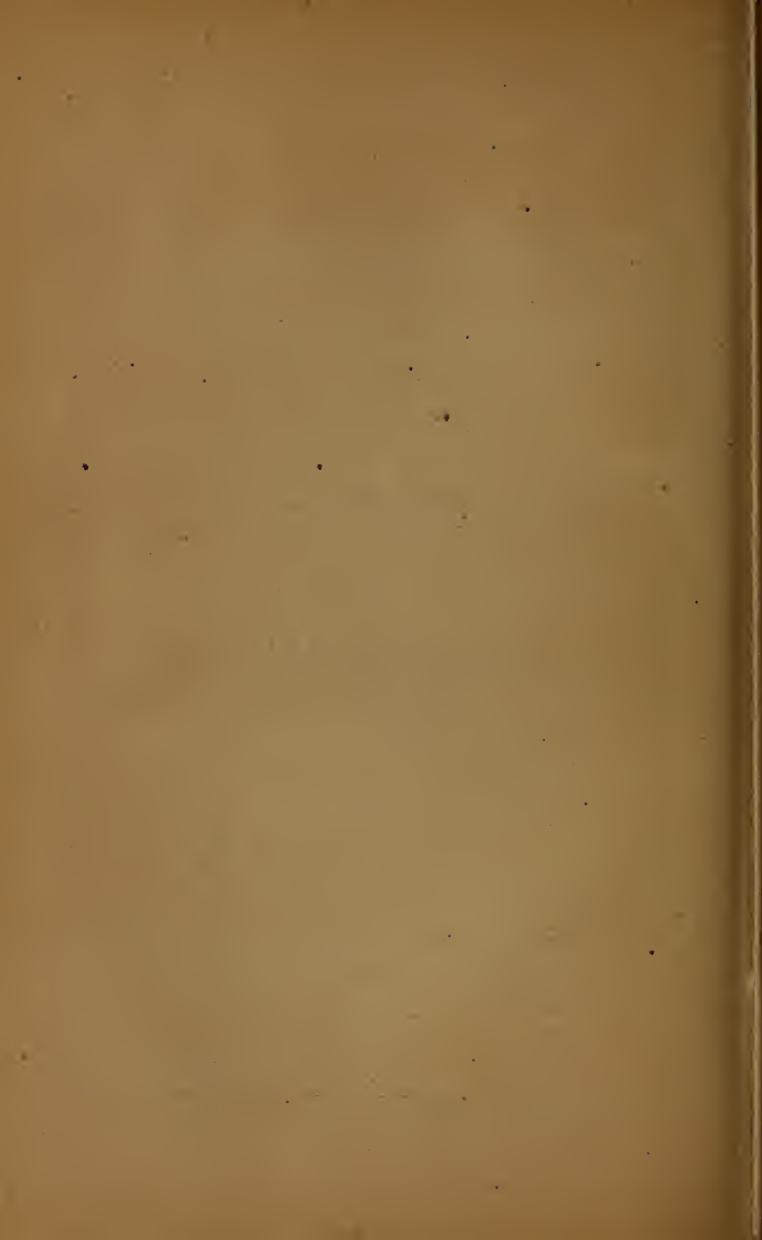
tion of S. F. Corpet, Paris, 1853. The Gothic version is preserved in *Sandy's Macaronic Poetry*, London, 1831; besides which there are various editions known as the *Edition de la Bibl. Roy.*, *Edition Barth*, *Edition de Vienne*, etc., etc.



Part Second.



MACARONIC POETRY.





## MACARONIC POETRY.

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**T**HE writing of Macaronic Poetry," says Hallam ("Literature of the Middle Ages," part II. chap. v. § 17), "is a folly with which every nation has been inoculated in its turn." The most ancient Macaronic Poem known to be in existence, is one entitled "Nobile Vigonce Opus Incipit;" although poems, of mingled Greek and Latin, occur in Baudius, and although as early as the twelfth century, quaint mixtures of English, Latin, and French, may be found in the monkish writing.

We have the author's own testimony that he wrote the "Nobile" on the second day of March, 1494:—

Hæc ego composui madii mane diè secundo,  
Mille quater centum est nos nonaginta quaterque."

His name, too, he does not seek to conceal, saying, at various times:—

Ipse ego sum *Fossa*, &c.

De *Fossa* compositore qui venit Patavia.

Finit præclarissimum opus editum per excellentem virum dominum *Fossam* cremonensem, &c.

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M. Delapierre sets down, with characteristic French minuteness, that this manuscript "Se compose de huit feuillets, non paginés et sans reclames, de 21 lignes à la page. Le ponctuation est presque nulle, il n'y a que les deux points (qui remplacent fréquemment la virgule) le point de loin et loin, et quelque rares points d'interrogation."

M. Delapierre goes learnedly into the question as to whether this FOSSA was Evangelista, or Matteo Fossa, author of the "Galvano Inamotarata." Fossa appears to have been a prolific name, for besides these two, Giambutista Fossa, nuncio of Pope Paul III., in 1534, Ruggiero Fossa, who flourished in 1527, and one Emilio Fossa, appear to have been not incapable of the honor. For this curious Macaronic of nearly a thousand hexameter lines, the reader is referred to M. Octave Delapierre's "Macaroniana," London, 1862 (Tiré a 250 exemplaires seulement), where the editor, at page 14, follows faithfully the text of the edition of 1502, "Désireux de donner une reproduction aussi fidèle que possible d'un poème si peu connu, quoique l'auteur nous apprene lui même qu'il composa grand nombre de vers macaroniques :"

"Per questum casum poteris cognoscere Fossam  
Carmina qui fecit macharonissima multa."

Chronologically



Chronologically next to him, M. Delapierre places BARTHELEMY BOLLA. Bolla was born at Bergamo early in the sixteenth century, but lived most of his days in England, where, according to M. Libri's catalogue, he was an actor, playing the *rôle* of a harlequin. "Je ne suppose pas," says Delapierre, "que M. Libri ait voulu faire une épigramme, mais il m'a été impossible de trouver sur quoi il fonde son opinion." This author wrote, in Macaronics of his native tongue, "Thesaurus Proverbiorum Italico-Bergamascorum rarissimorum et garbatissimorum, nunquam antea stampatorum, in gratiam Melancholiam fugientium, Italicæ linguæ amantium, ad aperiendum oculos editorum," given in Delapierre's "Macaroniana," page 52. This production of forty-two lines is written in couplets, like the following :—

Amor di meretrice, e vin di fiasco  
La matina bono e la fera guasto.

Amor meretricis et vinum fiaschi  
In mane est bonus, et in fero guasti, &c.

TYPHIS ODAXIUS, TIFI DEGLI ODASJ, or ODA-SI, composed, about the end of the fifteenth century, "Carmen Macaronicum de Patavinis quibusdam arte Majica delusis," 4to, without paging, date, catchwords, or signatures, "Libellus longe rarissimus." The work passed through several

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eral editions, all of which have disappeared. About the same time appeared "Maccharonea varia, diversis linguis conscripta, præsertim Latinè et caractere Gothico impressa;" small 8vo, without date. This rare volume, whose author, according to Brunet, was Georgio Aglione d'Asti, contains fourteen small pieces, of which the first is "Macharonea contra Macharoneam Bassani ad spectabilem D. Baltasarem Lupum astudentem Papiæ." The remainder are principally farces in Lombard and Piedmontese verse.

In the year 1516, were first published at Paris, "Fructuosissimi atque amenissimi Sermones," by GABRIEL BARLETTE, a Dominican friar. They are written in the lowest Macaronic style, one sentence often consisting of two or three languages, and mixing ludicrous with serious subjects; notwithstanding which, they passed through several editions.

The first edition of the well-known work of MERLIN COCCAIE, or Merlinus Cocaius, was at Venice in 1517. The real name of this author was Teofilo Folengi (descended from a noble family in Mantua), afterwards a Benedictine monk. He was born in 1491, and died at his priory, near Bassano, in 1544, and is popularly regarded as the father of Macaronic verse; though, as has been shown, he was by no means  
the

the first writer of his class.\* The complete title of his book, as in the edition of 1521, is :—

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Opus Merlini Cocaii, Poetæ Mantuani Macaronicorum. Totum in pristinam formam per me Magistrum Acquarium Lodolam optime redactum, in his infra notatis titulis divisum.

Zanitonella, quæ de amore Tonelli erga Zaninam tractat. Quæ constat ex tredecim Sonolegiis, septem Eclogis, et una Strambottologia.

Phantasiæ Macaronicon, divisum in viginti quinque Macaronicis, tractans de gestis, magnanimi et prudentissimi Baldi.

Moschea facetus liber in tribus partibus divisus, et tractans de cruento certamine muscarum et formicarum.

Libellus Epistolarum et Epigrammatum ad varias personas directarum.

Of Macaronic verse in general, Folengi says :

Ars ista poetica nuncupatur ars Macaronica, à *Macaronibus* derivata ; qui Macarones sunt quoddam pulmentum, farina, caseo, butyro, compaginatum : grossum rude et rusticanum. Ideo Macaronica nil nisi grossedinem ruditatem et Vocabulezzos, debet in se continere.

The

\* “ Macaronic verse was invented by one Folgendo, in the first part of the century. This worthy had composed an epic poem, which he thought superior to the *Æneid*. A friend to whom he showed the Macaronic paid him the compliment, as he thought, of saying that he had *equalled* Virgil. Folgendo, in a rage, threw his poem into the fire, and sat down for the rest of his life to write Macaronics.” — *Journal des Savans*, December, 1831.

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The Italian word, *Maccherone*, signifies "a pudding-pated fellow." And those of *Folengi* were written in a medley of Latin and Italian. They contain some sober maxims expressed in facetious terms; the high-sounding titles of grantees are turned into ridicule with much address; and the vices of mankind are depicted in such a jocular manner, that they may be considered satires without venom.

The adventures of *BALDUS* constitute a mock-heroic romance, founded on the exploits of an imaginary grandson of Charlemagne, accompanied by a trusty knave, a giant, a centaur, &c. There have been several editions; the best is that of 1786, two volumes in one, with notes and engravings, 4to, Mantua. In the edition of 1561, many alterations are made, and passages objectionable to particular families omitted. There is also a French translation, of which the best edition is that of 1606. Of the French edition of 1734, a few copies were printed on vellum. *Folengi* is supposed to have written other Macaronic pieces, as the following titles appear in a list of his works at the end of his life, annexed to the edition of the "Opus" of 1692. "Opusculum aliud versibus Macaronicis, cui Titulus: *Il Libro della Gatta*." Also, in MS., "Satiræ carmine Macaronico: quarum Titulus

tulus, Le Gratticie." He also composed a curious allegorical poem, "Chaos de Triperuno," and several other pieces, not Macaronic. His "Orlandino," in ottava rima, was published in 1526, under the feigned name of Limerno Pitocco. A copious extract from Merlin will be found among the specimens.

In 1526 a small and rare book was printed, with the title, "Guarini Capella, Macharonea in Cabrinum Gogamagogæ Regem Composita, multum delectabilis ad legendum, ex sex libris distincta. Arimini, per Hieronymum Soncinum Anno Domini 1562," 8vo. GUARINA CAPELLA was a native of Sarfina, a little town in the Pontifical States; his Macaronic is in six cantos of about one hundred and forty lines each, and is dedicated to "Guarinus Capellus Sarfinas Mariotto, suo compagno grandissimo, S. P. D."

ANTONIUS DE ARENA, a lawyer of Avignon, who died in 1544, was a celebrated Macaronic writer. The best of his works is considered to be "Meygra Entrepriza Catoliqui Imperatoris, quando de Anno D. 1536, veniebat per Provensam bene carrozatus, in postam prendere Fransam cum villis de Provenfa, propter grossas et minutas gentes rejouire, per Antonium de Arena Bastifaufatam — Gallus regnat, Gallus regnavit, Gallus regnabit." Avenione, 1537,

12mo.

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12mo. Bruxellæ, 1748, 8vo. Lyon, 1760, 8vo. It is sometimes found with the title: "Poema Macaronicum: id est, Historia bravissima Caroli Quinti Imperatoris á Provincialibus Paysunis triumphanter desbifati, Macaronico carmine recitans, per Joannem Germanem, 1536."

The book concludes thus: "Scribatum estando cum gailhardis Paysanis per Boscos, Montagnos, Forestas de Provença, de anno mille ccccxxxvi, quando Imperarius d'Espagna, et tota sua Gendarmeria pró fauta de panibus per Vignas roygabant Rafinos, et post veniebant fort benè Acambram sine Cresteris, et candeletis d'Apoticaris in Villa de Aquis." It is a pleasant satire on the wars of Charles the Fifth, and was suppressed by the ministry of those times; but whether it was the subject of an *ex officio* information, does not appear. Another work of his, of which there have been several editions, is, "Antonius de Arena de Bragardiffimâ villâ de Soleriis. Ad suos Compagnones studiantes qui sunt de personâ friantes, bassas dânsas in gallanti stylo bifognatas; cum Guerrâ Romanâ et Neopolitanâ, Revoltâ Genuensi, Guerrâ Avenionensi, et Epistolâ ad fallotissimam suam garfam Roseam, pro passando lo tempus allegramente, &c. Stamp, in Stampaturâ Stampatorum, anno 1670." In it occurs this celebrated description of the  
Dance:

Dance : " Quid fit Danfa ? Est una groffiffima confolatio, quam prendunt bragardi homines cum bellis garfis five mulieribus, darfando, chorifando, fringando, balando de corpore gayo et frifco, quando menestrius carlamuairus, floutairus, juglairus, tamborinairus baffas et hautas danfas, tordiones, branlos, martingalas et alias fautarellas tocat, fiblat, carlamuat, fifrat, tamborinat, harpat, rebecat, floutat, laudat, organat, cantat de gorgia, de carlamufa clara, de carlamufa furda," &c. Annexed to a very old edition of A. de Arena, was, " Nova Novorum Noviffima, five poemata stylo Macaronico confcripta ; quæ faciunt crepare lectores et faltare capras ob nimium rifum, res nunquam antea vifa ; compofita et jam de novo magna diligentia revifata et augmentata par Bartholomæum Bollam, Bergamafcum, Poetarum Apollinem, et noftro sæculo alterum Cocaium. Accefferunt ejufdem auctoris Poemata Italica, fed ex valle Bergamafcorum. Stampatus in Stampaturâ Stampatorum," 12mo, 1670.

M. Delapierre gives next in order, JEAN RICHARD, or Jean Baptifte Lechardus, alfo a lawyer, " au Parlement de Bourgogne, né a Dijon," who writes fomewhere about 1587 a Macaronic (given in " Macaroniana," page 109), " a l'occafion de la defaite de Reîtres par le Duc de

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de Guise:” “Cagafanga Reistrofuyffolanf-  
quettorum, per Magistrum Johannem Baptif-  
tam Lichardum Recatholicatum, Spaliporcinum  
Poetam — Cum responfo, per Joan Cransfeltum,  
Germanium” (Paris, 1558, 8vo, by Etienne  
Taburat).

There is a German Macaronic satire upon the  
ignorance of the monks, in the form of a dia-  
logue, dating about the year 1516. The Ger-  
mans seem to have been only second to the  
Italians in this species of literature, probably  
because of their large universities, for the Maca-  
ronic has always been a favorite with students.  
The title of one of them points to such an ori-  
gin, viz.: “Curio sæ inauguræ desputation von  
dem Recht, privilegiis und proeragativen der  
Atheniensischen Professoren-Purschen wider die  
bürger pursche und communitater,” &c., “in  
diebus canicularibus.”

Perhaps the oldest German Macaronic poem  
is the “Floia, Cortum versicole de Flois suarti-  
bus, illis Deiriculis, quæ omnes fere minchos,  
belrupperet et spitzibus suis schraflis steckere et  
bittere solent. Auctore Gripholde Knickackio  
ex Flolandia,” which, since 1593, has been often  
reprinted. Another German Macaronic is the  
“De Lusitate Sluſtentica.”

The remaining Continental Macaronics of  
any



any note are, "Macaronica de syndicatu et condemnatione D. Samfonis Lethi. Dialogus factus et singularis, non minus eruditionis quam Macaronices complectens ex obscurorum viorum falibus cribatus," 8vo.

"Fabula Macharonea, cui titulus est; Carnevale. Bracciani apud Andr. Phacum," 1620, 8vo, by ANDREA BAJANO.

"Harenga Macaronica habita in Monasterio Cluniacensi de quinta mensis Aprilis anni 1556 ad rev. et illust. Cardinalem de Lotharingia, ejusdem Monasterii Abbatem Commendatarium, per doctum Fratrem Vincentium Justinianum, Genovensem, Generalem Ord. Fratrum Prædicatorum, deputatum per Capitulum generale, una cum certis aliis ejusdem ordinis Fratribus Ambaffatorem versus eundem Reverendissimum; pro repetendâ Coronâ aureâ, quam abstulit à Jacobitis urbis Metensis Rhenis, in Campania," 1566, 8vo.

"Magistri Stoppini, Poetæ Ponzanensis Capriccia Macaronica, Illustrissimo ac Excellentissimo Domino Jacobo superantio Paduæ præfecto. D. Padua, apud Gasparum Ganaffum," 1638, 8vo. Of this there have been several editions; the author, according to Barbier, was Cesare Orfini.

"Cittandus Macaronicus metricatus, overum  
de

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de piacevoli conversantis costumantia, Somnia trente quinque." 8vo, 1647, by Parth. Zanclaiio.

"Dictamen metricum de bello Huguenotico et Reistrorum Pigilamine ad Sodales," by Remy Belleau. This piece, containing about two hundred and fifty lines, grotesquely portrays the ravages committed by the soldiery in time of war. It is printed with the burlesque poem, "L'Eschole de Salerne, à Paris, 1650." The publisher says of it: "Au reste, on en doit faire d'autant plus d'estime, que c'est le seule Poëme de cette nature que nous avons en nostre langue; car ceux d'Antoine de Arena approchent plus de Provençal que du François, et ceux de Merlin Coccaye sont Italiens."

"Recitus veritabilis super Esmeuta teribllii Payfanorum de Ruellio à Jano Cæcilio Fray." s. A.

"Epistola Macaronica Arthufii ad D. de Parisiis super attestazione suâ, justificante et nitidante Patres Jesuitas." s. A.

"Epitaphia honorandi Magistri nostri Petri à Cornibus." Paris, 1542, 8vo.

"Carmen arenaicum de quorundam nugigerolorum piaffa insupportabili."

English Manuscript Macaronics of the sixteenth and seventeenth centuries abound, for the mania which spread over the Continent, found

found its devotees also in Britain. In the British Museum \* there is a curious manuscript satire on Priestcraft. In the "Nugæ Venales" (ed. 1720, 12mo) there are four short Macaronic pieces, which share the defect unfortunately too common in the generality of Macaronic poetry — gross, coarse witticisms, and loud allusions.

Before turning exclusively to English Macaronics, it may be as well to quote here a pretty French one, given by Molière, in the *troisième intermede* of "Le Malade Imaginaire," where Argan, the invalid, is to be admitted a doctor :

*Quatrième Docteur.* — . . . Si non ennuyo dominum  
Præfidem

Doctissimam Facultatem,  
Et totam honorabilem  
Companiam ecoutantem,  
Faciam illi unam quæstionem.  
Dès hiero maladus unus  
Tombavit in meas manus ;  
Habet grandam fievram cum redoublamentis,  
Grandam dolorem capitis,  
Et grandum malum au côté,  
Cum grandâ difficultate  
Et penâ à respirare,  
Villas mihi dire,  
Docte Bacheliere,  
Quid illi facere ?

*Argan.*

\* *Vid.* MSS: Harl. No. 3362. MSS. Arundel. No. 506. MSS. Reg. 7. E. W., &c.

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*Argan.* — Clysterium donare,  
Posteà feignare,  
Enfuita purgare.

*Cinq. Doct.* — Mais si maladie  
Opiniatria  
Non vult se garire,  
Quid illi facere ?

*Argan.* — Clysterium donare,  
Posteà feignare,  
Enfuita pourgare ;  
Refeignare, repurgare et reclysterifare.

*Choeur.* — Benè, Benè, benè, benè respondere ;  
Dignus, dignus est intrare  
In nostro docto corpore, &c.

Among English Macaronic writers figure the names of Skelton, Drummond of Hawthornden, Thomas Coryate, George Ruggle, Edward Benlowes, the two Willjam Kings, Thomas Sheridan, Alexander Geddes, Felix Farley, and Tom Dishington.

