

for the Pictish damsel, we have an easy chair prepared at the upper end of the table; which we doubt not but she will grace with a very hideous aspect, and much better become the seat in the native and unaffected uncomeliness of her person, than with all the superficial airs of the pencil, which (as you have very ingeniously observed) vanish with a breath, and the most innocent adorer may deface the shrine with a salutation, and in the literal sense of our poets, snatch and imprint his balmy kisses, and devour her melting lips. In short, the only faces of the Pictish kind that will endure the weather, must be of Dr. Carbuncle's die; though his, in truth, has cost him a world the painting; but then he boasts with Zeuxes, in *æternitatem pingo*; and oft jocosely tells the fair ones, would they acquire colours that would stand kissing, they must no longer paint, but drink for a complexion: a maxim that in this our age has been pursued with no ill success; and has been as admirable in its effects, as the famous cosmetic mentioned in the Postman, and invented by the renowned British Hippocrates of the pestle and mortar; making the party, after a due course, rosy, hale, and airy; and the best and most approved receipt now extant, for the fever of the spirits. But to return to our female candidate, who, I understand is returned to herself, and will no longer hang out false colours; as she is the first of her sex that has done us so great an honour, she will certainly in a very short time, both in prose and verse, be a lady of the most celebrated deformity now living, and meet with many admirers here as frightful as herself. But being a long-headed gentlewoman, I am apt to imagine she has some further design than you have yet penetrated; and perhaps has more mind to the Spectator than any of his fraternity, as the person of all the world she could like for a paramour. And if so, really I cannot but applaud her choice, and should be glad, if it might lie in my power, to effect an amicable accommodation betwixt two faces of such different extremes, as the only possible expedient to mend the breed, and rectify the physiognomy of the family on both sides. And again, as she is a lady of a very fluent elocution, you need not fear that your first child will be born dumb, which otherwise you might have reason to be apprehensive of. To be plain with you, I can see nothing shocking in it; for though she has not a face like a john-apple, yet as a late friend of mine, who at sixty-five ventured on a lass of fifteen, very frequently in the remaining five years of his life gave me to understand, that as old as he then seemed, when they were first married he and his spouse could make but fourscore; so may madam Hecatissa very justly allege hereafter, that as long-visaged as she may then be thought, upon their wedding-day Mr. Spectator and she had but half an ell of

face betwixt them; and this my worthy predecessor, Mr. Sergeant Chin, always maintained to be no more than the true oval proportion between man and wife. But as this may be a new thing to you, who have hitherto had no expectations from women, I shall allow you what time you think fit to consider on it; not without some hope of seeing at last your thoughts hereupon subjoined to mine, and which is an honour much desired by, sir, your assured friend, and most humble servant,

‘HUGH GOBLIN, *Præses*.’

The following letter has not much in it, but as it is written in my own praise, I cannot from my heart suppress it.

‘SIR,—You proposed in your Spectator of last Tuesday, Mr. Hobbs's hypothesis for solving that very odd phenomenon of laughter. You have made the hypothesis valuable by espousing it yourself; for had it continued Mr. Hobbs's, nobody would have minded it. Now here this perplexed case arises. A certain company laughed very heartily upon the reading of that very paper of yours; and the truth of it is, he must be a man of more than ordinary constancy that could stand out against so much comedy, and not do as we did. Now there are few men in the world so far lost to all good sense, as to look upon you to be a man in a state of folly “inferior to himself.”—Pray then how do you justify your hypothesis of laughter?

‘Your most humble,

Q. R.’

Thursday, the 26th of the month of fools.

‘SIR,—In answer to your letter, I must desire you to recollect yourself; and you will find, that when you did me the honour to be so merry over my paper, you laughed at the idiot, the German courtier, the gaper, the merry-andrew, the haberdasher, the biter, the butt, and not at

R. ‘Your humble servant,

‘THE SPECTATOR.’

No. 53.] Tuesday, May 1, 1711.

—Aliquando bonus dormitat Homerus,  
Hor. Ars Poet. ver. 359.  
Homer himself hath been observ'd to nod.  
Roscommon.

My correspondents grow so numerous, that I cannot avoid frequently inserting their applications to me.

‘MR. SPECTATOR,—I am glad I can inform you, that your endeavours to adorn that sex, which is the fairest part of the visible creation, are well received, and like to prove not unsuccessful. The triumph of Daphne over her sister Lætia has been the subject of conversation at several tea-tables where I have been present; and I have observed the fair circle not a little pleased to find you considering them as reasonable creatures, and endeavouring to



banish that Mahometan custom, which had too much prevailed even in this island, of treating women as if they had no souls. I must do them the justice to say, that there seems to be nothing wanting to the finishing of these lovely pieces of human nature, besides the turning and applying their ambition properly, and the keeping them up to a sense of what is their true merit. Epictetus, that plain, honest philosopher, as little as he had of gallantry, appears to have understood them, as well as the polite St. Evremont, and has hit this point very luckily. 'When young women,' says he, 'arrive at a certain age, they hear themselves called Mistresses, and are made to believe that their only business is to please the men; they immediately begin to dress, and place all their hopes in the adorning of their persons; it is therefore,' continues he, 'worth the while to endeavour by all means to make them sensible that the honour paid to them is only upon account of their conducting themselves with virtue, modesty, and discretion.'

'Now, to pursue the matter yet further, and to render your cares for the improvement of the fair ones more effectual, I would propose a new method, like those applications which are said to convey their virtue by sympathy; and that is, that in order to embellish the mistress, you should give a new education to the lover, and teach the men not to be any longer dazzled by false charms and unreal beauty. I cannot but think that if our sex knew always how to place their esteem justly, the other would not be so often wanting to themselves in deserving it. For as the being enamoured with a woman of sense and virtue is an improvement to a man's understanding and morals, and the passion is ennobled by the object which inspires it; so on the other side, the appearing amiable to a man of a wise and elegant mind, carries in itself no small degree of merit and accomplishment. I conclude, therefore, that one way to make the women yet more agreeable is, to make the men more virtuous. I am, sir, your most humble servant,

R. B.'

'April 26th.

'SIR