“The earliest collection of English Christmas carols supposed to have been published,” says Hone in his “Every-Day Book,” “is only known from the last leaf of a volume printed by Wynkyn Worde, in 1521. There are two carols upon it; one, ‘A Carol of Huntynge,’ is reprinted in the last edition of Juliana Berner’s ‘Boke of St. Albans;’ the other, ‘A carol of bringing in the Boar’s Head,’

is

is in Dibdin's edition of 'Ames,' with a copy of the carol, as it is now sung in Queen's College, Oxford, every Christmas Day." Dr. Blifs of Oxford also printed on a sheet, for private distribution, a few copies of this, and Anthony Wood's version of it, with notices concerning the custom, from the handwriting of Wood and Dr. Rawlinson, in the Bodleian Library. The version subjoined is from a collection of seven carols imprinted at London, "in the Poultry, by Richard Kele, dwelling at the long shop vnder Saynt Myldrede's Chyrche," about 1546, and is an example of the old style:—

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A CAROL BRINGING IN THE BORE'S HEAD.

Caput apri defero  
Reddens laudes Domino.

The bore's heed in hande bring I,  
With garlands gay and rosemary,  
I pray you all fynge merelye  
Qui estis in convivio.

The bore's heed I understande  
Is the theste service in this lande,  
Take wherever it be fande,  
Servite cum cantico.

Be gladde lordes both more and lasse,  
For this hath ordeyned our stewarde,  
To cheere you all this Christmaffe,  
The bore's heed with mustarde.  
Caput apri defero  
Reddens laudes Domino.

Another

Another version of this last verse is :—

Our steward hath provided this  
In honor of the King of Blifs :  
Which on this day to be served is,  
In Regimenſi Atrio.  
Caput apri deſero  
Reddens laudes Domino.

In this ſtyle, the Macaronic is not neceſſarily a burleſque performance. Dan Shakeſpeare himſelf has a Macaronic — as what has he not? — in his Book :—

Affection is not rated from the heart,  
If love hath touched you, naught remains but to  
Redime te captum quam queas minimo.

*Taming of the Shrew, i. 1.*

At a later day, Byron's "Maid of Athens" is Macaronic; and ſome of Profefſor Longfellow's ſongs: *e. g.* his "Blind Bartimeus," "Death of the Old Year," &c., are of like character.

In Du Cange's "Gloſſarium" is the deſcription of a curious ceremony called the "Feaſt of Affes," popular in the South of France about the thirteenth century. The account favors of blaſphemy to modern ears; but in the early day, when the Miracle Play ſupplied the ſpectacular entertainment of the people, it was not only tolerated, but encouraged by the Church.

The

The theme was the "Flight into Egypt," and the mummary was accompanied by the celebration of High Mass. The "Hymn" always sung upon these occasions was a Macaronic composition of French and Latin, and, as it is thought worthy of preservation as a relic, is inserted here, as follows : —

Orientis partibus  
Adventavit asinus  
Pulcher et fortissimus,  
Sarcinis aptissimus.

*Chorus.* — Hez sire asnes, car chantez ?  
Belle bouche réchignez ?  
Vous auzez du foin assez,  
Et de l'avoine à plantez.

Lentus erat pedibus,  
Nisi foret baculus,  
Et eum in clunibus  
Pungeret aculeus.

*Chorus.*

Hic in collibus Sichem,  
Jam nutritus sub ruben :  
Transiit per Jordanem,  
Saliit in Bethlehem.

*Chorus.*

Ecce magnis auribus,  
Subjugalis filius,  
Asinus egregius,  
Asinorum dominus.

*Chorus.*

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Saltu vincit hinnulos;  
Damas et capreolos;  
Super dromedarios  
Velox medianeos.

*Chorus.*

Aurum te Arabia,  
Thus et myrrhum de Saba,  
Tulit in ecclēsia  
Virtus afinaria.

*Chorus.*

Dum trahit vehicula  
Multa cum farcinula,  
Illius mandibula,  
Dura terit pabula.

*Chorus.*

Cum ariftis hordeum  
Comedit et cardum:  
Triticum e paleâ,  
Segregat in areâ.

*Chorus.*

Amen dicas, afine,  
(*Hic genuflectebatur,*)  
Jam fatūr de gramine:  
Amen, amen, itera,  
Aſpernare vetera.

*Chorus.* — Hez va! hez va! hez va hez!  
Biax fire afnes car allez?  
Belle bouche car chantez?

In "The Armory of Byrdes," "Imprinted at  
Londō, by John Wyght, dwellīg\* in Poules  
Churchyarde



Churchyarde at the fygne of the Rose," about the year 1509, a work attributed to Skelton, is the following :—

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The Cocke dyd fay  
I use alway  
To crow both first and last :  
Like a Postle I am,  
For I preche to man,  
And tell hym the nyght is past.

"I bring new tydynges  
That the King of all Kings  
In tactu profudit chorus :  
Then sang he mellodious  
Te Gloriosus  
Apostolorum chorus."

The following is a very old Nurfery Ballad :

THE FOUR BROTHERS.

I had four brothers over the sea ;  
Perrimerri dictum, Domine :  
And each one sent a present to me,  
Partum quartum, peredecentum,  
Perrimerri dictum, Domine :

The first sent a cherry without any stones ;  
Perrimerri dictum, Domine :  
The second a chicken without any bones ;  
Partum quartum, peredecentum,  
Perrimerri dictum, Domine.

The third sent a blanket without any thread ;  
Perrimerri dictum, Domine :  
The fourth sent a book that no man could read ;  
Partum, quartum, peredecentum,  
Perrimerri dictum, Domine.

When

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When the cherry 's in the bloffom, it has no ftones ;

Perrimerri dictum, Domine :

When the chicken 's in the egg, it has no bones ;

Partum, quartum, peredecentum,

Perrimerri dictum, Domine.

When the blanket 's in the fleece, it has no thread ;

Perrimerri dictum, Domine :

When the book 's in the press, no man it can read ;

Partum quartum, peridecentum,

Perrimerri dictum, Domine.

“ Love's Labor Lost ” has much Macaronic dialogue : —

*Nath.* — Very reverent sport, truly ; and done in the testimony of a good conscience.

*Hol.* — The deer was, as you know, *sanguis*, — in blood ; ripe as a pomewater, who now hangeth like a jewel in the ear of *cælo*, — the sky, the welkin, the heaven ; and anon falleth like a crab on the face of *terra*, — the foil, the land, the earth.

*Nath.* — True, Master Holofernes, the epithets are sweetly varied, like a scholar at the least : but fir, I assure ye, it was a buck of the first head.

*Hol.* — Sir Nathaniel, *haud credo*.

*Dull.* — 'Twas not a *haud credo* : 'twas a pricket.

*Hol.* — Most barbarous intimation ! yet a kind of insinuation, as it were *in via*, in way, of explication ; *facere*, as it were, replication, or, rather, *ostentare*, to show, as it were, his inclination, — after his undressed, unpolished, uneducated, unpruned, untrained, or rather unlettered, or rathereft, unconfirmed fashion, — to insert again my *haud credo* for a deer.

*Dull.* — I said the deer was not a *haud credo*, 'twas a pricket.

*Hol.*

*Hol.* — Twice-fod simplicity, *bis coctus* ! — O thou monster Ignorance, how deformed dost thou look !

— *Love's Labor Lost*, iv. 2.

Indeed, it is curious to see how far a little Latin will go. Said Addison ("Spectator," No. 21), — "The natural love of Latin, which is so prevalent in our common people, makes me think that my speculations fare never the worse among them for that little scrap which appears at the head of them ; and what the more encourages me in the use of quotations in an unknown tongue, is, that I hear the ladies, whose opinion I value more than that of the whole learned world, declare themselves in a more particular manner pleased with my Greek mottoes !"

Skelton, who was Poet Laureate about the end of the fifteenth century, says, in his "Boke of Colin Clout" :—

Of such vagabundus  
 Speaketh totus mundus,  
 How some syng let abundus, &c.  
 Cum ipfis et illis  
 Qui manent in villis  
 Est uxor vel ancilla,  
 Welcome Jacke and Gilla,  
 My pretty Petronilla,  
 An you will be stilla  
 You shall have your willa, &c.

In "Harfnett's Detection" are some humorous

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ous lines, being "Sir John of Grantam's curfe  
for the miller's eeles that were stolne": —

All you that stolen the miller's eeles,  
Laudate dominum de cœlis,  
And all they that have consented thereto,  
Benedicamus domino.

This is something like Dominie Sampson's interview with Meg Merrilies: "*Sceleratissima!* which means, Mrs. Margaret; *conjuro te!* that is, I thank you heartilly; *Exorciso te!* that is, I have dined."

Wharton,\* after mentioning Cocciaë and de Arena, says: "I have gone out of my way to mention these two obscure writers, with so much particularity, in order to observe that Skelton, their contemporary, probably copied their manner; at least to show that their singular method of versification was at this time fashionable, not only in England, but also in France and Italy. Nor did it cease to be remembered in England, and, as a species of poetry, thought to be founded by Skelton, till even as late as the close of Queen Elizabeth's reign, as appears from the following poem on the Spanish Armada, which is filled with Latin words: —

A SKELTONICAL salutation,  
Or condigne gratulation;  
And just vexation,

Of

\* *History of English Poetry*, vii. 506.

Of the Spanish nation ;  
 That in a bravado  
 Spent manv a crusado,  
 Sending forth the Armado  
 England to envado," &c.

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Dunbar, a Scottish poet of the fifteenth century, occasionally employed this style ; his " Testament of Mr. Andrew Kennedy," which is written in the style of an idle, dissolute scholar, has almost every alternate line composed of the formularies of a Latin Will, shreds of the breviary, mixed with what the French call "*Latin de cuisine*,"\* and is given at length among the "Specimens."

In "An Answer to a Romish Rime," &c., printed by Simon Stafford, 1602, is the following song, said to be probably of the time of Henry VIII. ("Cens. Liter." vol. viii. p. 368):

A MERRY SONG, AND A VERY SONG.

Sospitate pickt our purse with Popish illuso,  
 Purgatory, scala cœli, pardons cum júbilio,  
 Pilgrimage gate, where idoles fate with all abominatio,  
 Channon, fryers, common lyers, that filthy generatio,  
 Nunnes puling, pretty puling, as cat in milke-pannio ;  
 See what knaverie was in monkerie, and what superstitio ;  
 Becking, belling, ducking, yelling, was their whole religio,  
 And when women came unto them, few went sine filio,  
 But

\* See *Anc. Scottish Poems*, Edinburgh, 1770, p. 35, and the notes thereto, where the editor says that Dunbar's Dirge is a most profane parody on the Romish litany.

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But Abbeyes all are non downe fall, Dei beneficio,  
And we doe pray, day by day, that all abominatio  
May come to defolatio. — Amen.

There are a few Macaronicisms in a poem at the end of "Leland's Itinerary," vol. vi., being an account of a fight between the scholars and townsmen at Oxford, February 10th, 1354, and two following days, begun at Swyndolnestock, or Swindlestock Tavern; many of the former being there killed, for whose death the town was afterwards punished. There are also some in Coryat's "Odecombian Banquet," and in his "Crambe," or "Colwarts;" likewise in the "Poems Lyrique, Macaronique, Heroique," &c., of Henry Bold of New College, Oxford, afterwards of the Examiner's Office in Chancery, published 8vo, London, 1664.

An amusing specimen is given in Percy's "Reliques" (vol. iii. p. 374), addressed to a friend of Mr. John Grubb, of Christ Church, Oxford, urging him to print Mr. Grubb's poem, called "The British Heroes, or the Second Part of St. George for England." It is short enough to be inserted here: —

*Expostulatiuncula sive Querimoniuncula ad Antonium (Atherton) ob. Poema Johannis Grubb, Viri του πανν ingeniosissimi in lucem nondum editi.*

Toni! Tune fines divina poemata Grubbi  
Intombed in secret thus still to remain any longer,  
Τουνομα σου shall last, Ω Γρυββε διαμπερες αι,  
Grubbe,

Grubbe, tuum nomen vivet dum nobilis ale-a  
 Efficit heroas, dignamque heroe puellam.  
 Est genus heroum, quos nobilis efficit ale-a,  
 Qui pro niperkin clamant, quaternque liquoris,  
 Quem vocitent Homines Brandy, Superi Cherry Brandy,  
 Sæpe illi long-cut, vel small-cut flare tobacco  
 Sunt soliti pipos. Aft si generosior herba  
 (Per varios caufas, per tot discrimine rerum)  
 Mundungas defit, tum non funcare recufant  
 Brown paper toftâ, vel quod fit arundine bed-mat.  
 Hic labor, hoc opus est heroum ascendere fedes !  
 Aft ego quo râpiar ? quo me feret entheus ardor,  
 Grubbi, tui memorem ? Divinum expande poema.  
 Quæ mora ? quæ ratio est, quin Grubbi protinus anfer  
 Virgili Flaccique fimul cantat inter olores ?

Dr. William King, in the beginning of the last century, published a fatirical work on the scientific proceedings of the Age, called "Useful Tranfactions in Philofophy, and other sorts of learning." In one portion of this treatise, professing to be an account of "Meurfieus, his Book of the Plays of the Grecian Boys," he gives the following burlesque translation of 'Boys, boys, come out to play,' as a quotation, from his Greek author : —

Κυμμετε μειβοιες, Μειβοιες κυμμετε πλαιειν :  
 Μωνη ισασβριτας θηβερει, τοπα νοννα διαι,  
 Κυμμετε συν ονπω, συν λουδω κυμμετε καυλω,  
 Λευσετε συππεραν, Μειβοιες, Λευσετε βεδδον,  
 Συν τοις κομραιδουσιν ενι στρητεσσι πλαοντες.

Drummond's,

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Drummond's "Polemo-Middina,"\* is a well-known work, and its celebrity has no doubt been increased from the circumstance of Bishop Gibson's having, in his earlier days, published an edition with Latin notes (Oxford, 1691, 4to). William Drummond, poet, and also something of an historian, was the son of Sir John Drummond of Hawthornden; he was born in 1585, and died in 1649. His, the earliest regular British Macaronic poem, was probably written when Drummond was on a visit to his brother-in-law, at Scotstarvet, and contains a ludicrous account of a battle between Lady Scotstarvet, under the title of *Vitarva*, and Lady Newbarns as *Neberna*, with their respective dependants. There is an edition by Messrs. Foulis of Glasgow, 1768; and it is also to be found in the collection hereafter mentioned, "Carminum rariorum Macaronicum delectus." It opens thus:—

Nymphæ, quæ colitis highissima monta *Fifæa*  
 Seu vos Pittenwema tenent, seu Crelia, crofta  
 Sive Anstræa domus, ubi nat haddocus in undis,  
 Codlineusque ingens, et fleucca et sketta perrerant  
 Per costam et scopulis Lobster manifoetus in undis  
 Creepat et in mediis ludit Whitenius undis:  
 Et vos Skipperii, soliti qui per mare breddum  
 Valde procul lanchare foras, iterumque redire,

Linquite

\* Midden, *i. e.* Dunhill Fight.



Linquite Skellatas botas, Shippafque picatas,  
Whifflantefque fimul fechtam memorante bloodæam,  
Fechtam terribilem, quam marvellaverat omnis  
Banda Deûm, quoque Nympharum Cockelfhelearum,  
Maia ubi fheepifeda, et folgofifera Baffa  
Swellant in pelago, cum Sol bootatus Edenum  
Poftabit radiis madidis et fhoutibus atris.

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Prefixed to Ruggles's capital *jeu d'esprit* "Ignoramus," one fcene of which will be found among the fpecimens toward the end of this volume, are thefe lines by Dulman: —

IN LAUDEM IGNORAMI.

Non inter plaios gallantos et bene gaios,  
Eft alter bookus defervat qui modo lookos,  
O Lector friendleie, tuos; hunc buye libellum,  
Atque tibi wittum, tibi jeftaque plurima fellam.  
Hic eft lawyerus fimul hic eft undique clerus,  
Et Dulman merus (quod vis non credere verus);  
Hic multum Frenchum quo poffis vincere wenchum;  
Hic eft Latinum, quo poffis fumere vinum.  
Hunc bookum amamus, fimul hunc et jure profamus;  
Qui non buyamus, cuncti fumus *Ignoramus*.

Ignoramus himfelf thus recites how he will endow his miftrefs, Rofabella. This is the marriage fettlement: —

VERSUS LEGALES DE ROSABELLA.

*Ignoramus.*

Si poffem, vellem pro te, Rofa, ponere pellem;  
Quicquid tu vis, crava, et habebis fingula brava;

Et

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Et dabo fee simple, si monstas Love's pretty dimple,  
Gownos, filkcoatos, kirtellos et petticoatos,  
Farthingales biggos, stomacheros et periwiggos,  
Pantofflos, cuffos, garteros, Spanica ruffos,  
Bufkos et succos,\* tifanas, et Cambrica smockos,  
Pimpillos, purfos, ad ludos ibis et urfos,  
(*Anglice* bear garden.) Annon hæc sunt bona in lege.

*Rosabella.*

Euge, optima!

Among the Specimens will be found a short scene from this play, containing a humorous burlesque of the old Norman Law Latin, in which the elder brethren of that profession used to plead, and in which the old Reporters come down to the Bar of to-day; if, indeed, that venerable absurdity can be caricatured. It would be rather difficult to burlesque a system that provided for a writ *de pipâ vini carriandâ, i. e.*, "for negligently carrying a pipe of wine!"

In the "University Snowdrop," published in Edinburgh by the students of the University, in 1838, there is a Macaronic poem entitled "Froftiledos, or the Wars of the Quadrangle." In "Notes and Queries" for September 13, 1869, about one third of this poem is given, which will be found among the Specimens at the end of this volume.

But the great English Macaronic writer is Dr. GEDDES, who was born in the year 1737, and died

died in 1802. His productions of this kind are : —

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1790. *Epistola Macaronica ad Fratrem de iis quæ gesta sunt in nupero Dissidentium Conventu, Londini habito, prid. id. Feb. 1790, 4to, pp. 21.\**

— *Epistola Macaronica, &c., with an English version for the use of the ladies and country gentlemen, 4to, pp. 30.*

1795. *Ode Pindarico-Sapphico-Macaronica, in Guglielmi Pitti, &c., laudem. "Morning Chronicle," Jan. 13.\**

— translation of the above. Ditto, Jan. 30.

1800. *Bardomachia, Poema Macaronica-Latinum, 4to, pp. 14.*

— *Bardomachia, or the Battle of the Bards ; translated from the original Latin, 4to, pp. 16.*

(The two last are descriptive of a battle, celebrated at the time, between two rival authors, in a bookseller's shop.)

Dr. Geddes says : " It is the characteristic of a Macaronic poem to be written in Latin hexameters ; but so as to admit occasionally vernacular words, either in their native form, or with a Latin inflection ; other licenses, too, are allowed in the measure of the lines, contrary to the strict rules of prosody."

It

\* Given among the specimens at the end of this volume.

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It is under this broad reservation that Dr. Geddes, probably, would excuse his departures from his own rule, as exemplified in the specimen hereafter printed.

In the year 1801, a collection was printed, not published, under the superintendence of Dr. A. Duncan. It is entitled, "Carminum rariorum Macaronicorum delectus, in usum ludorum Apollinarium," Edinburgh, 1801, 8vo, and includes several clever classical *jeux d'esprit*, but scarcely anything strictly Macaronic, except the "Polemio-Middinia;" and a burlesque Diploma for Dr. William Sutherland, which will be found among the Specimens further on.

Like all classic (*fic*) methods, time has deteriorated the Macaronic. In modern times, newspapers and periodicals will now and then become responsible for verses like these:—

Parvus Jacobus Horner  
Sedebat in corner,  
Edens a Christmas pie;  
Inferuit thumb  
Extraherit plum,  
Clamans, Quid sharp puer am I.

Parvula Bo-peep  
Amisit her sheep,  
Et nescit where to find 'em;  
Defere alone  
Et venient home  
Cum omnibus caudis behind 'em.

And

And what schoolboy has not written in his  
dog-eared grammar alongside of —

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Steal not this book my honest friend  
For fear the gallows may be your end ;  
For if you do, the Lord will say,  
Upon the awful Judgment day,  
Where is that book you stole away ?

some such Macaronic as —

Si quisquis furetur  
This little libellum  
Per Baccham, per Jovem  
I'll kill him, I'll fell him  
In venturum illius  
I'll stick my scalpellum,  
And teach him to steal  
My little libellum !

I have elsewhere remarked that Epitaphs are  
the richest repositories of quaint and curious  
diction, and endeavored to suggest an explana-  
tion of the fact. In Northallerton Churchyard,  
England, is the following Macaronic: —

M. S.

Hic jacet Walter Gun,  
Sometime landlord of the *Sun* ;  
Sic transit gloria mundi !  
He drank hard upon Friday,  
That being an high day,  
Took his bed, and went dead upon Sunday !

The strict rule, for an English Macaronic,  
would require that it should consist of the ver-  
nacular

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macular made classical with Latin terminations, and with the employment of Latin idioms and particles, all to be sung in "the long roll of the hexameter," as Tennyson calls it; but, as will be seen from the specimens hereto appended, the rule is as much honored in the breach as in the observance.

In a letter to the "New York Evening Post," I quoted at length that very clever specimen, entitled "The Death of the Sea Serpent," commencing, —

Arma virumque cano, qui first in Monongahela, &c., —  
which called forth the following letter: —

PROVIDENCE, *July 14, 1869.*

*To the Editors of the "Evening Post": —*

Having seen the article on "Macaronic Verse" in your issue of the 9th ultimo, I am induced to send you the accompanying poem, believing it never to have fallen under the eye of your well-informed contributor.

It was written by a young lady about nineteen years of age, a patient of Dr. Barrows of this city.

She has been afflicted for the last nine years with spiral hysteria. Among the many curious phenomena attendant upon her case, her poetical effusions are most wonderful, as this Latin poem will prove. She has written articles in French equally correct, though she has never studied either language: They were composed about seven years ago, while in a state of mental aberration, entirely unconscious of what she was doing.

It has been a matter of very great wonder to every one, whether to credit her with the authorship, or to re-

gard

gard it as a feat of mnemonics. If the latter, no one has yet been able to discover the author.

I remain, yours, very respectfully,

A PHYSICIAN.

Sed tempus neceffit, and this was all over,  
Cum illi succellit another gay rover,  
Nam cum navigaret, in his own cutter  
Portentum apparet, which made them all flutter.

Eft horridus anguis which they behold ;  
Haud dubio fanguis within them ran cold ;  
Triginta pedes his head was upraised  
Et corporis fedes in fecret was placed.

Sic ferpens manebat, fo fays the fame joker,  
Et feffe ferebat as stiff as a poker ;  
Tergum fricabat againft the old lighthouse ;  
Et feffe liberabat of fealy detritus.

Tunc plumbo percuffit, thinking he hath him,  
At ferpens exfiluit full thirty fathom ;  
Exfiluit mare with pain and affright,  
Conatus abnare as faft as he might.

Neque illi fecuti — no, nothing fo rafh,  
Terrore funt multi, he'd make fuch a fplafh,  
Sed nunc adierunt, the place to infpect,  
Et squamas viderunt, the which they collect.

Quicumque non credat aut doubtfully rails,  
Ad locum accedat, they'll fhow him the fcales.  
Quas, fola trophæa, they brought to the fhore.  
Et caufa eft ea they couldn't get more.

I agree with my friend the phyfician, to whom I am indebted for a curious fpecimen, that "it is a matter for great wonder," but I cannot incline to believe that the production, which has  
confiderable

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considerable merit as a Macaronic, was composed by his patient. Indeed the poem, "Death of the Sea Serpent," just alluded to, is almost identical in theme, and by its existence proves that the wags and wits of the day (about thirty years ago, or thereabouts) were busy poking fun at what was then their last sensation. The two poems are undoubtedly contemporaneous in their origin. They both treat of a "sea serpent," which in both is described as "*horridus anguis*," and makes the blood of the boat's crew congeal with fear — "*haud dubio*." That "no one has yet been able to discover the author," proves nothing, as nobody has ever discovered the author of fully one half of these little *nugæ canoræ* that float around in the newspapers. The probabilities strongly are, that the young lady had seen the verses in an old newspaper, during a lucid interval, or heard them repeated in her presence; and that, as the Doctor suggests, the affair was an interesting feat of mnemonics.

Dr. O. W. Holmes has invented a Macaronic verse of his own; it is found in that medley of good things, "The Autocrat of the Breakfast Table:—

## ÆSTIVATION.

In candent ire the solar splendor flames,  
The soles, languescant, pend from arid rames;

His



His humid front the cive, anhelng wibes,  
And dreams of erring on ventiferous ripēs.

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How dulce to vive occult to mortal eyes,  
Down on the herb with none to supervife;  
Carp on the suave berries from the crescent vine,  
And bibe the flow from longicaudate kine.

To me, alas! no verduous visions come,  
Save yon exiguous pools conferva-scum;  
No conclave vast repeats the tender hue  
That laves my milk-jug with celestial blue.

Me wretched, let me curr to quercine shades,  
Effund your albid haufts, lactiferous maids;  
Oh! might I vole to some umbrageous clump,  
Depart, be off, exceed, evade — erump!

In Mr. Godfrey Leland's "Breitmann Bal-  
lad," "Schnitzerl's Philosopede," there are oc-  
casional Macaronic verses, as follows: —

"Adsum Dominie Breitmann!  
Herr Captain — Here I pe!  
So dell me right honesté  
Quare inquietasti me?  
Te video inter spoonibus  
Et largis glaffis too  
Cerevisia repletis,  
Sicut percussus tonitru!"

Denn Breitmann ansver Schnitzerl:  
"Coarctor nimis — see  
Siquidem Philistiim  
Pugnat adversum me.

Ergo

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Ergo vocavi te,  
 Ahh Saul vocavit Sam-  
 uel ut mi ostenderes  
 Quid teufel faciam ?”

Den der shpirit in Lateinisch  
 Saidt “ Bene — dat’s de dalk !  
 Non habes in hoc shanty  
 A shingle et some chalk ?  
 Non video inkum et calamos :  
 (I shbose some bummer shdole ’em) :  
 Levate oculos tuos, fon  
 Et aspice ad linteolum ! ”

All these Breitmann Ballads, which have become deservedly popular in Europe and America, are essentially Macaronic poems.

Macaronics are not necessarily made up of different languages. \* They are often composed of *dialects*, *patois*, and *argots*. I give here what is considered a literary curiosity — not because it is intelligible, for what it means is a conundrum of as impossible solution as the old one about the size of John Rogers’s family — but because it is curious. During the reign of James II., the Scottish kings had grown, under the importation of Norman manners, ashamed of and anxious to conceal their Gaelic or Irish origin ; and hence to eradicate its traces in their language. In Pinkerton’s “ Scottish Poems ” there is a Macaronic satire upon this native jargon (as  
 it

it was then considered) of English, interspersed with the obnoxious and (at present) untranslatable dialect.

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THE RUIKE CALLIT THE BARD.

Sa come the Ruke, with a rerde and a rane roch  
 A bard out of Ireland with banochadee !  
 Said : Glunton guct dynydrach halla meschthey-doch ;  
 Reke here a rug of the rost or scho fall ryve thee !  
 Misch makmoryach mach momitur moch loch ;  
 Set her doun, gif her drink, what deil aytes ye ?  
 O'Dermyn, O'Donnall, O'Dochardy Droch ;  
 Ther are the Ireland, Kings of the Erchye ;  
 O, Knewlyn, O'Conoguhor, O'Grere, McGrane,  
     The Chenachy, the Clarshach,  
     The Beneschene, the Ballach,  
     The Krekrye, the Corach,  
     Scho Kennis thameilkane.

A more intelligible one of this kind, is,—

LOVE AND MURDER.

Gently o'er the meadows priggling,  
     Joan and Colin took their way ;  
 While each flower the dew was fwiggling,  
     In the jocund month of May.

Joan was beauty's plummieft daughter,  
     Colin, youth's most knobby son ;  
 Many a nob in vain had fought her,  
     Him, full many a spicy one.

She, her faithful bosom's jewel  
     Did unto the young 'un plight ;

But

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But, alas ! her gov'nor cruel  
Said as how he'd never fight.

Soon as e'er the lark had risen  
They had burst the bonds of snooze,  
And, her daddle linked in his'n,  
Gone to roam as lovers use.

In a crack, the youth and maiden  
To a flowery bank did come,  
Whence the bees cut, honey laden,  
Homeward, with melodious hum.

Down they squatted them together,  
"Lovely Joan," said Colin bold,  
"Tell me, on thy davy, whether  
Thou dost dear thy Colin hold?"

"Don't I, just!" with look ecstatic,  
Cried the young and ardent maid.  
"Then let's bolt," in tone emphatic,  
Bumptious Colin quickly said.

"Bolt," she faltered, "from the gov'nor?  
O, my Colin, that won't pay;  
He will ne'er come down, my love, or  
Help us, if we run away."

"Shall we, then, be difunited?"  
Wildly shrieked the frantic cove;  
"Mulled our happiness, and blighted  
In the kinchin bud our love?"

"No, my tulip; let us rather  
Hand in hand the bucket kick;

Thus

Thus we'll gum your cruel father,  
Cutting from the world our stick."

Thus he spake, and drew a knife out,  
Sharp of point, of edge full fine ;  
Pierced her heart, and let the life out ;  
" Now," he cried, " here's into mine ! " \*

Another

\* TOPSIDE GALAH.

(A navy officer has furnished *Harper's Magazine* with Longfellow's familiar poem "Excelsior," done into "Pigeon English," — the dialect in use between the Chinese and English, or Americans, — which we copy below, *Chop chop*, means "very fast;" *maskee*, "don't mind;" *chop b'long*, "of a kind;" *topside galah*, "excelsior," or, "hurrah for topside;" *chin-chin*, "good bye;" *welly culio*, "very curious;" *Jofs pidgin man*, "priest." The Chinese use *l* in place of *r*, as *loom* for "room," *cly* for "cry," &c.)

That nightee teem he come chop chop  
One young man walkee, no can stop ;  
Colo maskee, icee maskee ;  
He got flag ; chop b'long welly culio, see —  
Topside Galah !

He too muchee folly ; one piecee eye  
Lookee sharp — so fashion — alla fame mi :  
He talkee largee, talkee stlong,  
Too muchee culio ; alla fame gong —  
Topside Galah !

Inside any housee he can see light,  
Any piecee loom got fire all light ;  
He look see plenty ice more high,  
Inside he mouf he plenty cly —  
Topside Galah !

" No

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Another Macaronic of this nature, to translate which copious assistance is in requisition from the Rogues' Lexicon, is to be found in the "Noctes Ambrosianæ : " —

THE

"No can walkee!" olo man speakee he :  
 "Bimeby lain come, no can fee ;  
 Hab got water welly wide!"  
 Maskee, mi muft go topside —  
 Topside Galah!

"Man-man," one galo talkee he ;  
 "What for you go topside look-fee?"  
 "Nother teem," he makee plenty cly,  
 Maskee, alla teem walkee plenty high—  
 Topside Galah!

"Take care that spilum tlee, young man,  
 Take care that icee!" he no man-man,  
 That coolie chin-chin he good-night ;  
 He talkee, "mi can go all light" —  
 Topside Galah!

Jofs pidgin man chop chop begin,  
 Morning teem that Jofs chin-chin,  
 No fee any man, he plenty fear,  
 Caufe some man talkee, he can hear —  
 Topside Galah!

Young man makee die ; one largee dog fee  
 Too muchee bobbery, findee he.  
 Hand too muchee colo, inside can stop  
 Alla same piecee flag, got culio chop—  
 Topside Galah!

— *Harper's Magazine*, 1869.

THE ROGUE'S BALLAD.

MACA-  
RONIC  
POETRY

As from ken to ken I was going  
Doing a bit on the prigging lay ;  
Who should I meet but a jolly blowen,  
Who was fly to the time o' day.

I pattered in flash, like a covey knowin',  
" Any bob or grubby, I fay ?"  
" Lots o' gatter," quoth she, " are flowin' ;  
Lend me a lift in the family way."

" You may have a crib to frow in,  
Welcome, Pal, as the flowers in May,"  
To her ken at once I go in,  
Where, in a corner out of the way —

With his fmeller a trumpet blowing,  
A regular fwell-cove lushy lay;  
To his clies my hooks I throw in,  
Collar his dragons, and clear away.

Then his ticker I fet a-going  
With his onions, chain and key ;  
Next flipt off his bottom clo'ing,  
And his gingerbread topper gay.

Then his other toggery frowing,  
All with the fwag, I steal away ;  
" Tramp it, tramp it, my jolly blowen,  
Or be grubbed by the beaks we may !

And we shall caper a heel and toeing,  
A Newgate hornpipe some fine day,

With

MACA-  
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POETRY

With the mots their ogles throwing,  
And old Cotton humming his pray,

With the mots their ogles throwing,  
And old Cotton humming his pray,  
And the faggle hunters doing,  
Their morning fake in the priggig lay.

Then, too, there can be Macaronic combina-  
tions of popular and technical language, as the  
following :—

ODE TO MY "ANALYTICAL."

Charming chaos, glorious puddle,  
Ethics opaque, book of blifs ;  
Thro' thy platitudes I waddle,  
O thou fubtle fynthesis !

To thy soft confideration,  
Give I talents, give I time ;  
Though "perpetual occultation"  
Shuts from me thy balmy clime.

As unto the fea-toffed trader,  
Is the guiding Polar ftar ;  
Thou'rt my "zenith" and my "nadir,"  
Still "fo near and yet fo far."

Sancho never loved his gravies  
As I love thy funny face ;  
Sheep-bound master-piece of Davies,  
Benefactor of his race !

Man nor god, not even "ox-eyed  
Juno," could me from thee part ;

My



My "enthymeme," my sweet "protoxide,"  
Thou'rt the "zeugma" of my heart.

MACA-  
RONIC  
POETRY

When were built the rocks azoic,  
Sat'ft thou on the granite hill ;  
And with constancy heroic,  
To *me* thou art "azoic" fill.

My "fyzygy," I'll ne'er leave thee,  
Thou shalt ne'er from me escheat ;  
I will cherish thee, believe me,  
Pythagorean obsolete.

Bless me in the midnight watches,  
Ever by my pillow keep  
Ruler, chalk, and black-board scratches,  
Lovely night-mare, while I sleep.

Be "coördinate" forever,  
Forever my "abscissa" be ;  
The Fates can overwhelm me never,  
Whilst *thou* art in "perigee."\*

According to this wide view of the subject,  
Burns's poetry is all Macaronic, since he sings  
entirely

\* "The foregoing burst unbidden from the breast of a certain Junior, while dreaming over the dog's-eared pages of Davies' Analytical — just one year ago. Now, from the exalted *campus* of the Senior year, he rededicates it to the Juniors he beholds wriggling in the meshes of the net that once held him by the gills, with the hope, that when it shall have done with them, they will feel as grateful as did he." — *College Mercury*, August 1, 1867.

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entirely in combinations of English and the Scots dialects ; but it would be a startling innovation to class Robert Burns among the Macaronic poets.

There can be Macaronics of letters, too, as well as of dialects. Witness the following : —

TO MISS EMMA VEE.

O, M A V, O M A V,  
I've fallen in love with U ;  
Sleep to my soul is N E me,  
And nothing can I do.

O, pray be kind enough to try  
If you can't love again ;  
O, dearest, deign to cast U R I  
On me, and ease my pain.

Believe me, M A, when I say  
I dote to that X S,  
I N V even that pet J,  
Which U sometimes car S.

Ure J is fond, too, which I know  
He does S A to prove,  
And he can talk, I grant, but O  
He cannot talk of love !

Though many other girls I know  
(And they R fair I C),  
Yet U X L them all — and so  
I love but M A V.

M A, my love can ne'er D K,  
Except when I shall die ;

And

And if Ure heart muft fay me nay,  
Juft write, and tell me Y, &c.

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Figures, too, have been drafted into the Macaronic ſervice. In the Orpheus C. Kerr papers appears this ſpecimen, which was placed over the remains of a foldier of the famous "Mackarel Brigade : " —

MUGGY JIM,  
A MACKAREL FIFER,  
LATE OF THE N. Y. FIRE DEPARTMENT.  
TAKEN SICK  
OF INDIGESTION,  
HE COMMENCED TO  
THROW UP FORTIFICATIONS,  
AND DIED OF STRATEGY.

HIC JACET

	I	5	4	
o	4	I	2	8,
o	4	I	2	o;
o	2	88,		
o	2	45	4	

"The verſe," ſays the narrator, "had to be written in figurative language, to get it all on the narrow headboard." In all its eulogy of that quiet ſleep in which there are no anticipations to be unfulfilled, no gluttony to make ſick, and no Confederate army to worry and affail, the verſe will be plain to all, as reading, —

HERE

HERE LIES  
ONE FIFER.

Nought for one to wait,  
Nought for one to figh for ;  
Nought too weighty ate,  
Nought to fortify for.

Dr. Whewell, "Billy Whistle," as they used to call him at Oxford, because it was so much easier to whistle his name than to pronounce it, wrote the following in a young lady's album : —

U o a o but I o u,  
O o no o but O o me ;  
O let not my o a o go,  
But give o o I o U so !

which, being *déciphered*, —

You figh for a cipher, but I figh for you,  
O figh for no cipher, but O figh for me ;  
O let not my figh for a cipher go,  
But give figh for figh, for I figh for you so !

Somebody once asked M. Victor Hugo if he could write English poetry. "Certainement," replied the infallible ; and, sitting down, delivered himself of the following : —

Pour chasser le spleen  
J'entrai dans un Inn  
O, mais je bus le gin,  
God save the queen !

which is Macaronic English, certainly.

But the era of the Macaronic has gone by  
forever.

forever. There are no Macaronic authors now-a-days like the slippery Foffa, or Dr. Geddes. They still are got in colleges and universities ; but everything pertaining to college life is ephemeral, coming in with Freshman and going out at Senior. But the miscellaneous reader will light upon them occasionally. In "The Innocents Abroad : or the New Pilgrim's Progress," by Mr. Mark Twain, he quotes a letter written by his friend Mr. Blucher to the Paris landlord : —

PARIS, le 7 Juillet.

MONSIEUR LE LANDLORD : Sir, — *Pourquoi* don't you *mettez* some *savon* in your bed-chambers? *Est-ce-que vous pensez* I will steal it? *La nuit passée* you charged me *pour deux chandelles* when I only had one ; *hier vous avez* charged me *avec glace* when I had none at all ; *tout les jours* you are coming some fresh game or other on me, *mais vous ne pouvez pas* play this *savon* dodge on me twice. *Savon* is a necessary *de la vie* to anybody but a Frenchman, *et je l'aurai hors de cette hotel* or make trouble. You hear me — *Allons*.

BLUCHER.

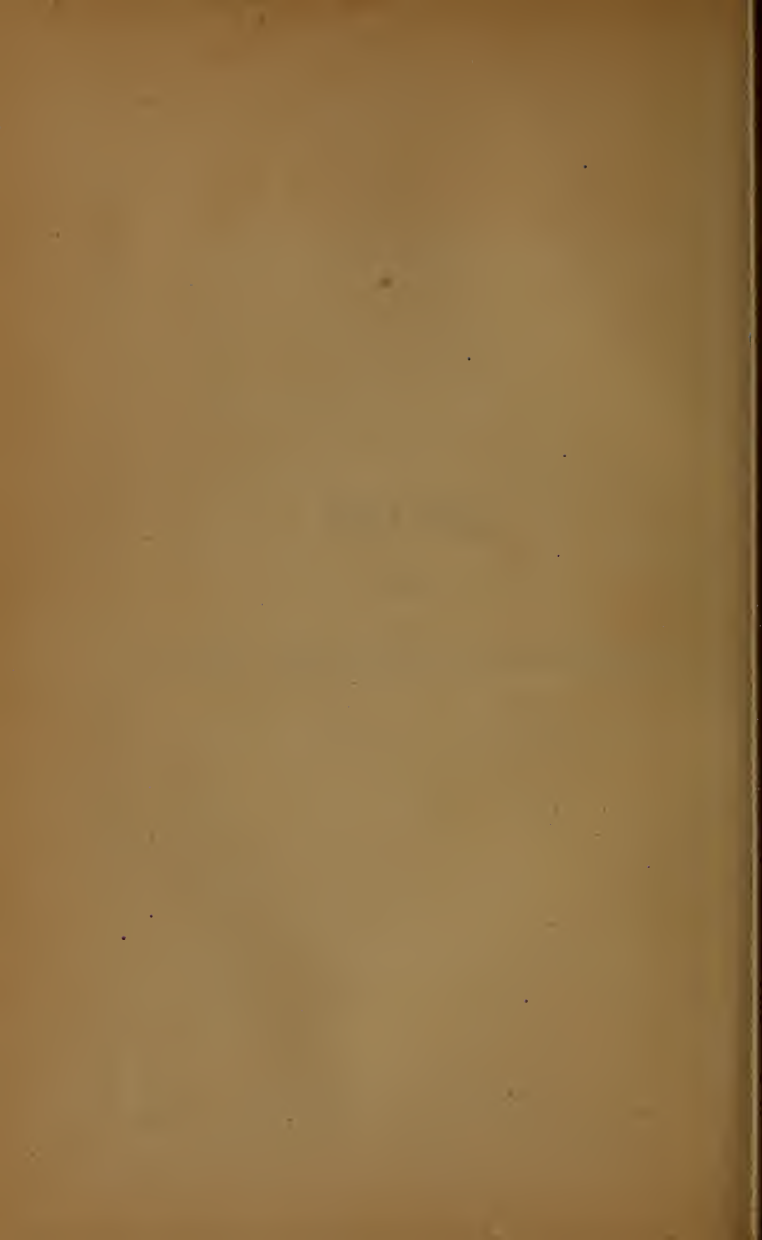
"I remonstrated," says Mr. Twain, "against the sending of this note, because it was so mixed up that the landlord would never be able to make head or tail out of it ; but Blucher said he guessed the old man could read the French of it, and average the rest."



Part Third.



SELECTIONS OF MACARONIC POETRY.







FROM THE  
PHANTASIÆ MACARONICÆ  
OF  
THEOPH. FOLENGI (MERLIN COCAIUS).

MACARONICA PRIMA.



CEANUM patrem Sol descendendo  
petebat,  
Ponitur in puncto Regalis cœna de-  
bottum,  
Grande pignatarum murmur sonat intra coqui-  
nam,  
Et faciunt sguatari quidquid cocus annuit illis,  
Alter figatos coctos tirat extra padellam,  
Alter odorifero zeladum gingere spargit,  
Alter Anedrottos pingui brottamine guazzat,  
Alter de spedo mira trahit arte fasanos,  
Hic polastrorum caldarum spiccat ab igne,  
Quos alter gustat, digitos leccando, sub alâ.  
Ipse molam saxi circa menare frequentat,  
Læva ministerio, dextra et intenta labori,  
Manduleusque sapor lapidis collatur ab ictu.  
Ille trahit furno grassa de carne guazettum,  
Quem

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MACA-  
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POETRY

Quem pevero spargit Vehetum striccando fa-  
chettum.

Interea menfas crudis, coctisque salatis  
En caricant centum famuli, centumque Ra-  
gazzi.

Corpora medesimo gestant vestita colore,  
Scilicet ex panno cuncti dobbantur azzuero,  
Perque coloratas albescunt lilia vestes,  
Talibus his armis quoniam Rex Francifer usat.  
Circum stringantur scuderi more Todesco :  
Inchinos faciunt reverenti fronte galantos.  
Semper habendo caput nudum, curvosque zeno-  
chios,

Sed quia Francorum fuerat tunc Regis usanza,  
Quod solus comedit, tamen ob Guidonis amo-  
rem

Non usum facit, at mensæ loca prima petivit,  
Inque caput tabulæ fulvo radiabat in auro.  
Ad dextram Regina manum veneranda sedebat  
Contra quam Guido sic Rege jubente recumbit.  
Baldovina suum quæ condere nescit amorem,  
Injussa ex templo Guidoni vadit apreffum,  
Et sic ligna foco junxit meschina puella.  
Maxima tum sequitur longo ordine turba Baro-  
num.

Quisque menare cupit nimia pro fame ganaffas,  
Namque labor giostræ fecit padire budellas.  
Cuncta super menfas portant hinc inde Ragazzi.

Ante

Ante Siniscalchi valdunt, diversa comandant,  
Et scorozzati canibus dant calcibus urtos.  
Trenta tajatores non cessant rumpere carnes,  
Dismembrare ocas, pernices, atque capones.  
Ex intraverso pupiones mille tajantur,  
Sed disquartantur per longum mille fasani,  
Furcinulas ficcant in cervellatibus, atque  
Smenuzzant illos gladio taliante frequenter ;  
Sæpe bonos robbant tamen hi tajando bocones,  
Atque caponorum pro se culamina servant.  
Post mangiamentum Aleffi, succedit Aroftus,  
Cervatti, Lepores, et quicquid Caccia mittit.  
Copia louzarum, Porcorum grassa capretti,  
Quajotti, vel quos trapolarunt Retia turdos.  
His mandularum niveos junxere sapes,  
Nec dapibus varidi mancavit Salsa colore,  
Nec succus citri, nec acerbi musta Naranci.  
Hæc ego dum memoro fluitat saliva per ora.  
Præterea ex amito Tortæ venere bianco,  
Tortæ de pomis, de faro deque bifellis,  
Mox tortellorum variâ de forte piatti,  
Candidus occultat quos zuccarus, atque saporat,  
Post epulas grassas confectio plurima fertur.  
Morfelada, Anices pignoles, marzaque panis,  
Et pistacchia nihil (scis causam) congrua Gallis.  
Cuncta Siniscalchis mensas funduntur in am-  
plas.

Apponunt phialas, cuncti cui gloria vini,

Malvasia

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Malvasia datur, patrum non absque sapero :  
 Qui dixere ignem, sic sic smorzarier igne.  
 Non ibi mancarunt, quos striccat Somma ra-  
 cemi :  
 Somma decus Napolis, sed magnæ crapula Ro-  
 mæ.  
 Orphana montagna hæc, quæ vinum nomine  
 Gregum  
 Parturit, ut faciat per treffum andare brigatam.  
 Quatuor accedunt cantores Rege jubente,  
 Qui velut usantur Francesi, gutture pleno  
 Cantavere duos sub gorghizando motettes.  
 Inde sonatores pifarorum quinque valenti,  
 Trombonesque duo pariter frifolere comenzant.  
 Quos omnes cernis rubeas gonfiare ganaffas,  
 Discurrent digitis huc illuc pectore saldo,  
 Qui nunquam docti stoppando foramina fallant  
 Subseguitant, Arpæ, Citharæ, dulcesque Leutti,  
 Arpicorda, Liræ, Violæ, buxæ quoque flauti  
 Hoc Baldovinæ pro fomite pectus abrufat,  
 Scitque minus Guido cordis reperire quietem.  
 Non contentus amor quod visu junxerat ambos,  
 Sed facit illorum danzando tangere palmas ;  
 Namque comenzarunt Francesco more Baletti,  
 Cum Baldovina Guido danzavit unhoram.  
 Non ibi mancarunt manuum stricatio, nutus,  
 Frigiditas cordis ; fuspiria dupla, calores.  
 Victor amor centum pharetras exhaustit in illos.  
 Denique supra venit grossis Nox plena tenebris.



THE TESTAMENT

OF

MR. ANDRO KENNEDY.

From Ancient Scottish Poems from Bannatyne MS.  
Edinburgh, 1770.

I.



MASTER Andro Kennedy,  
A (matre) quando fum vocatus,  
Begotten with fum incuby,  
Or with fum freir infatuatus ;  
In faith I can nocht tell redely,  
Unde aut ubi fui natus,  
Bot in truth I trow trewly,  
Quod fum diabolus incarnatus.

II.

Cum nihil fit certius morte,  
We man all de' quhen we haif done ;  
Nescimus quando, vel qua forte,  
Nor blynd allane wait of the mone.

Ego

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POETRY

MACA-  
RONIC  
POETRY

Ego patior in pectore,  
 Throw nicht I mycht nocht fleip a wink ;  
 Licet æger in corpore,  
 Yet wald my mouth be watt with drink.

## III.

Nunc condo testamentum meum,  
 I leif my faule for evirmair,  
 Per omnipotentem Deum,  
 Into my lordis wyne-cellar ;  
 Semper ibi ad remanendum  
 Till domesday cum without diffiver,  
 Bonum vinum ad bibendum  
 With sweit Cuthbert that lufit me nevir.

## IV.

Ipse est dulcis ad amandum,  
 He wuld oft ban me in his breth,  
 Det mihi modo ad potandum,  
 And I forgaif him laith and wreth.  
 Quia in cellar cum cervifiâ,  
 I had lever ly baith air and lait,  
 Nudus solus in camifiâ,  
 Than in my lordis bed of stait.

## v.

Ane barrel being ay at my bosum,  
 Of warldly gude I bad na mair ;

Et

Et corpus meum ebriosum,  
I leif unto the town of Air,  
In ane draff midding for evir and ay,  
Ut ibi sepeliri queam,  
Quhair drink and draff may ilka day  
Be castin super faciem meam.

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VI.

I leif my hairt that nevir wes ficker,  
Sed semper variabile,  
That evermair wald flow and flicker,  
Conforti meo Jacobo Wylie :  
Thoch I wald bind it with a wicker,  
Verùm Deum renui ;  
Bot and I hecht to turne a bicker,  
Hoc pactum semper tenui.

VII.

Syne leif I the best aucht I bocht,  
Quod est Latinum propter cape,  
To the heid of my kin ; but waite I nocht,  
Quis est ille, than schro my skape.  
I tald my Lord my heid, but hiddill,  
Sed nulli alii hoc sciverunt,  
We wer als sib as feif and riddill,  
In unâ silvâ quæ creverunt.

VIII.

MACA-  
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POETRY

## VIII.

Quia mea solatia  
 They were bot lesingis all and ane,  
 Cum omni fraude et fallaciâ.  
 I leive the maister of Sanct Anthane,  
 William Gray, sine gratiâ,  
 My ain deir cusine, as I wene ;  
 Qui nunquam fabricat mendacia,  
 But quhen the Holene tree growis grene.

## .IX.

My fenyeing, and my fals winning,  
 Relinquo falsis fratribus ;  
 For that is God's awin bidding,  
 Disparfit, dedit pauperibus.  
 For men's faulis they fay and sing,  
 Mentientes pro muneribus ;  
 Now God give thaim ane evill ending,  
 Pro suis pravis operibus.

## X.

To Jok the fule, my foly fré  
 Lego post corpus sepultum ;  
 In faith I am mair fule than he,  
 Licet ostendo bonum vultum.  
 Of corne and cattell, gold and fie,  
 Ipse habet valdè multum,

And



And yit he bleiris my lordis ee,  
Fingendo eum fore stultum.

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## XI.

To Maister Johney Clerk fyne,  
Do et lego intimè  
God's braid malesone, and myne ;  
Nam ipse est causa mortis meæ.  
Wer I a doig and he a fwyne,  
Multi mirantur super me,  
Bot I fould gar that lurdoun quhryne,  
Scribendo dentes sine D.

## XII.

Residuum omnium bonorum  
For to dispone my Lord fal haif,  
Cum tutela puerorum,  
Baith Adie, Kittie, and all the laif.  
In faith I will na langer raif,  
Pro sepulturâ ordino  
On the new gyse, sa God me faif  
Non sicut more solito.

## XIII.

In die meæ sepulturæ,  
I will have nane but our awin gang,  
Et duos rusticos de rure  
Berand ane barrell on a stang,

Drinkand

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Drinkand and playand cap-out ; even  
Sicut egomet solebam.  
Singand and greitand with the stevin,  
Potum meum cum fletu miscebam.

## XIV.

I will no preiftis for me fing,  
Dies ille, dies iræ ;  
Nor yet na bellis for me ring,  
Sicut femper solet fieri ;  
But a bag-pyp to play a spring,  
Et unum ale-wisp ante me ;  
Insteid of torchis, for to bring  
Quatuor lagenas cervisiæ,  
Within the graif to sett, fit thing,  
In modum crucis, juxta me,  
To flé the feyndis, than hardly fing  
De terrâ plasmafti me.

WILLIAM DUNBAR.





## IGNORAMUS.

### ACTUS I. — SCENA III.

#### ARGUMENTUM.

IGNORAMUS, clericis suis vocatis DULMAN & PECUS, amorem suum erga ROSABELLAM narrat, irridetque MUSÆUM quasi hominem academicum.

*Intrant* IGNORAMUS, DULMAN, PECUS, MUSÆUS.

*Igno.* Phi, phi: tanta pressa, tantum croudum, ut fui pene trufus ad mortem. Habebo actionem de intrusione contra omnes et singulos. Aha Mounfieurs, voulez voz intruder par joint tenant? il est playne case, il est point droite de le bien feance. O valde caleor: O chaud, chaud, chaud: precor Deum non meltavi meum pingue. Phi, phi. In nomine Dei, ubi sunt clerici mei jam? Dulman, Dulman.

*Dul.* Hic, Magister Ignoramus, vous avez Dulman.

*Igno.* Meltor, Dulman, meltor. Rubba me cum towallio, rubba: Ubi est Pecus?

*Pec.* Hic, Sir.

*Igno.* Fac ventum, Pecus. Ita, fic, fic. Ubi est Fledwit?

*Dul.* Non est inventus.

*Igno.* Ponite nunc chlamydes vestras super me, ne capiam frigus. Sic, fic. Ainsî, bien fait

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POETRY

faict. Inter omnes pœnas meas, valde lætor, et gaudeo nunc, quod feci bonum aggreamentum inter Anglos nostros: aggreamentum, quasi aggregatio mentium. Super inde cras hoyfabimus vela, et retornabimus iterum erga Londinum: tempus est, nam huc venimus Octabis Hillarii, et nunc fere est Quindena Pasche.

*Dul.* Juro, magister, titillasti punctum legis hodie.

*Ign.* Ha, ha, he! Puto titillabam. Si le nom del granteur, ou granté soit rased, ou interlined en faict pol, le faict est grandement suspi-cious.

*Dul.* Et nient obstant, si faict pol, &c., &c. Oh illud etiam in Covin.

*Ign.* Ha, ha, he!

*Pec.* At id, de un faict pendu en le smoak, nunquam audivi titillatum melius.

*Ign.* Ha, ha, he! Quid tu dicis, Musæ?

*Mus.* Equidem ego parum intellexi.

*Ign.* Tu es gallicrista, vocatus a coxcomb; nunquam faciam te Legistam.

*Dul.* Nunquam, nunquam; nam ille fuit Univerfitans.

*Ign.* Sunt magni idiotæ, et clerici nihilo-rum, isti Univerfitantes: miror quomodo spen-disti tuum tempus inter eos.

*Mus.* Ut plurimum versatus sum in Logicâ.

*Ign.*

*Igno.* Logica? Quæ villa, quod burgum est  
Logica?

*Mus.* Est una artium liberalium.

*Igno.* Liberalium? Sic putabam. In nomine Dei, stude artes parcas et lucrosas: non est mundus pro artibus liberalibus jam.

*Mus.* Deditus etiam fui amori Philosophiæ.

*Igno.* Amori? Quid! Es pro bagaschiis et strumpetis? Si custodis malam regulam, non es pro me, sursum reddam te in manus parentum iterum.

*Mus.* Dii faxint.

*Igno.* Quota est clocka nunc?

*Dul.* Est inter octo et nina.

*Igno.* Inter octo et nina? Ite igitur ad manforium nostrum cum baggis et rotulis. — Quid id est? videam hoc instrumentum; mane petit, dum calceo spectacula super nasum. O ho, ho, scio jam. Hæc indentura, facta, &c. inter Roggerum Ratledoke de Caxton in comitatu Brecknocke, &c. O ho, Richard Fen, John Den. O ho, Proud Buzzard, plaintiff, adversus Peakegoose, defendant. O ho, vide hic est defalta literæ; emenda, emenda; nam in nostra lege una comma evertit totum Placitum. Ite jam, copiato tu hoc, tu hoc ingrossa, tu Universitans truffato sumptoriam pro jorneâ.

[*Exeunt Clerici.*

IGNORAMUS

MACA-  
RONIC  
POETRYIGNORAMUS *solus.*

Hi, ho ! Rosabella, hi, ho ! Ego nunc eo ad Veneris curiam letam, tentam hic apud Torcol : Vicecomes ejus Cupido nunquam cessavit, donec invenit me in balivâ suâ : Primum cum amabam Rosabella mnisi parvum, misit parvum Cape, tum magnum Cape, et post, alias Capias et pluries Capias, & Capias infinitas ; & sic misit, tot Capias, ut tandem capavit me utlegatum ex omni sensu et ratione meâ. Ita sum sicut musca sine caput ; buzzo & turno circumcirca, et nescio quid facio. Cum scribo instrumentum, si femina nominatur, scribo Rosabellam ; pro Corpus cum causâ, corpus cum caudâ ; pro Noverint universi, Amaverint universi ; pro habere ad rectum, habere ad lectum ; et sic vasto totum instrumentum. Hei, ho ! ho, hei, ho !





VIRI HUMANI, SALSII ET FACETI,

GULIELMI SUTHERLANDI,

MULTARUM ARTIUM ET SCIENTIARUM DOCTORIS DOCTISSIMI,

DIPLOMA.\*



BIQUE gentium et terrarum,  
From Sutherland to Padanarum,  
From those who have six months of  
day,

Ad Caput usque Bonæ Spei,  
And farther yet, si forte tendat,  
Ne ignorantiam quis prætendat, —  
We Doctors of the Merry Meeting,  
To all and fundry do send greeting,  
Ut omnes habeant compertum,  
Per hanc præsentem nostram chartam,  
Gulielmum Sutherlandum Scotum,  
At home per nomen Bogfie notum,

Who

\* This Diploma was written by William Meiston, A. M., who was Professor of Philosophy in the Marischal College, Aberdeen, about the beginning of the last century. It has been published in different editions of his poetical works, which are now, however, very rarely to be met with in the shops of the booksellers, being altogether out of print.

MACA-  
RONIC  
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MACA-  
RONIC  
POETRY

Who studied stoutly at our College,  
 And gave good specimens of knowledge,  
 In multis artibus versatum,  
 Nunc factum esse doctoratum.  
 Quoth Preses, Strictum post examen,  
 Nunc esto Doctor ; we said, Amen.  
 So to you all hunc commendamus,  
 Ut juvenem quem nos amamus,  
 Qui multas habet qualitates,  
 To please all humors and ætates.  
 He vies, if sober, with Duns Scotus,  
 Sed multo magis si fit potus.  
 In disputando just as keen as  
 Calvin, John Knox, or Tom Aquinas.  
 In every question of theology,  
 Versatus multum in trickology ;  
 Et in catalogis librorum  
 Frazer could never stand before him ;  
 For he, by page and leaf, can quote  
 More books than Solomon ere wrote.  
 A lover of the Mathematicks  
 He is, but hates the hydrostatics,  
 Because he thinks it a cold study,  
 To deal in water clear or muddy.  
 Doctissimus est medicinæ,  
 Almost as Boerhaave or Bellini.  
 He thinks the diet of Cornaro,  
 In meat and drink too scrimp and narrow,  
 And



And that the rules of Leonard Lessius  
Are good for nothing but to stress us.  
By solid arguments and keen  
He has confuted Doctor Cheyne,  
And clearly proved by demonstration,  
That claret is a good collation,  
Sanis et ægris, always better  
Than coffee, tea, or milk and water ;  
That cheerful company, cum risu,  
Cum vino, forti, suavi visu,  
Gustatu dulci, still has been  
A cure for hyppo and the spleen ;  
That hen and capon, vervecina,  
Beef, duck and pasties, cum ferinâ,  
Are good stomachics, and the best  
Of cordials, probatum est.  
He knows the symptoms of the phthisis,  
Et per falivam sees diseases.  
Affirmat lufum alearum,  
Medicamentum esse clarum,  
Or else a touch at three-hand ombre  
When toil or care our spirits cumber,  
Which graft wings on our hours of leisure,  
And make them fly with ease and pleasure.  
Aucupium et venationem,  
Post longam nimis potationem,  
He has discovered to be good  
Both for the stomach and the blood,

MACA-  
RONIC  
POETRY

As

MACA-  
RONIC  
POETRY

As frequent exercise and travel  
 Are good against the gout and gravel.  
 He clearly proves the cause of death  
 Is nothing but the want of breath,  
 And that indeed is a disaster,  
 When 'tis occasioned by a plaster  
 Of hemp and pitch, laid closely on  
 Somewhat above the collar bone.  
 Well does he know the proper doses  
 Which will prevent the fall of noses,  
 E'en keep them qui privantur illis,  
 Ægrè utuntur conspiciillis.  
 To this, and ten times more, his skill  
 Extends when he could cure or kill.  
 Immensam cognitionem legum  
 Ne prorsus hic silentio tegam,  
 Cum fociis artis, grease his fist  
 Torquebat illas as you list.  
 If laws for bribes are made, 'tis plain,  
 They may be bought and sold again ;  
 Spectando aurum, now we find  
 That Madam Justice is stone blind,  
 So deaf and dull in both her ears,  
 The clink of gold she only hears ;  
 Nought else but a loud party shout  
 Will make her start or look about.  
 His other talents to rehearse,  
 Brevissimè in prose or verse,

To

To tell how gracefully he dances,  
And artfully contrives romances ;  
How well he arches, and shoots flying  
(Let no man think that we mean lying),  
How well he fences, rides, and sings,  
And does ten thousand other things ;  
Allow a line, nay, but a comma,  
To each, turgeret hoc diploma ;  
Quare ; ut tandem concludamus,  
Qui brevitatem approbamus  
(For brevity is always good,  
Providing we be understood).  
In rerum omnium naturis,  
Non minus quam scientia juris  
Et medicinæ, Doctoratum  
Bogfæum novimus versatum ;  
Nor shall we here say more about him,  
But you may dacker if you doubt him.  
Addamus tamen hoc tantillum,  
Duntaxat nostrum hoc sigillum,  
Huic testimonio appensum,  
Ad confirmandum ejus sensum,  
Junctis chirographis cunctorum,  
Blyth, honest, hearty fociorum.  
Dabamus at a large punch-bowl,  
Within our proper common school,  
The twenty-sixth day of November,  
Ten years, the date we may remember,

After

MACA-  
RONIC  
POETRY

After the race of Sheriffmuir  
(Scotfmen will count from a black hour).  
Ab omni probo nunc signetur,  
Qui denegabit extrudetur.

## FORMULA GRADUS DANDI.

EADEM nos auctoritate,  
Reges memoriæ beatæ.  
Pontifices et papæ læti,  
Nam alii sunt à nobis spreti,  
Quam quondam nobis indulserunt,  
Quæ privilegia semper erunt,  
Collegio nostro safe and sound,  
As long's the earth and cups go round.  
Te Bogfæum hic creamus,  
Statuimus et proclamamus,  
Artium Magistrum et Doctorem,  
Si libet etiam Professore ;  
Tibique damus potestatem  
Potandi ad hilaritatem,  
Ludendi porro et jocandi,  
Et mœstos vino medicandi,  
Ad rifum etiam fabulandi ;  
In promissionis tuæ signum  
Caput, honore tanto dignum  
Hoc cyatho condecoramus,\*

Ut

\* Here he was crowned with the punch-bowl.

Ut tibi felix fit oramus ;  
Præterea in manum damus  
Hunc calicem, ex quo potamus,  
Spumantem generoso vino,  
Ut bibas more Palatino.  
Sir, pull it off and on your thumb  
Cernamus supernaculum,  
Ut specimen ingenii  
Post studia decennii.

MACA-  
RONIC  
POETRY

( *While he is drinking, the chorus sings* )

En calicem spumantem,  
Falerni epotantem ;  
En calicem spumantem,  
Io, io, io.

( *After he has drunk, and turned the glass on  
his thumb, they embrace him, and sing  
again.* )

Laudamus hunc Doctorem,  
Et fidum comptorem ;  
Laudamus hunc Doctorem,  
Io, io, io.





ODE PINDARICO-SAPPHICO-MACARONICA,  
IN CELEBERRIMI ET IMMACULATI VIRI  
GULIELMI PITTII,

CÆTERORUMQUE GEORGII TERTII MAGNÆ BRI-  
TANNIÆ FRANCIÆ, ET HIBERNIÆ, NEC NON  
CORSICÆ REGIS, DIGNISSIMORUM MINIS-  
TRORUM  
LAUDEM.

AUCTORE JODOCO COCAIO,  
MERLINI COCAII PRONEPOTE.

---

MACA-  
RONIC  
POETRY



EMMA! fer chartam, calamos, et inkum!  
Mufa Merlini Cocaii, befriend me:  
Per Deos volo lepidum ac fonorum  
Condere carmen.

Volo Thebarum eximii Poetæ  
Grande, divinum, fimulare fongum;  
Lefbiæ volo numeros puellæ  
Jungere fuaves.

Quem virum fumes, citharâ Judæâ  
Fiftulâ aut Scotâ celebrare diva

Sportica!

Sportica ! ac qualem capiti coronam  
Nectere vis tu ?

MACA-  
RONIC  
POETRY

Aqua, without doubt very gooda thinga est,  
Aurum et, inter divitias superbas  
Glisterans, fulget velut ignis ardens  
Nocte ferenâ.

Sed, my dear heart (si libeat ministris  
Dicere), ut nullum magis est coruscum  
Sole fydus, cum vacuum per æther  
Solutus he shines forth :

Sic, cave credas alium micare  
Regios inter celebres alumnos,  
Billio nostro celebratiorem,  
Orbe globofo.

Quid prius dicam ? Pueri pudici  
Castitatem num ? nive puriorem ?  
Vah, Venus ! non tam glacialis Hecla  
Friget ut ille.

Quodque plus rarum — abstinuisse nunquam  
Pabulis lautis poculifve plenis  
Fertur ; et Baccho Cererique vota  
Daily resolvit.

An

MACA-  
RONIC  
POETRY

An canam miram memoremque mentem  
 Nulla quæ forgets, meminisse quorum  
 Interest ; quorum juvat oblivisci  
 Nulla remembrat !

Larga verborum potiùs canenda  
 Flumina ; istudque eloquium bewitchans,  
 Quo sacrosancti patulas senatùs  
 Fascinat aures !

Cerne tercentos homines hiantes  
 Hujus ad nutum subito moveri  
 Huc et illuc, just veluti puparum  
 Agmina muta !

Ille with ease can facere alba nigra ;  
 Rendere et lucem piceas tenebras  
 Ille can ; rurfum piceas tenebras  
 Rendere lucem !

Qui queam magnam Juvenis fagacis  
 Bella plannandi celebrare skillem ?  
 Totius terræ tremuere gentes  
 Nomine Pitti !

Ille Rufforum intrepidam tyrannam  
 Unico blasto tremefecit oris !

Unico



Unico gestu timidos Iberos  
Terruit omnes !

MACA-  
RONIC  
POETRY

Ille Gallorum impavidas catervas  
Certiùs certo Zabulo dediffet,  
Si bonas plannas bonus Imperator  
Executâffet.

Interim tremblate, homines scelesti !  
Bella qui facris geritis monarchis !  
Quis potest Pitti simul et Deorum  
Ferre furorem ?

Billius, quàm fit homo bellicosus  
Vidimus ; jam nunc videamus, alfo,  
Quomodo fiscum managet Britannum,  
Tempore pacis ?

Ille — sed præstat, puto, temperare  
Laudibus : — novit populus Britannus  
Quàm leves taxas, tenue et tributum  
Pendimus — heigh, hoh !

Jurium nec est magis imperitus :  
Criminum obscuras, minimas et umbras  
Ritè discernit : — melius vel ipse  
Non potuit Coke.

Ille

MACA-  
RONIC  
POETRY

Ille sævorum infidias retexit  
 Civium Regi exitium minantûm !  
 Ille traytores draguit latentes  
 Auram in apertam !

Ille, too, puff-plot, oculis acutis,  
 Primus et unus valuit videre :  
 Ah ! Geörgi ! quàm vigilem ministrum  
 Sors tibi donat !

Non, tamen, laudes aliis negandæ  
 Optimi Regis meritæ ministris :  
 Stella plus stellâ rutilat, fed omnis  
 Stella refulget.

Billio next is Boreale Sydus :  
 Scotiæ lumen, bonus Henericus ;  
 Rofeus, post hunc, Βραδυνους Boötes,  
 Scotus et ipse.

Proximus illi sapiens et audax  
 Dux ducum, Regis moderans tonitru :  
 Impio à Gallo nihil est timendum,  
 Sospite Richmond.

Subeunt, Regis moderans carinas  
 Pervigil Chatham, moderansque mentem  
 Regiam,

Regiam, Scotus, fenior Sophiftes,  
Nomine notus.

MACA-  
RONIC  
POETRY

Hicce, 'tis true, was inimicus ardens  
Pittio et Pitti fociis, at one time ;  
Forfitan ardens iterum futurus  
Pitti inimicus.

Tranfeat : — magnam video cohortem  
Bravium heroüm Jacobina castra  
Linquere, et noſtris ducibus libenter  
Dedere dextras.

Ecce ! Portlandus, furioſus olim  
Whiggus, Whiggorum caput ac verendum,  
Billii blandis precibus Toræus  
Flammeus eſt nunc !

Ecce ! Mansfeldus, patiens laboris,  
Syllabas longas phraſeſque grandes  
Viribus magnis, validâque dextrâ  
Torquet in hoſtem !

Ecce ! Windhamus, *λογοπωλεωντων*  
Primus — haud pridem populi patronus,  
Sponte converſus, populi querelas  
Cares not a fig for !

Cæteram

MACA-  
RONIC  
POETRY

Cæteram turbam loyalem, atq ; amantem  
Regis, et Regis Pueri ministri,  
Non opus multis celebrare verbis ;  
Nam — numeri funt.

Musa Merlini, fatis est : fileto !  
Emma, chartam, inkum, calamos repone ;  
Fer, puer, vinum cyathumque magnum : —  
Volo potare.

— *Dr. Geddes.*





EPISTOLA MACARONICA AD FRATREM :

DE IIS QUÆ GESTA SUNT  
IN NUPERO DISSENTIENTIUM CONVENTU,  
LONDINI HABITO, PRID. ID. FEBR. 1790.

MACA-  
RONIC  
POETRY



EM magnam poscis, Frater carissime,  
cum vis

Me tibi quod said was, quod done  
was, quodque resolved was

Nostro in conventu generali, cunque referre.  
Attamen I try will ; modo Macaronica Musa  
Faverit, et smoothos donârit condere versus.

Est locus in London (Londini dicta Taberna)  
Insignis celebris ; cives quo sæpe solemus  
Eatate, et drinkare — et disceptare aliquando !  
Hic unâ in Hallâ magnâque altâque, treceni  
Meetavere viri, ex diversis nomine sectis :  
Hi quibus et cordi est audacis dogma Socini,  
Hi quibus arident potius dictamina Arii ;  
Hi, qui Calvinii mysteria sacra tuentur ;  
Hi quibus affixum est a bibaptismate nomen :  
All in a word qui se oppressos most heavily cre-  
dunt  
Legibus injustis, test-oathibus atque profanis !  
While high-church homines in pomp et luxury  
vivunt,  
Et placeas, postas, mercedes, munia, gras pant.

Hi

MACA-  
RONIC  
POETRY

Hi cuncti keen wère ; fari aut pugnare parati  
Priscâ pro causâ. Bravus Beaufoius heros  
Adfuit, et Sawbridge auferus, et atër Adairi  
Vultus, Bourgoigni et frons pallida. Proximus  
illi

Watson grandiloquus ; post hunc argutus Iëf-  
fries

Perdignus Chairman — et post hunc Foxius  
ipse ;

Foxius, eloquii nostro Demosthenis ævo

Unicus adfertor ; et libertatis amator

Unicus ; et nondum venalis ! — Plaudite, Cives !

Plaudite magnanimum concivem ; plaudite ve-  
rum

Humani juris ultorem ; et ducite plaufus

Ter ternos, donec reboabunt voce columnæ.

Nec taceam Milford, Hayward ; Brandhollis  
et illum

Cui Saxum est nomen,\* fed cui non faxeus est  
heart,

Aut placidum Thornton, aut asperitate caren-  
tem

Shore, aut solertem populum suspendere naso

Toulmin, aut prædictum in sacro codice Pay-  
neum ! †

Quid

\* Mr. Stone of London Field.

† This alludes to a gentleman's having, by way of joke,  
found in the name of John Augustus Payne, the Apoca-  
lyptical number of Antichrist, 666.

Quid referam Cleri clarissima nomina? Reesum,

Lindsæum, Kippis, conspicillisque Toërum  
Insignem, et (woe's me!) violentâ forte coactum

Belfhamum; \* niveo candentem pectore Disney;  
Et Price, humani generis totius amicum.

Non aderas, Priestley! — potior te cura tenebat

Rure, ubi, magna inter centum miracula rerum,  
Horflæi caput in rutilantia fulmina forgis;  
Sulphuris et fatagis subtilia grana parare,  
Church quibus, et church-men in cœlum upblowere possis; †

Sedimus ad ternas tabulas longo ordine postas,

Et mappis mundi coveratas, et china-plattis,  
Spoonibus, et knivis fharpis, furcisque trifulcis  
Stratas: cum largis glaffis, vinoque repletis  
Bottellis, faltis, vinegarique cruetis.

Tandem Caupo ipfus, magna comitante catterva

Servorum, intravit lætus, recteque catinos  
Deposuit lautos et magni ponderis. — Inde  
Surrexit Mystes, palmisque oculisque levatis  
Ad cœlos, numen votis precibusque rogavit

Ut

\* Mr. Belfham is a strong necessarian.

† See his Letter to Mr. Pitt.

MACA-  
RONIC  
POETRY

Ut nobis nostrisque epulis benedicere vellet.

Extemplo coveris sublatis, atque relectis  
Viandis calidis, omnes apprendimus arma ;  
Impetu et unanimi prostrata in fercula fertur.

Quam vehemens onfet, strages quamque exi-  
tiales,

O Musa, edidimus ! tu dicere sola valebis.

Dic, first, quas acies e contra instruxerit hostis.

Bos ingens, pinguis, torvus ; qui fronte mi-  
naci

Cocknæos olim timidos frightaverat omnes :

Nunc butcherorum manibus, flammaque sub-  
actus,

Nulli est terribilis ; facilem præbetque tri-  
umphum

Imbelli cuivis fartori, shoemakerove !

Hunc simul aggressi sex fortes Cheapsideani  
(Talibus adfueti pugnis) in frustula flahant.

Huic bini vituli subjuncti ; nulla dedere  
Valoris signa aut mugitus σφοδρά tremendos ;  
Hos igitur subigunt prentice-boys atque scho-  
lares.

Tres tum lanigeri, lana at jam tum spoliati,  
Apparent ; adeo sed tame, ancillula ut illos,  
(Illorum "BA, BA," non territa) cædere possent ;  
Et cædi a quovis sese sunt sillily passi !

Hos porci totidem (hammati plerumque) fe-  
quentur ;

Cum



Cum fex porcellis, heu nuper ab ubere matrum  
Cruelly fubtractis, et fæva in prælia miffis.  
Illorum vifu, fubito et fimul, impetus ingens  
Factus ; et in parvo momento temporis, omnes  
Porci et porcelli lacerati *πavv* jacebant.

Sex pavidi lepores ; pavidi fex poftea coneys  
Segniter accedunt, humiles et pignora pacis  
Pofcere fuppliciter vultu geftuque videntur.  
In vain ! nam nullam veniam dabit angrius  
hoftis,

Sic coneys leporefque unam fubiere ruinam.

Haftenus agminibus folis cum quadrupedatis  
Certatum — nunc jam memora quibus afpera  
pugna

Birdis cum aëriis orta eft, fifhifque marinis.

Amnicola imprimis grandævus prodiit anfer  
(Anfer centenum qui jam reachaverat annum)  
Ut Neflor fapiens ; yet ftill animofus ut Ajax !  
Hunc tamen aggreditur certus great, great city-  
grocer

Solus, et in quatuor (multo fudore fluente)  
Defecuit partes ! populorum non fine plaufu.

Anferi in auxilium duckorum pair veniunt fex  
Plumporum fattorum, in primâ flore juventæ ;  
Sed quibus æquè animi defecit corporis et vis.  
Twelve illos manly juvenes ftraightway jugu-  
larunt.

Tres turcæ, quondam thrafones atque tyranni  
Cortis,

MACA-  
RONIC  
POETRY

Cortis, et ora etiam gestantes plena minamur,  
 Procedunt (magicis guardatis breastibus herbis)  
 Et, fhome! fhome! nostris audent defy dare  
 trooppis.

Cujusvis nostrum subita tumuit jecur ira ;  
 Utpote qui infidam teneamur perdere, gentem.  
 Arreptas, igitur, lævis jam sanguine tinctas  
 Plungimus illorum scelerata in pectora furcas ;  
 Dum simul invictis dextris fulgentia ferra  
 Stringimus, et tremulos magnâ vi cædimus  
 hostes.

Non ipse Austriacas acies qui nuper ad arcem  
 Instruxit Belgrade, Laudhonus, eximiozem  
 Obtinuit palmam, vel plus memoranda trophæa ;  
 Quam nos in clade hâc memorandâ turciniana !  
 Gallini generis struttantis maxima venit  
 Turma ; ast Gallini generis quid turma valeret  
 Maxima pugnantis cum bold, bravisque Britan-  
 nis ?

Non citius quondam De-Graffi maxima flotta,  
 Gallorum boasta, Anglorum virtute subacta est ;  
 Quam nos Gallinam hanc gentem subjecimus  
 omnem !

Perdices, merulas, turdos, larkosque canoros  
 Quid memorem, Cleri manibus plerumque sub-  
 actos ?

Tum cum pinniferis pugnandum erat ordine  
 fihis :

Sed

Sed hæc non fuit aut perlonga aut aspera pugna.  
 Nam licet, one coddus fauces monstraret hi-  
 antes

Et qui cœruleis valde metuendus in undis  
 Haud dubium fuerat ; sed nunc ex æquore  
 tractus

Nolens, et sicco jussus configere campo,  
 Tam fessus, fragilis, fractus seemabat et excors,  
 Illum ut non infans vel lactens jam timuisset.  
 Nullo adeo nifu bankerî clerkîus illum,  
 Ferro non duro sed silverspoone subegit !

MACA-  
 RONIC  
 POETRY

Turbam aliam ignaviam fishorum et fishiculo-  
 rum ;

Squatinas, rhombos, haddocos et mackarellas.  
 Whitingos, carpos, et parvo corpore smeltos,  
 Et sprattos minimos — opus haud est commem-  
 orare,

Parva illi laus est, tales qui fuderit hostes.

Lobsterus tantum, loricæ tegmine fretus,  
 Obstetit, et renuit nullo certamine vinci.

Tunc ego belligero Mavortî hoc voveo votum :

“*Ἄρες, Ἄρες! Βροτολοιγε, μαιφονε, τειχεσιπλητα!*”

Si mihi lobsteri thoracem findere dones

Et duras braccas — fragmenta, ut spolia opima,  
 Hicce tuis aris manibus suspensa videbis !”

Hoc voto emisso, et præsentî numine factus

Couragior, fistum clinchatum et napkine tectum

Erexi ; et, quatuor repetitis ictibus, hostem

Smashavi !

MACA-  
RONIC  
POETRY

Smashavi ! — nihil huic durissima tegmina pro-  
funt.

Sic pugna est finita, et sic victoria parta est.

Sed qui quod sequitur, nefandum, dicere pos-  
sim ?

Nam non contenti lautis, quas præda relata  
Exhibuit plenty in, dapibus ; pane atque pota-  
tis,

Caulibus, et raphanis, lactucis brocoliisque,  
Cum pomis, piris. orangibus atque racemis :  
Ipsos, indignum ! victos voravimus hostes !  
Efuries tantum potuit suadere malorum !

Placatis stomachis latrantibus, atque feroci  
Ingluvie expleta ; properamus ad *ἱερα* Bacchi  
Rite absolvenda, et burnantem extinguere thirf-  
tum.

Tam justâ moti causâ, simul et reputantes  
Quæ madness fuerit perituris parcere casis ;  
Arripimus glassas, largos et ducimus haustus  
Lenæi laticis — Primumque ex vite Madeiræ  
Fœcundâ, forti, generosâ, pocula bina  
Regis et in regis Sponsæ sorbemus honorem.  
Tertia Cambrorum summâ cum laude, litatur  
Principis eximii genio festivo et amico :  
Principis, Anglorum decoris ; quo sospite, nun-  
quam

Res nostras lostas, everfaque jura putabo.

Tum,

Tum, tum, fherræum genuinum pofcimus ;  
atque

Grandibus ad brimmum bumperis ufque repletis,  
Surgimus ; et magno præcone fonante boatu  
“Foxius !” extemplo pateras haurimus ad imum,  
Et novies “Hurra !” fimul omnes vociferamus.

Beaufoio, et reliquis conſcriptis patribus, anno  
Elapfo noſtram qui jam tuiti fuerant rem,  
Glaſſâ epotatâ largâ, omnia fauſta precamur.

“Fœcundi calices quem non fecere difertum ?”  
Vere olim dixit, quiſquis fuit ille, poëta.

Jam cupimus cuncti ſua quæ ſit copia fandi  
Monſtrare, et quæ vis ardentia cudere dicta.

Thick-ſhortus fed homo (cui nomen, credo,  
Bevellus)

Upſtartans medio, ſuper et ſubſellia ſcandens,  
Omnis conventûs oculos atque ora trahebat.  
Breech-pocket one hand fills ; tortam tenet al-  
tera chartam ;

Chartam moroſis plenam ſharpisque reſolvis.

Tum pandit big-mouthum — atque, O ! quæ  
grandia verba

Protulit hic noſter Cicero ! — Mea Muſa nega-  
ret

Vel decimam illorum, quæ dixit, dicere partem.

Sed tamen, ut crebro vel facundiffima verba,  
Si fuerint nimia atque ad rem paulum adſimu-  
lata,

Diſlikam

MACA-  
RONIC  
POETRY

Dislikam generant — sic tunc genuere. — Re-  
pente

Auditur strepitus discors ; dum, voce sonorâ,  
Pars una “ Hear, hear him ! ” “ Move ! move ! ”  
pars altera clamat :

“ Move ! move ! ” prævaluit tamen, et, though  
greatly reluctans,

Orator vehemens fit lector frigidus — atque  
Udenas promit tarde torveque RESOLVAS.

Protinus, ut mos est, motum vox una secundat,  
Laudibus et tollit miris. Iratus Adairus  
Surgit ; et aptato periwig, grandi ore profatur :  
“ Quis furor, o Cives ! quæ vos dementia cepit ;  
Ut tam pacificas epulas turbare velitis ?

Non, vanis verbis pretiosum spendere tempus  
Adfumus — Eja ergo ventosum wagere bellum  
Cessemus ; sedem et propriam jam quisque re-  
fumat :

Et, curis vacui, media de nocte bibamus ! —  
Impransi, melius res magnas discutiemus.”

Subsequitur plausus magnus — sed non gene-  
ralis :

Nam quidam expressly venere, ut speechifica-  
rent.

Hos inter juvenis fervens Mancastrius unus,  
Nomine Cooperus, tales dedit ore loquelas,  
“ Shall homines, Chairman ! hiberno tempore  
longum

Carpere

Carpere iter, longam atque infomnes ducere  
noctem ;

Et nil fay, nil do? — Proh! Jupiter ; haud ita ;  
no, no !

Ergo egomet, mecum et plus centum millia  
more, Sir !

Dicimus omnimodo passandas esse RESOLVAS.  
Non adeo multum, Chairman, potavimus usque  
Ut non possimus de magnis thinkere rebus.

Ergo iterum dico, passandas esse RESOLVAS !  
Dico passandas, passandas esse RESOLVAS !”

His olli verbis, ridens, respondet Adairus :  
“ Pitya magna quidem est, infomnem tot para-  
fangas

Mensurâsse viæ ; rixis implere molestis  
Aulam hanc ; turbare et tam convivalia festa !  
Profecto fatius multo remanere fuisset  
At home cum friendis, uxoribus, atque puellis ;  
Quam tales medio in conventu emittere voces.  
Concordes quoniam convenimus, rupta querelis  
Nullis fit quæso concordia. Cumque parati  
Non simus, decet ut, tot dicuffare RESOLVAS :  
Vah, curas vanas ! — ad pocula, friends, redea-  
mus ?

Pluribus hæc placuit sententia ; jamque finif-  
tris

Emptæas glaffas manibus graspamus, ut illas  
Fragranti ex testâ impleremus Burdigalensi ;

Cum

MACA-  
RONIC  
POETRY

Cum Doct̄or, perverso agitatus dæmone, Fellus  
Omnia spoilavit — nam bencha stans super alta,  
Verba quidem four four, fatis at facunda profa-  
tur.

“Sergeanti docto nolo concedere, Chairman !  
Nos non prepared are omnes discuffere pointas  
Propositas — Quare nam ! Anne illas primum  
hodiedum

Verfamus mente in? Quartus jam volvitur an-  
nus,

Ex quo iterum atque iterum, plerique revolve-  
mus omnes

Illarum nexus et nodos. Nec mihi quisquam  
Hoc neget. — At, forsan, dicat quis ! Esto, quid  
inde ?

Idcircone juvat lites motare feroces  
Festa inter, sævasque animis concordibus iras  
Fundere ? Responsum hoc habeat. Discordia  
si quæ

Exoriatur parva ; hinc non, mihi crede, timen-  
dum

Evillum minimum ; sed erit certamen amicum  
Friends inter tantum — Num non, num non,  
fumus omnes

Diffenters ? Num non, num non causa omnibus  
una est ?

Ergo meum votum est, passandas esse RESOLVAS.

“ Brave ! ”



“ Brave! ” turba exclamat vecors — Prudentior autem

Pars fhakare caput vifa est, et wryere mouthum.

Interea Watfon sese (Saulus velut alter

In medio populi) raifans, ora et rubicunda

Ostendens ; hæc est festivâ voce locutus :

“ Quid refert omnes Dissenters esse, et eandem  
Causam agere, inter vos si tantum diffidium fit ?

Hic ! Move ! move ! Ille : Hear !.hear ! Vote !  
vote ! intonat alter,

Dum vere moderati homines know not what to  
think on 't ;

Much less what to say to 't. For shame ! cefse-  
mus, amici,

Deprecor, altifonis confumere tempora verbis.

Dico Committo referendas esse RESOLVAS

In toto — Mihi fit permiffum hoc edere vo-  
tum ? ’

“ Cunctorum est votum : ” we cry as loud as  
we can cry ;

Loud sed as our cry was, non terruit ille Toë-  
rum :

Qui, indignum ratus cofectum perdere speechum,  
Upstittit, et tabulam mountans super, haud sine  
nifu,

Strokavit ventrem, verba et ructare paravit,

Et quamquam quater interruptus vocibus altis  
Clamantum ;

MACA-  
RONIC  
POETRY

Clamantum ; “ Move ! move ? ” tandem patulas  
tamen aures

Obtinuit ; fatis et provectam fecit harangam :  
Sed qualem ignoro. Nam fum furdusculus ;  
atque

Musa then exierat cœlestem sippere thæam,  
And do res alias parvas ; tandemque reversa  
est,

Rhetoris ut labiis exhibant ultima verba.  
Sed tamen, if sit fas externis conjecturam  
Ducere de signis ; certo supponere fas est,  
Speechum hoc bitterum, potius quam suave,  
fuisse.

Pauci adeo plausus. — Multo pejora sed illi,  
Fari qui post hunc tentavit, fata fuere ;  
Nomine (pshaw ! pshaw ! pshaw !) Hubb, Hubb  
— et syllaba longa.\*

Ter conatus erat facunda aperire labella,  
Ter labra occludit loud vociferatio : “ Down,  
down ! ”

Tum furgit Chairman ; et : “ Num placet, O  
generosi

Watsonis votum ? ” Plerique upliftimus handas !  
Sic cessant rixæ. — Sed non jam yet bonus  
humor

Redditus : multi nam torvos ostendere vultus,  
Bitare et lippas, longum et deducere murmur  
Continuant ;

\* Forte Hubb-house.

Continuant ; tantæ et nebulæ jam nunc oriun-  
tur

Ut nova feemaret subito ventura procella,  
Cum (Deus ut volucer cœlo delapsus ab alto)  
Foxius apparet ; nimbos et dissipat omnes  
Flexanimis verbis, blandæ et dulcedine vocis.

Non, mihi tercentum linguas si fata dedissent,  
Et calamum puro manantem nectare — non tum  
Dicere sperarem vel scribere ῥήματα posse,  
Illius ex lippis quæ mellea cunque fluebant.  
Sit satis effari, non ῥήματα vana fuisse.

Nem velut Aprili medio si quando ferenum  
Turbarit cœlum Boreas, densisque nigrarit  
Nubibus ; attonita et metuit Natura ruinam  
Grandineo ex nimbo — subito Sol imperat Euro  
Alipedes ut jungat equos, sese sequatur !  
Ipse sedens curru, radiorum spicula spargit  
Purpurea : actutum et toto densissima cœlo  
Nubila depellit — Sic tunc diffusa per aulam  
Aurea vox Foxi sævas compefcuit iras,  
Et lætos hilaresque ad pocula cara remifit.

Pocula furripimus. — Sed væ ! væ ! nulla ma-  
nebant

Ticketa ;\* nam Disney (Deuce take him !) om-  
nia loft had !

Clubandum

\* It is usual to give tickets to the guests, on entering,  
which tickets entitle them to call, after dinner, for their  
value in wine.

MACA-  
RONIC  
POETRY

Clubandum sic est rursum, si vina velimus.  
 Omnibus at notum est, qua paupertate Poëta  
 Sit pressus : cum, ergo, scirem me vix dare posse  
 Unum obolum ; tacitus furgo, furtimque galero  
 Et baculo arreptis (nonam strikantibus horam  
 Jam clockis, ferme et shutatis undique shoppis)  
 Dilectos repeto contenta mente penates,  
 Hæc tibi scripturus, carissime — Vive valeque !  
 —*Dr. Geddes.*





THE DEATH OF THE SEA SERPENT.

BY PUBLIUS JONATHAN VIRGILIUS JEFFERSON SMITH.

ARMA virumque cano, qui first in Monongahela  
Tarnally squampushed the farpent, mittens hor-  
rentia tella,

Mufa, look sharp with your Banjo! I guefs to  
relate this event, I

Shall need all the aid you can give; fo nunc  
aspirate canenti.

Mighty flick were the vessels progreffing, Jac-  
tata per æquora ventis,

But the brow of the skipper was sad, cum soli-  
tudine mentis;

For whales had been scarce in those parts, and  
the skipper, so long as he'd known her,  
Ne'er had gathered less oil in a cruise to glad-  
den the heart of her owner.

"Darn the whales," cries the skipper at length,  
"with a telescope forte videbo

Aut pisces, aut terras." While speaking, just  
two or three points on the lea bow,

He saw coming toward them as fast as though  
to a combat 'twould tempt 'em,

A monstrum horrendum informe (qui lumen  
was shortly ademptum),

On

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RONIC  
POETRY

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RONIC  
POETRY

On the taffrail up jumps in a hurry, dux fortis,  
and seizing a trumpet,  
Blows a blast that would waken the dead, mare  
turbat et aera rumpit —  
“Tumble up all you lubbers,” he cries, “tum-  
ble up, for careering before us  
Is the real old sea sarpent himself, cristis macu-  
lisque decorus.”  
“Confarn it,” cried one of the sailors, “if e’er  
we provoke him he’ll kill us,  
He’ll certainly chaw up hos morfu, et longis,  
implexibus illos.”  
Loud laughs the bold skipper, and quick premit  
alto corde dolorem ;  
(If he does feel like running, he knows it won’t  
do to betray it before ’em.)  
“O focii,” inquit. “I’m fartin you’re not the  
fellers to funk, or  
Shrink from the durem certamen, whose fathers  
fit bravely at Bunker ;  
You, who have waged with the bears, and the  
buffalo, prelia dura,  
Down to the freshets and licks of our own free  
enlightened Miffourer ;  
You, who could whip your own weight, catulis  
fævis sine telo,  
Get your eyes skinned in a twinkling, et ponite  
tela phæfello !”

Talia

Talia voce refert, curisque ingentibus æger,  
 Marshals his 'cute little band, now panting their  
 foes to beleaguer.

Swiftly they lower the boats, and swiftly each  
 man at the oar is,

Excipe Britanni timidi duo, virque coloris.

(Blackskin, you know, never feels, how sweet  
 'tis pro patria mori ;

Ovid had him in view when he said "Nimum  
 ne crede colori.")

Now swiftly they pull towards the monster, who  
 seeing the cutter and gig nigh,

Glares at them with terrible eyes, suffectis fan-  
 guine et igni,

And, never conceiving their chief will so quickly  
 deal him a foorer,

Opens wide to receive them at once, his linguis  
 vibrantibus ora ;

But just as he's licking his lips, and gladly pre-  
 paring to taste 'em,

Straight into his eyeball the skipper stridentem  
 conjicit hastam.

Straight as he feels in his eyeball the lance,  
 growing mightily fulky

At 'em he comes in a rage, ora minax, lingua  
 trifulca.

"Starn all," cry the sailors at once, for they  
 think he has certainly caught 'em,

MACA-  
RONIC  
POETRY

Præsentemque viris intentant omnia mortem.

But the bold skipper exclaims, "O terque qua-  
terque beati !Now with a will dare viam, when I want you,  
be only parati ;This hofs feels like raising his hair, and in spite  
of his scaly old cortex,Full soon you shall see that his corpse rapidus  
vorat æquore vortex."Hoc ait, and choosing a lance : " With this one  
I think I shall hit it,"He cries, and straight into his mouth, ad intima  
viscera mittit,Screeches the creature in pain, and writhes till  
the sea is commotum,As if all its waves had been lashed in a tempest  
per Eurum et Notum.Interea terrible shindy Neptunus sensit, et alto  
Prospiciens sadly around, wiped his eye with  
the cuff of his patelôt ;And, mad at his favorite's fate, of oaths ut-  
tered one or two thousand,Such as "Corpo di Bacco ! Mehercle ! Sacre !  
Mille Tonnerres ! Potztaufend !But the skipper, who thought it was time to  
this terrible fight dare finem,With a scalping knife jumps on the neck of the  
snake fecat et dextrâ crinem,

And,



And, hurling the scalp in the air, half mad with  
delight to possess it,  
Shouts "Darn it — I've fixed up his flint, for  
in ventos vita recessit!"

— *New York Evening Post.*

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POETRY





THE CHASE.

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POETRY

ARMA virumque cano, qui primo solebo peeping  
Jam nunc cum tabby nox languet to button her  
eyelids,

Cum pointers et spaniels campos fylvasque per-  
rerant

Vos, mihi, Bronto thesi over arms small and  
great, dominantes,

Date spurs to dull poet qui dog Latin carmina  
condit.

Artibus atque novis audax dum sportsmen I  
follow

Per stubble et turnips, et tot discrimina rerum,  
Dum partridge with popping terrificare minan-  
tur,

Pauci, namque valent a feather tangere plumbo,  
Carmina si hang fire, discharge them, bag-pip-  
ing Apollo,

Te quoque magne cleator, te memorante, pre-  
camur,

Jam nunc thy fame gallops super Garamantos  
et Indos,

Nam nabobs nil rife de brimstone et charcoal  
loquentur

Harriferifisque "Tippoo," sulphurea sustinet  
arma,

Induit

Induit ecce shooter, tunicam made of neat marble drugget

Quæ bene convenient defluxit to the waistband of breeches,

Nunc paper et powder et filices popped in the fide pocket,

Immemor haud shot bag graditur comitatus two pointers

Melloria retinens tormentam dextra bibarrelled,  
En stat staunch dog Dingo, hand aliter quam steady guide-post,

Proximus atque Pero stat si ponere juxta.

With gun cocked and levelled et æva lumine clauso

Nunc avicida resolves haud double strong parcere powder,

Vos teneri yelpers, vos grandivique parentes,  
Nunc palfy pate Jove orate to drefs to the left hand,

Et Veneri tip the wink like a shot to skim down ab alto

Mingere peu touch-hole totamque madesceri priming ;

Nunc lugite dire, nunc sportsman plangite palmas

Ex silvis ecce ! lepus from box cum thistle operto ;

Bang

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RONIC  
POETRY

Bang bellowed both barrels, heu! pronus ster-  
nitur each dog  
Et pufs in the interim creeps away sub tegmire  
thornbush.

— *Notes and Queries.*





LINGO DRAWN FOR THE MILITIA.

Ego nunquam audivi fuch terrible news,  
At this present tempus my fenfes confuse ;  
I'm drawn for a miles, I muft go cum marte  
And, concinus enfe, engage Bonaparté.

Such tempora nunquam videbant majores  
For then their opponents had different mores :  
But we will foon prove to the Corfican vaunter,  
Tho' times may have changed, Britons never  
mutantur.

Mehercle ! this conful non poteft be quiet,  
His word muft be lex, and what he fays " fiat."'  
Quafi Deus, he thinks we muft run at his nod,  
But Britons were ne'er good at running, a rod.

Per mare, I rather am led to opine  
To meet Britifh naves he would not incline ;  
Left he fould in mare profundum be drowned,  
Et cum algâ, non laurâ, his caput be crowned.

But allow that this boafter in Britain could  
land,  
Multis cum aliis at his command,

Here

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POETRY

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RONIC  
POETRY

Here are lads who will meet, aye, and properly  
work 'em,  
And speedily fend em, ni fallor, in orcum.

Nunc, let us amici join corda et manus,  
And use well the vires Dii Boni afford us.  
Then let nations combine, Britain never can  
fall —  
She's multum in parvo — a match for them all.

— *By Dr. Porson. From "Relics of Literature."*





CARMEN AD TERRY.\*

TERRY leave us, fumus weary :  
Jam nos tædet te videre,  
Si vis nos with joy implere,  
Terry in hac terra tarry,  
Diem nary.

For thy domum long'ft thou nonne ?  
Habes wife et filios bonny ?  
Socios Afros magis ton-y ?  
Haftè thee Terry, mili-terry,  
Pedem férre.

Forte Thaddeus may defire thee,  
Sumner, et id. om., admire thee,  
Nuiſance nobis, not to ire thee,  
We can ſpare thee, magne Terry,  
Freely, very.

Hear the Prex's proclamation,  
Nos fideles to the nation,

Gone

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POETRY

\* Written while General Terry, U. S. A., with his black ſoldiers, was in command at Richmond, Va., after its evacuation by the Confederate troops.

MACA-  
RONIC  
POETRY

Gone est nunc thy place and station  
 Terry-fier momen-terry  
 Sine query.

Yes, thy doom est scriptum — “Mene,”  
 Longer ne nos naso tene,  
 Thou hast dogged us, diu bene,  
 Loofe us, terrible bull terry-er,  
 We’ll be merrier.

But the dulces Afros, vale,  
 Pompey, Scipio et Sally,  
 Seek some back New Haven alley,  
 Terry, quit this territory  
 Con amore.

Sed verbum titi, abituro,  
 Pay thy rent-bills, et conjuro,  
 Tecum take thy precious bureau  
 Terry, Turner, blue-coat hom’nes  
 Abhinc omnes !

— *Horace Milton.*







A MACARONIC,

BY TOM DISHINGTON, SOMETIME CLERK OF CRAIL.

Horrifero nivium nimbos Aquilone ruente,  
Sic tonuit Thoma Dishingtonus ore rotundo.

SACCUM cum fugaro, cum dramibus in a gláf-  
feo,

In hoc vervece, est melius quam pipe o' tobacco,  
Ælli cum bickero, cum pyibus out o' the oono,  
Cum pifce, Crelli nominato vulgo caponem,  
Quid mellus, fifitter unctus butyro?

Virides et beefum, cum nofe nippante fin'api ;  
O quam gustabunt ad *Maria More's* fyr-fydum !  
Sin erimus drunki, *Deel care!* aras dat medici-  
num

“Qui bibit ex laftis ex firftibus incipit ille.”

— *Relics of Literature.*

MACA-  
RONIC  
POETRY





THE POLKA.

QUI nunc dancere vult modo,  
Wants to dance in the fashion, oh!  
Discere debet ought to know,  
Kickere floor cum heel and toe.

One, two, three,

Come hop with me.

Whirligig, twirligig, rapidee.

Polkam, jungere, Virgo vis?

Will you join in the polka, Miss?

Liberius, most willingly,

Sic agemus, then let us try.

Nunc vide,

Skip with me.

Whirlabout, roundabout, celere.

Tum læva cito tum dextra,

First to the left, then t'other way;

Aspice retro in vultu,

You look at her, she looks at you.

Das palmam,

Change hands, ma'am.

Celere, run away, just in sham.

— Gilbert Abbott à Becket.



VERY FELIS-ITOUS.

FELIS fedit by a hole,  
Intente she, cum omni foul,  
Predere rats.  
Mice cucurrerunt trans the floor  
In numero duo tres or more,  
Obliti cats.

Felis saw them oculis,  
"I'll have them," inquit she, "I guefs,  
Dum ludunt."  
Tunc illa crepit toward the group,  
"Habeam" dixit, "good rat foup —  
Pingues funt."

Mice continued all ludere,  
Intenti they in ludum vere,  
Gaudenter.  
Tunc rufhed the felis into them,  
Et tore them omnes limb from limb,  
Violenter.

MORAL.

Mures omnes, nunc be fhy,  
Et aurem præbe mihi —  
Benigne :  
Sit hoc fatis — "verbum fat,"  
Avoid a whopping Thomas cat  
Studiofe.

MACA-  
RONIC  
POETRY

— *Green Kendrick, Esq.*



CE MEME VIEUX COON.

MACA-  
RONIC  
POETRY

CE meme vieux coon n'est pas quite mort,  
Il n'est pas feulement napping :  
Je pense, myself, unles j'ai tort  
Cette chose est yet to happen.

En dix huit forty-four, je fais,  
Vouf'll hear des curious noifes ;  
He'll whet ces dents against some Clay,  
Et scare des Loco — Boif-es !

You know que quand il est awake,  
Et quand il scratch ces clawfes,  
Les Locos dans leurs fouliers shake,  
Et, sheepish, hang leurs jawf-es.

Ce meme vieux coon, je ne fais pas why,  
Le mischief's come acrofs him,  
Il fait believe he's going to die,  
Quand feulement playing possum. .

Mais wait till nous le want encore,  
Nouf'll stir him with une pole ;  
He'll bite as mauvais as before  
Nous pulled him de son hole !

— *A Relic of the Henry Clay Campaign of 1844.*



CLUBBIS NOSTER.

SUNT quidam jolly dogs, Saturday qui nocte frequentant,

Antiqui Stephanon, qui stat prope mœnia Drury,

Where they called for faccos cum prog distendere bellies,

Indulgere jocis, nec non Baccho atque tobacco ;  
In mundo tales non fellows ante fuere

Magnanionam heroum celebrabe carmine laudeo,

Posthæ illustres ut vivant omne per ævum,  
Altior en Stephano locus est, snug, cosy recessus,

Hic quarters fixere suos, conclave tenet hic,  
Hic dapibus cumulata, hic mahogany mensa,

Pascuntur varies, roast beef cum pudding of Yorkshire,

Interdum, sometimes epulis quis nomen agrestes

Boiled leg of mutton and trimmings imposuere  
Hic double X haurit, Barclay and Perkins ille.

Sic erimus drunki, Deelcore ! aras dat mendicinum

Nec desuit mixtis que sese polibus implent.

Quos "offnoff" omnes consuefcunt dicere waiters.

Postquam,

MACA-  
RONIC  
POETRY

MACA-  
RONIC  
POETRY

Postquam, exempta fames grubbo mappaque  
remota.

Pro cyathio clarmet, qui goes fermone vocan-  
tur.

Vulgari, of whiskey, rum, gin and brandy, fed  
ut sunt ;

Cœlicolumqui punch (“erroribus absque”) li-  
quore

Gaudent ; et panci vino quod præbet Opporto,  
Quod certi black-strap dicunt nicknomine Graii,  
Haustibus his pipe, communis et adjiciuntur,  
Shag, Reditus, Cubæ, Silvæ, Cheroots et Ha-  
vanæ

“Festina viri” bawls one, “nunc ludito ver-  
bis”

Alter “Fœmineum fexum” propinquat et  
“Hurrah.”

Respondet pot hofse conceffu plaufibus omni.  
Nunc fimiles, veteri verfantur winky lepores  
Omnibus exiguus nec. Jingtoteftē tumultus,  
Exoritur quoniam fummâ, nituntur opum vi  
Rivales ἀλλοι top fawyers’ ἐμμεναι ἀλλῶν,

Eft genus injenui lusûs quod nomine Burk-  
ing.

Notem eft, vel Burko, qui claudere cuncta sole-  
bat

Ora olim, eloquio, pugili vel forfitan ifto  
Deaf un, vel Burko pueros qui Burxit ad illud,  
Plaufibus

Plausibus aut fictis joculatorem excipiendo,  
Aut bothering aliquid referentem, constat ami-  
cum.

Hoc parvo excutitur multus conamine risus,  
Nomina magnorum referebam nunc pauca  
viorum,

Marcus et Henricus Punchi duo lumina magna  
(Whacks his Aristotleam, Sophoclem, Brown  
wollopeth ille)

In clubbum adveniunt, Juvenalis et advenit  
acer

Qui veluti Paddywhack for love conlundit ami-  
cos ;

Ingentesque animos non parvo in corpore ver-  
fans

Tullius ; et Matutini qui Sidus Heraldii est  
Georgius ; Albertus Magnus ; vesterque poeta.  
Præsidet his Nestor qui tempore vixit in annæ,  
Credetur et vidisse Jophet, non youngster at  
ullos.

In chaff, audaci certamine, vinceret illum,  
Ille jocus mollit dictis, et pectora mulcet,  
Ni faciat tumblers, et goes, et pocula pewter,  
Quippe Aliorum alii jactarent forsan in aures.

— *Punch.*





A FRAGMENT.

MACA-  
RONIC  
POETRY

ANNO incipiente happinabit snowee multum  
Et Gelu intensum streetas coverabit with slides,  
Constanterque little boys slided and pitched  
about snowballs, [dentes  
Quorum not a few bunged up the eyes of stu-  
Irritati studentes chargebant policemen to take  
up [then  
Little boys, sed Charlies refusabant so for to do,  
Contemptim studentes apellabant "Pedicatores."  
Studentes indignati reverberant complimenta ;  
Tum multi homines, "blackguards" qui gentle-  
men vocant,  
Bakers and Butchers, et Bullies et Colliers  
atres,  
Et alii cessatores qui locus Ecclesiæ frequent,  
"Tron Church" et Cowgate, cum its oderifer-  
ous abyfs,  
Affaultant studentis stickis et umbrellibus.  
"Hit 'em hard! Hit 'em hard!" shoutant  
"damnatos puppies."  
"Calamitosque torios" appellant et various vile  
terms,  
Studentes audiebant, sed devil an answer re-  
turned.

— "*University Snowdrop*," a serial of Edinburgh Univer-  
sity, early in the present century.





## AGNEWIDOS.

Aprè l'uomo infelice allor che nafce  
 In queſta vita di miferie piena  
 Prià ch'al ſol, gli occhi al pianto ; e nato appena  
 Va prigionier frà le tenace faſce.

— *Sonetto del Marini.*

When people firſt their eyes uncloſe  
 Upon this world of grief and twaddling,  
 They are predoomed to various woes —  
 Beginning in their ſwaddling clothes,  
 And ending in a cloſe of ſwaddling.

— *Barry Cornwall.*

Il faut paſſer la manche  
 Pour voir mes amis comme on garde un dimanche.

— *Dr. Bowring.*

יפתח אָנוּשׁ אָנוּשׁ בְּיוֹם הַקְּדוֹת  
 עֵינָיו בְּהוֹל דְּמַעַה וְיוֹל-מַיִם :  
 אִז בְּשֵׁסִי יִלְךְ וְהַמְּוֹלָדוֹת  
 חִישׁ תִּהְיֶה בּוֹשׁ אֲרוֹ בְּבִנְחֵשׁתַּיִם :

*Rabbi Hyman.* —



UNDAY virumque cano, quo non at-  
 rocior unquam, [bug.

Verily do thinko, terris apparuit hum-  
 Est infernal enim Scotchman, cordesque per  
 omnes

Vult

MACA-  
 RONIC  
 POETRY

MACA-  
RONIC  
POETRY

Vult strikare metum, rigido pius ore locutus,  
Quo minus on Sunday meat-pies hottosque vore-  
mus

Puddings. Multum ille à young folks detested  
et old folks,

Multa quoque et rifu passus dum addresseret  
Housam,

Inferretque simul Billam, sermone lugubri.

Musa mihi causas memora, what members  
abetting,

Quidve volens animis Commons, tot pullere  
faces

Insignem nihilo numskull, tot makere speches  
Twango infernali, quid tot propoundere billas,  
Permittat. Tantum supereft parl'mentary leif-  
ure?

Eft domus Antiquo Yardo,\* Westminster ad  
aulam

Spectans, quam plures ipso coluisse feruntur  
Bellamy posthabito. Siquid contenditur, utrùm  
Whig vel Tory majus valeat pecus, aidere  
viewas

Quo meliùs possint domus hæc Radlœia fem-  
per

Accipit hospitio.† Hic meetings pro talibus  
objectis

Holdendi

\* Palace Yard, in front of Westminster Hall.

† Radley's Hotel, Bridge St., Blackfriars.

Holdendi, hic proprium sanctum, huc concurritur  
always.

Jamque dies aderat. Venientes undique circum

Long-faced fleek homines vidit Radlœius hospes.

Undique venerunt — Agnewia turba — viamque  
Totam complerunt loudœis sighbus atque  
Sobbibus. Haud aliter taurorum Althorpia  
sœcla

Belloware solent inter jucunda vireta,  
Dozantemque vocant dominum, subque arbore  
fomnos

Rumpunt ; tantus erat venientum singular hub-  
bub.

Nunc simul atque fores Family panduntur Ho-  
telli,

Intravere omnes members, fedesque tenebant,  
Fleetwoodque, et Plumptree, et vultu Stanley  
severo,

Plagiary Baines,\* sanctusque Trevor, sanctusque  
Sir Oswald.†

Quin

\* Sic audit apud Cobbettum passim : idem apud eundem *the Great Liar of the North* sæpe sonat. Extat *Register* defuncti fenis posteritati perutile monumentum. [Edward Baines, then M. P. for Leeds, had incurred Cobbett's anger, as editor of the *Leeds Mercury*.]

† Members of Parliament, who supported Sir A. Agnew's Sabbatarian movement. Sir Andrew, upon whom this

MACA-  
RONIC  
POETRY

Quin fubitò extremâ surgit de parte roömæ  
Slight murmur, strepitus qui mox effertur ad  
outright.

“ En venit ille ! venit dominus sanctissimus  
Agnew,

En venit ille, deus nobis qui hæc otia fecit ! ”  
Conclamant omnes, thumpuntque outrageously  
menfas.

Ille autem upturnans oculos, tacitusque per au-  
lam

Incedens Baronet, folium petit, agmine certo.

\* \* \* \* \*

Mox cum confurgens animis virtute severâ  
Tristes cuique viro corners demiserat oris  
Verus amor patriæ, junctis palmisque genisque,  
Clearat thoracem genitor ; — dein talia fatur.

“ O gentlemenni, rerumque hominumque magis-  
ter

Quum vocat, et dignum qui jam committee  
præeffem

Me putat esse suæ tanto renuare favori  
Haud possum ; nec enim, quod dat Deus ipse,  
gravandum est

Officium ; tamen in meliores displicet olim  
Non cecidisse manus. O firs, me percutit hor-  
ror

Quo

this Macaronic is intended as a satire, was a fanatic Scotch  
Baronet of large income, who agitated fiercely for strin-  
gent laws to enforce the strictest observance of Sunday.

Quo me cunque fero — furor, indignatio, amaze-  
ment,

Ut circumspicio et nostris de moribus ævi  
Considero. O gentlemenni, me percutit ut-  
most

Woe, gravis et concern, spectantem tempora  
nostra.

Quis nescit pietatis enim, Lordisque diei,  
Contemptum penitus cultum? Quis nescit ad  
ipsum

Adproperare Devil as fast as possible all things?  
Dicite, mi friends — inform us — anne feren-  
dum est

Ut petat inferior people sibi certa parare  
Gaudia, non aliter quàm si felicior effet  
Gens hominum, nostrâ et quæ conditione po-  
tita?

Ut sibi desirant pleasures, lususque, et amuse-  
ments,

Et recreare optent sicut recreamus et ipsi?  
Naturâ miseri, sic fient arte beati?  
Most shocking mores! O tempora truly licen-  
tious!

O gentlemenni, drivantum ut nuper in Hyde  
Park

Me meus on Sunday rapido tulit agmine cur-  
rus,

Vidi mendicum — et fateor liver urere cœpit  
Bilis,

MACA-  
RONIC  
POETRY

Bilis, ut I perceived his wife and family with  
him ;

Nam mendicus, I say, fuit hic mendicus, et  
omni

Paupertate gravis, squalens, miserabilis, æger,

Et tamen uxorem qui duxerat ! — Illa lacertis

Two tulit healthy babies, alii sunt quinque fe-  
cuti.

Quos procul aspiciens groanavi pectore ab imo,

Pauperis illius referens scelera omnia classis.

Justa sed ah ! mentem quanto magis ira tene-  
bat

Cum steterint nearer, gestumque atque ora vi-  
debam !

Non vultu despair, gemitus nec voce ferebant,

Ut decuit ; verum (scelerati !) dulcia secum

Verba loquebantur — referam vis omnia ? —  
cœlum,

Et terram, viridemque herbam, ventosque salu-  
bres,

Carpere non aliter visi quam si sibi cuncta

Tum bona constiterint, nullisque doloribus acti !

Nay, firs, ridebant — (quis credat ?) sicut et ipsi

Sub pedibus flores, ridebant pectora læti !

O gentlemenni, non possum plura — tumesco,

Horresco memorans, uror, vox faucibus —

(hear, hear !)

Quin hæc sufficiant. Nunc quando talia possit

Impia

Impia mens hominum, cùmque impia tanta li-  
bido

Instat vivendi, pariterque doloribus et pains

Impius objection — nobis occurrere morbo

Quo datur huic visum est nihil else supereffe but  
one thing —

Illud nempe meum — res vel notissima — Bil-  
lum.

Hoc vos ut rebus animisque et voce juvando,

Omnibus anteferatis, ego Dominusque rogamus.

O memores estote, precor — sit mente repòstum,

NUNQUAM PAUPERIBUS SORTEM IGNOSCAMUR  
INIQUAM.”

Dixit, et in mensam magno cum pondere pug-  
num

Impegit ; tollunt illi ad sidera loud cheers,

Fleetwoodque, et Plumtree, et vultu Stanley  
severo,

Plagiary Baines, sanctusque Trevor, sanctusque

Sir Oswald.

Tum contra tales referebat pectore voces

Poulter. — “ Nil equidem, ut nobis, chairmanne,  
videtur,

Aptius esse potest, nil excellentius, isto

Quod memoras Billo ; fuit omni parte proban-  
dum,

Nil oriturum aliàs, nil ortum tale fatemur.

Attamen hoc vereor, licet omnibus anteferentes,

Et

MACA-  
RONIC  
POETRY

Et rebus nostris animisque et voce juvemus,  
Per hookam aut crookam nos hoc proferre per  
Housam

Nulla posse die. Quæ contemplatus, amici,  
Ne totum frustretur opus, maneatque for ever  
Libertas populi nobis intacta Britanni —  
Propositum framare novum non ipse timebam.

\* \* \* \* \*

Et nos vincemus. Fuerit then, at any rate unâ  
Utile re tandem Billum, Lord's-dayque labores,  
O chairmanne, tui — modò quod discrimine  
nullo

Nescio quæ notio mentes jam possidet omnes,  
Res quasi non dubitanda foret, sed certa futurum  
Per fati decreta, novis sub legibus illa  
Subjicienda dies ut sit, populique proceedings,  
Seriùs aut citiùs. Tantum botheratio pollet  
Et sine fine die repetitum quicquid in omni est !  
Nil opus est nos rem celare ; hic inter amicos  
Omnia fas fari. Rabblum latuisse videtur —  
Nosmet non latuit — quæ tanti causa laboris ;  
Quippe metus, nostris nè constituentibus ousti  
Perdamus places, cum toti — siquid agendum  
est —

Ex Methodistorum votis pendemus, et ultrâ  
Quod speremus adhuc, nisi detestation et hatred,  
Quo nos cunque Deum petimus, nil prorsus ha-  
bemus.

Certus



Certus I am, quite wellque scio, quòd smellere  
rattam

Incipiunt most noses ; O then, mens publica  
nostros

Ne prius observet, quàm libertate peremptâ,  
Confilio parere meo, nec obeffe monenti,  
Imploru hunc meeting atque alto corde be-  
seecho."

Talibus orabat Poulter, cunctique fremebant  
Assensu vario. Tum contrà talia Sibthorpe.

" Non ego quem nobis sermonem fecit, amici,  
Member honorandus, possum laudare precisely.  
Ingenium laudo, placet ars — res displicet (*hear,*  
*hear !*)

Displicet à veteri quidquam ratione remissum,  
Displicet id populo, fir, succubuisse petenti.

Namque, O gentlehomines, vos oro, dicite tan-  
dem, [fræna

An decet, an licitum est, manibus quæ tradita  
Hæc laxare quidem, segnes, virgamque timen-  
tes

Flectere divinam? Foret indeed too bad,  
amici,

Cùm Deus ipse fuis nobis dedit esse ministris,

Atque vir ille (viro modò si contingere tanta

Mortali possit virtus) sanctissimus Agnew

Talis dux nobis præsit qualis datus olim

Judæis Moses — Domino nec carior illo —

Effet,

MACA-  
RONIC  
POETRY

Effet, I fay, too bad, sub circumstantibus istis,  
Nos hôt, gentlemanes, nostro præbere mi-  
nores

Officio. Quid enim? quid nôstis dulcius illo,  
Quidve majus pleasant? En, vilis currit in  
omne

Mobba nefas: majis in coaches ridare than  
ever

Nunc placet hacknæis, cabbisque, ferentibus et  
twelve

Diris omnibiis; Astley's juvat ire theatrum;  
Non legisse pudet libros, magazinisque, nec ipfas  
Costantes unum most dang'rous penny gazet-  
tas.

Quid referam tap-rooms, et amantes pocula  
fide-boards,

Necnon piporum nubes atrosque cigarros,  
Et beero benches obmersas, tipsyque rowas?

Quid referam whole pots of vile potabile quid-  
quam,

Sit Meux, sit Whitbread, seu sit Truman, Han-  
bury, Buxton \* —

Pots, inquam, on Sunday, vicinâ sæpe tabernâ  
Jussos — mox certo repetundos ordine fame  
pots;

Nulla et depositas potboyi tempore curas?

Quid

\* Names of eminent porter-brewers in London.

Quid cook-shops, rapicè et volventem ad Tartara  
pie-crust,

Et gravy, rem Domino invisam, brownosque po-  
tatoes,

Atque omne hottorum studium fatale ciborum?  
Gentlehomjnes, etiam tea-gardens crowdere vidi  
Multos sæpe viros, pueros, women, atque puel-  
las ;

Walkere pars, airâque frui, pars talkere secum.  
Talia cùm prohibet, jubet et lex carpere contrâ  
All of an afternoon in backparloribus altos,  
Non divina quidem, sed certè Agnewia, fomnos.

\* \* \* \* \*

Atque ibi ni fallor datur huge lot of kissing and  
drinking

Res quæ I think not correct — not I — by the  
curl of my whisker.”

Hæc ubi dicta dedit, cuncti simul ore fremen-  
bant,

Fleetwoodque, et Plumtree, et vultu Stanley  
fevero,

Plagiary Baines, sanctusque Trevor, sanctusque  
Sir Oswald.

Nescio qui nem. con. tum facti denique mo-  
tions,

Difcedit meeting. Ego te, mea Musa, petivi.

—*Dr. Maginn, in Fraser's Magazine, May, 1836.*

MACA-  
RONIC  
POETRY



THE SECOND EPODE OF HORACE.

DR. MAGINN.

MACA-  
RONIC  
POETRY



LEST man, who far from busy hum,  
Ut prisca gens mortalium,  
Whistles his team afield with glee

Solutus omni fenore :

He lives in peace, from battles free,

Neq' horret irratum mare ;

And shuns the forum, and the gay

Potentiorum limina,

Therefore to vines of purple gloss

Atlas maritat populos,

Or pruning off the boughs unfit

Feliciores inferit ;

Or, in a distant vale at ease

Prospectat errantes greges ;

Or honey into jars conveys

Aut tondet infirmas oves.

When his head decked with apples sweet

Auctumnus agris extulit,

At plucking pears he 's quite *au-fait*

Certant, et uvam purpuræ.

Some for Priapus, for thee some

Sylvare, tutor finium !

Beneath an oak 'tis sweet to be

Mod'

Mod' in tenaci gramine :  
The streamlet winds in flowing maze ;  
Queruntur in filvis aves ;  
The fount in dulcet murmur plays  
Somnos quod invitet leves.  
But when winter comes, (and that  
Imbres nivesque comparat,)  
With dogs he forces oft to pass  
Apros in obstantes plagas ;  
Or spreads his nets so thick and close  
Turdis edacibus dolos ;  
Or hares, or cranes, from far away  
Jucunda captat præmia :  
The wooer, love's unhappy stir,  
Hæc inter obliviscitur,  
His wife can manage without loss  
Domum et parvos liberos ;  
(Suppose her Sabine, or the dry  
Pernicis uxor Appuli,)  
Who piles the sacred hearthstone high  
Lassi sub adventum viri,  
And from his ewes, penned lest they stray,  
Distenta ficcet ubera ;  
And this year's wine disposed to get  
Dapes inemptas apparet.  
Oysters to me no joys supply,  
Magisve rhombus, aut scari,  
(If when the east winds boisterous be

Hiems

MACA-  
RONIC  
POETRY

Hiems ad hoc vertat mare ;) )  
 Your Turkey pouť is not to us,  
 Non attagen Ionicus,  
 So sweet as what we pick at home  
 Oliva ramis arborum ;  
 Or forrel, which the meads supply,  
 Malvæ salubres corpori —  
 Or lamb, slain at a festal show  
 Vel hædus ereptus lupo.  
 Feasting, 'tis sweet the creature's dumb,  
 Videre prop'rantes domum,  
 Or oxen with the ploughshare go,  
 Collo trahentes languido ;  
 And all the slaves stretched out at ease,  
 Circum renidentes Lares !  
 Alphius the usurer, babbled thus,  
 Jam jam futurus rusticus,  
 Called in his cast on th' Ides — but he  
 Quærit Kalendis ponere !

— *Maginn Miscellanies.*



MALUM OPUS.  
CARMEN MACARONICUM.

I.

PROPE ripam fluvii solus  
A fenex silently fat ;  
Super capitem ecce his wig,  
Et wig super, ecce his hat.

MACA-  
RONIC  
POETRY

II.

Blew Zephyrus alte, acerbus,  
Dum elderly gentleman fat ;  
Et a capite took up quite torve  
Et in rivum projecit his hat.

III.

Tunc soft maledixit the old man,  
Tunc stooped from the bank where he fat  
Et cum scipio poked in the water,  
Conatus fervare his hat.

IV.

Blew Zephyrus alte, acerbus,  
The moment it saw him at that ;  
Et whisked his novum scratch wig  
In flumen, along with his hat.

MACA-  
RONIC  
POETRY

v.

Ab imo pectore damnavit  
In cœruleus eye dolor fat ;  
Tunc despairingly threw in his cane  
Nare cum his wig and his hat.

L'ENVOI.

Contra bonos mores, don't swear  
It 'est wicked you know (verbum fat),  
Si this tale habet no other moral  
Mehercle ! you're gratus to that !

— J. A. M.







LYDIA GREEN.

CARMEN MACARONICUM.

I.

IN Respublicam Jersey,  
There nunquam was seen  
Puella pulchrior,  
Ac Lydia Green ;  
Fascinans quam bellis  
Vel lilium, et id.,  
Et Jacobus Brown  
Was "ladles"\* on Lyd.

MACA-  
RONIC  
POETRY

II.

Ad Jacobum Brown  
Semel Lydia, loquitur ;  
" Si fidem violaris,  
I'd lay down and die, fir."  
" Si my Lydia dear  
I ever forget " —  
Tum respondit — " I hope  
To be roasted and ate."

III.

Sed, though Jacob had sworn  
Pro aris et focus,

He

\* "Ladles," *id est*, very spooney!

MACA-  
RONIC  
POETRY

He went off and left Lydia  
 Deferta, lachrymosis.  
 In lachrymis solvis  
 She sobbed and she sighed ;  
 And at last, corde fracta,  
 Turned over and died.

## IV.

Tunc Jacobus Brown.  
 Se expedire pains  
 That gnawed his chords cordis,  
 Went out on the plains,  
 And quum he got there,  
 \*Οι Βάρβαροι met him,  
 Accenderunt ignem  
 Et roasted et ate him.

— J. A. M.





CHANSON WITHOUT MUSIC.

BY THE PROFESSOR EMERITUS OF DEAD AND LIVING  
LANGUAGES.

(Φ. B. K. CAMBRIDGE, 1869.)

You bid me sing — can I forget  
The classic ode of days gone by, —  
How belle Fifine and jeune Lifette  
Exclaimed, “Anacreon γερῶν εἶ?”  
“Regardez donc,” those ladies said —  
“You’re getting bald and wrinkled too :  
When summer’s roses are all shed,  
Love’s nullum ite, voyez vous !”

In vain ce brave Anacreon’s cry,  
“Of love alone my banjo sings”  
(Ἐρῶτα μουνον). “Etiam si, —  
Eh b’en?” replied those saucy things, —  
“Go find a maid whose hair is gray,  
And strike your lyre — we sha’n’t complain ;  
But parce nobis, s’il vous plait, —  
Voila Adolphe ! Voila Eugene !”

Ah jeune Lifette ! ah belle Fifine !  
Anacreon’s lesson all must learn ;  
Ὁ καιρός Ὁξὺς ; Spring is green,  
But acer Hiems waits his turn !

MACA-  
RONIC  
POETRY

MACA-  
RONIC  
POETRY

I hear you whispering from the dust,  
 “Tiens, mon cher, c'est toujours fo, —  
 The brightest blade grows dim with dust,  
 The fairest meadow white with snow!”

You do not mean it? Not encore?  
 Another string of playday rhymes?  
 You've heard me — nonne est? — before,  
 Multoties, — more than twenty times;  
 Non possum, — vraiment — pas du tout,  
 I cannot, I am loath to shirk;  
 But who will listen if I do,  
 My memory makes such shocking work?

Γιγνώσκω. Scio. Yes, I'm told  
 Some ancients like my rusty lay,  
 As Grandpa Noah loved the old  
 Red-sandstone march of Jubal's day.  
 I used to carol like the birds,  
 But time my wits has quite unfixed,  
 Et quoad verba — for my words —  
 Ciel — Eheu! Whe-ew! how they're mixed!

Mehercle! Zεῦ. Diable! how  
 My thoughts were dressed when I was young.  
 But tempus fugit — see them now  
 Half clad in rags of every tongue!

Ο Φιλοί, fratres, chers amis !

I dare not court the youthful muse,  
For fear her sharp response should be —  
“ Papa Anacreon — please excuse ! ”

Adieu ! I've trod my annual track

How long ! — let others count the miles, —  
And peddled out my rhyming pack

To friends who always paid in smiles,  
So laissez moi ! some youthful wit

No doubt has wares he wants to show,  
And I am asking “ let me fit ”

Dum ille clamat “ Δὸς ποῦ στῶ.”

*Dr. Holmes, in “ Atlantic Monthly,” November, 1867.*

MACA-  
RONIC  
POETRY





A VALENTINE.

MACA-  
RONIC  
POETRY

GEIST und finn mich beutzen über  
Vous zu dire das ich sie liebé ?  
Das herz que vous so lightly spurn  
To you und sie allein will turn  
Unbarmherzig — pourquoir scorn  
Mon cœur with love and anguish torn  
Croyez vous das my despair  
Votre bonheur can swell or faire ?  
Schönheit kann nicht cruel sein  
Mepris ist kein macht divine  
Then, O then, it can't be thine.  
Glaube das mine love is true  
Changeless, deep wie Himmel's blue —  
Que l'amour that now I swear  
Zue dir ewigkeit I'll bear  
Glaube das de gentle rays  
Born and nourished in thy gaze  
Sur mon cœur will ever dwell  
Comme a' l'instant when they fell —  
Mechante ! that you know full well.

\*





POME OF A POSSUM.

THE nox was lit by lux of Luna,  
And 'twas nox most opportuna  
To catch a possum or a coona ;  
For nix was scattered o'er this mundus,  
A shallow nix, et non profundus.  
On sic a nox with canis unus,  
Two boys went out to hunt for coonus,  
    Unis canis, duo puer,  
Nunquam braver, nunquam truer,  
Quam hoc trio unquam fuit,  
If there was I never knew it.  
The corpus of this bonus canis,  
Was full as long as octo span is,  
But brevior legs had canis never  
Quam had hic dog ; et bonus clever  
Some used to fay, in stultum jocum,  
Quod a field was too small locum  
For sic a dog to make a turnus  
Circum self from stem to sternus,  
    This bonus dog had one bad habit,  
Amabat much to tree a rabbit ;  
Amabat plus to chafe a rattus,  
Amabat bene tree a cattus.  
But on this nixy moonlight night

MACA-  
RONIC  
POETRY

This

MACA-  
RONIC  
POETRY

This old canis did just right.  
 Nunquam treed a starving rattus,  
 Nunquam chafed a starving cattus,  
 But cucurrit on, intentus,  
 On the track and on the scentus,  
 Till he treed a possum strongum,  
 In a hollow trunkum longum,  
 Loud he barked, in horrid bellum,  
 Seemed on terra venit pellum,  
 Quickly ran the duo puer  
 Mors of possum to secure,  
 Quum venerit, one began  
 To chop away like quisque man,  
 Soon the axe went through the truncum.  
 Soon he hit it all kerchunkum ;  
 Combat deepens ; on ye braves !  
 Canis, pueri et staves ;  
 As his powers non longuis tarry,  
 Possum potest non pugnare,  
 On the nix his corpus lieth,  
 Down to Hades spirit fieth,  
 Joyful pueri, canis bonus,  
 Think him dead as any stonus.

\* \* \* \* \*

Now they seek their pater's domo,  
 Feeling proud as any homo,  
 Knowing, certe, they will blossom  
 Into heroes, when with possum

They



They arrive, narrabunt ftory,  
 Plenus blood et plenior glory.  
 Pompey, David, Samfon, Cæfar,  
 Cyrus, Blackhawk, Shalmanefer !  
 Tell me where eft now the gloria,  
 Where the honors of Victoria ?

Quuum ad domum narrent ftory,  
 Plenus fanguine, tragic, gory.  
 Pater praiſeth, likewise mater,  
 Wonders greatly younger frater.  
 Poſſum leave they on the mundus,  
 Go themſelves to ſleep profundus,  
 Somniunt poſſums flain in battle,  
 Strong as urfæ, large as cattle.

\* \* \* \* \*

When nox gives way to lux of morning,—  
 Albam terram much adorning,—  
 Up they jump to ſee the varmen,  
 Of the which this is the carmen.  
 Lo ! poſſum eſt reſurrectum !  
 Ecce pueri dejectum.  
 Ne relinquit track behind him,  
 Et the pueri never find him.  
 Cruel poſſum ! beſtia vileſt,  
 How the pueros thou beguileſt ;  
 Pueri think non plus of Cæſar,  
 Go ad Orcum, Shalmanefer,  
 Take your laurels, cum the honor,  
 Since iſta poſſum is a goner !

— *Anonymous.*



A TREATISE ON WINE.

MACA-  
RONIC  
POETRY

THE best tree, if ye take intent,  
Inter ligna fructifera,  
Is the vine tree by good argument,  
Dulcia ferens pondera.

Saint Luke faith in his Gospel  
Arbor fructu noscitur,  
The vine beareth wine as I you tell,  
Hinc aliis præponitur.

The first that planted the vineyard  
Manet in cœli gaudio,  
His name was Noe, as I am learned  
Genesis testimonio.

God gave unto him knowledge and wit,  
A quo procedunt omnia,  
First of the grape wine for to get,  
Propter magna mysteria.

The first miracle that Jesus did,  
Erat in vino rubeo,  
In Cana of Galilee it betide  
Testante Evangelio.

He

He changed water into wine  
Aquæ rubescunt hydriæ,  
And bade give it to Archetcline,  
Ut gustet tunc primarie.

MACA-  
RONIC  
POETRY

Like as the rose exceedeth all flowers,  
Inter cuncta florigera,  
So doth wine all other liquors,  
Dans multa salutifera.

David, the prophet, saith that wine  
Lætificat cor hominis,  
It maketh men merry if it be fine,  
Est ergo digni nominis.

It nourisheth age if it be good,  
Facit ut effet juvenis,  
It gendereth in us gentle blood,  
Nam venas purgat sanguinis.

By all these causes, ye should think  
Quæ sunt rationabiles,  
That good wine should be the best of drink,  
Inter potus potabiles.

Wine drinkers all, with great honor,  
Semper laudate Dominum,

The

MACA-  
RONIC  
POETRY

The which fendeth the good liquor  
Propter salutem hominum.

Plenty to all that love good wine  
Donet Deus largius,  
And bring them some when they go hence,  
Ubi non fitient amplius.

— *Richard Hilles, 1535.*





AM RHEIN.

OH the Rhine, the Rhine, the Rhine —  
Comme c'est beau ! wie schön, che bello !  
He who quaffs thy Luft and Wein,  
Morbleu ! is a lucky fellow.

How I love thy rushing streams,  
Groves and ash and burch and hazel,  
From Schaffhausen's rainbow beams  
Jusqu'à l'echo d'Oberwefel !

O, que j'aime thy Brüchen, when  
The crammed Dampfschiff gayly paffes !  
Love the bronzed pipes of thy men,  
And the bronzed cheeks of thy laffes !

Oh ! que j'aime the "oui," the "bah,"  
From the motley crowd that flow,  
With the univerfal "ja,"  
And the Allgemeine "fo !"

—*Gleanings for the Curious.*

MACA-  
RONIC  
POETRY





TO A FRIEND AT PARTING.

MACA-  
RONIC  
POETRY

I OFTEN wished I had a friend,  
Dem ich mich anvertrauen könnt,  
A friend in whom I could confide,  
Der mit mir theilte Freud und Leid ;  
Had I the riches of Girard —  
Ich theilte mit ihm Haus und Heerd :  
For what is gold? 'Tis but a passing metal,  
Der Henker hol' für mich den ganzen Bettel.  
Could I purchase the world to live in it alone,  
Ich gäb', dafür nich eine noble Bohn' ;  
I thought one time in you I'd find that friend,  
Und glaubte schon mein Sehnen hät ein End ;  
Alas! your friendship lasted but in sight,  
Doch meine grenzet an die Ewigkeit.

— *Gleanings for the Curious.*





AD PROFESSOREM LINGUÆ GERMANICÆ.

O WHY now sprechen Sie Deutsch?  
What pleasure say can Sie haben?  
You cannot imagine how much  
You bother unfortunate Knaben.

Liebster Freund! give bessere work,  
Nicht so hard, ein kurtzerer lesson,  
O then we will nicht try to shirk  
Und unfer will gaben Sie bleffin'.

O, ask us nicht now to decline  
"Meines Bruders grössere Häuser;"  
"Die Fasser" of "alt rother Wein"  
Can give us no possible joy, fir.

Der Müller may tragen ein Rock  
Eat schwartz Brod und dem Käfè,  
Die Gans may be hängen on hoch.  
But what can it matter to me, fir?

Return zu Ihr own native tongue,  
Leave Deutsch und Sauer Kraut to the  
Dutchmen;  
And seek not to teach to the young  
The Sprache belonging to such men.

MACA-  
RONIC  
POETRY

Und now 'tis my solemn belief  
That if you nicht grant this petition,  
Sie must schreiben mein Vater ein Brief,  
To fay that ich hab' ein "Condition."

— *Ein Armer Schuler, in "Yale Courant."*







“ ICH BIN DEIN.”

IN tempus old a hero lived,  
Qui loved puellas deux ;  
He ne pouvait pas quite to fay  
Which one amabat mieux.

MACA-  
RONIC  
POETRY

Dit-il lui-meme, un beau matin,  
“ Non poffum both avoir,  
Sed fi addrefs Amanda Ann,  
Then Kate and I have war.”

“ Amanda habet argent coin,  
Sed Kate has aureas curls :  
Et both funt very ἀγαθὰ,  
Et quite formofa girls.”

Enfin, the youthful anthropos,  
Φίλοῦν the duo maids,  
Resolved proponere ad Kate  
Devant cet evening's shades.

Procedens then to Kate's domo,  
Il trouve Amanda there ;  
Καὶ quite forgot his good resolves,  
Both funt fo goodly fair.

Sed,

MACA-  
RONIC  
POETRY

Sed, smiling on the new tapis,  
Between puellas twain,  
Cœpit to tell his flame to Kate  
Dans un poetique strain.

Mais, glancing ever and anon  
At fair Amanda's eyes,  
Illæ non possunt dicere,  
Pro which he meant his figs. .

Each virgo heard the demi vow  
With cheeks as rouge as wine,  
And offering each a milk-white hand,  
Both whispered "Ich bin dein."

— *Anonymous.*





DE LEGULEIO.

Jurifconsultus juvenis solus,  
Sat scanning his tenuem docket, —  
Volo, quoth he, some bonus Æolus  
Inspiret fees to my pocket.

He feized in manu sinistra ejus  
A tome of Noy, or Fortescue ;  
Here's a case, said he, terrible tedious, —  
Fortuna veni to my rescue !

Lex scripta's nought but legal deluvium,  
Defluxum streams of past ages,  
And lawyers sit like ducks in a pluvium,  
Under laws reigning adages.

Lex non scripta's good for consciences tender,  
Persequi the light internal ;  
Sed homines sæpius homage render  
Ad lucem that burns infernal.

Effodi the said diluvium over,  
As do all legal beginners,  
Et crede vivere hence in clover,  
That's sown by quarrelsome finners.

Some

MACA-  
RONIC  
POETRY

MACA-  
RONIC  
POETRY

Some think the law esse hum fcarabeum,  
 And lawyers a usefefs evil,  
 And Statute claim of tuum and meum  
 Is but a device of the devil ;

Sed pravi homines funt fo thick that,  
 Without reſtrictio legis,  
 Effet crime pluſquam one could ſhake ſtick at,  
 By order diaboli regis.

Et good men, rari gurgite vaſto,  
 Are digni the law's aſſiſtance,  
 Defendere ſe, et aid them fo as to  
 Keep nefas et vim at a diſtance.

The lawyer 's his client's rights' defender,  
 And bound laborare aſtute,  
 Videre that quæquæ res agenda  
 Dignitate et virtute.

Sed ecce ! a caſe exactly ad punctum.  
 Id ſcribam, ante forget it,  
 Negotium illud nunc perfunctum,  
 Feliciter, I have met it.

He thruſt out dextræ digitos manus,  
 His pennam ad ink ille dedit ;  
 Et ſcripſit, — but any homo ſanus  
 Would be nonſuit ere he could read it.

— A. B. Ely.



FROM THE "POLEMO MIDDINA."

CONVOCAT extemplo burrowmannos atque la-  
dæos,

Jackmannumque, hiremannos, pleughdrivefters  
atque pleughmannos,

Tumulantesque fimul recofe et kitchen boyos,  
Hunc qui dirte feraſ terfit cum diſhclouty  
diſhas,

Hunc qui gruelias ſcivit bene lickere plattas,  
Ex faltpannifumos, et widebricatos fiſheros,  
Hellæiſque etiam falteros duxit ab autois  
Coal heughos, nigri gignantes more Divelli  
Magguearn magis doctam milkare cuæas.

Et doctam fuepare fleuræs et ſternere beddas ;  
Quæque novit ſkinnare, et longas ducere thred-  
das

Naufeam, claves bene quæ keepaverat omnes ;  
Yellentamque Hellam, longaberdamque ana-  
bellam,

Egregio indultam blacko caput futy clouto ;  
Quæque lanam cardare ſolet greaſy-fingría  
Betty.

— *Drummond of Hawthornden, 1691.*

MACA-  
RONIC  
POETRY



TO THE FAIR COME-OUTER,  
WHOM I HEARD ADDRESS THE WOMAN'S SUFFRAGE  
MEETING IN STEINWAY HALL.

(*Carmen Macaronicum.*)

MACA-  
RONIC  
POETRY

LADY! formosissima tu!  
Cæruleis oculis hæve you,  
Ditto nose!  
Et vous n'avez pas une faute —  
And that you are going to vote  
Goodness knows!

And the roseus on your cheek —  
And your Algebra and Greek  
Are parfait!  
And your jactus oculi  
Knows each star that shines in the  
Milky Way!

You have pouting, piquant lips,  
Sans doute vous pouvez an eclipse  
Calculate;  
Ne cærum colorantur,  
I should have in you, instanter  
Met my fate!

Si,

Si, by some arrangement dual,  
I at once were Kant and Whewell ;

It would pay —  
Procus noti then to come  
To so sweet an Artium

Magistra !

Or, Jewel of Consistency,\*  
Si possem clear-starch, cookere,

Votre learning  
Might the legēs proscribere —  
Do the pro patria mori,

I, the churning. J. A. M.

\* We cannot forbear remarking, in this connection, that the quotation "Consistency's a jewel" is the one which has longest and most hopelessly baffled critic, scholar, and virtuoso; large rewards having been, we believe, at different times offered for the discovery of its source; while the search has been all the more perplexing in that the expression appears contemporaneously at different periods.

It is now claimed, however, that it is to be originally found in the "Ballad of Jolly Robyn Roughhead," printed in *Murtagh's Collection of Ancient English and Scottish Ballads*. The verse in which it occurs is as follows:—

Tush, Tush, my lassie, such thoughts resign,  
Comparisons are cruel ;  
Fine pictures suit in frames as fine,  
*Consistency's a jewel* :  
For thee and me coarse clothes are best,  
Rude folks in homely raiment drest —  
Wife Joan and goodman Robyn !



POCAHONTAS AND CAPTAIN SMITH, JAMES-  
TOWN, A. D. 1607.

MACA-  
RONIC  
POETRY

JOHANNES Smithus, walking up a streetus, met two ingentes Ingins et parvulus Ingin. Ingins non capti sunt ab Johanne, sed Johannes captus est ab ingentibus Inginibus. Parvulus Ingin run off hollerin, et terrifficatus est most to death. Big Ingin removit Johannem ad tentum, ad campum, ad marshy placem, papoosem, pipe of peacem, bogibus, squawque. Quum Johannes examinatus est ab Inginibus, they condemnati sunt eum to be cracked on capitem ab clubbibus. Et a big Ingin was going to strikaturus esse Smithum with a clubbe, quum Pocahontas came trembling down, et hollerin, "Don't ye duit, don't ye duit!" Sic Johannes non periit, sed grew fat on corn bread et hominy.

*Anonymous.*







MACARONIC INSCRIPTIONS.

AT INTERLACHEN.

IN questa casa trovareté  
Toutes les choses que vous fouhaitez ;  
Vinum bonum, coctos, carnes,  
Neat post-chaise, and horse and harnesf,  
Bovs, ὄρνιθές, ἰχθυσ, ἄρves.

MACA-  
RONIC  
POETRY

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ON THE VISITORS' BOOK OF THE MOUNT KIARSARGE  
HOUSE.

*(Summit of Mt. Kiarfarge, North Conway, N. H.)*

Sic itur ad Aftra, together ;  
But much as we aspire,  
No purse of gold, this summer weather,  
Could hire us to go higher !

---

IN THE VISITORS' BOOK AT NIAGARA FALLS.

Tres fratres stolidii,  
Took a boat at Niagri ;  
Stormus arofe et windus erat,  
Magnum frothum furgebat,  
Et boatum overturnebat,  
Et omnes drowndiderunt  
Quia swimmere non potuerunt !

## AT CANTERBURY.

*Bifrons, atque Custos, Bos, Fur, Sus, atque Sacerdos.*

Bifrons, even when he preaches ;  
 Custos, of what within his reach is ;  
 Bos, among his neighbor's wives ;  
 Fur, in gathering of tithes ;  
 Sus, at every Parish feast ;  
 On Sunday, sacerdos, a priest.

ON THE SIGN OF "THE GENTLE SHEPHERD  
OF SALISBURY PLAIN,"*On the road from Cape Town to Simon's Bay, Cape of  
Good Hope.*

Multum in parvo, pro bono publico ;  
 Entertainment for man or beast all of a row.  
 Lekker hofst as much as you please ;  
 Excellent beds without any fleas,  
 Nos patrum fugimus — now we are here,  
 Vivamus, let us live by felling beer.  
 On donne à boire et à manner ici ;  
 Come in and try it, whoever you be.

THE GENTLE SHEPHERD OF SALISBURY PLAIN.

THE END.







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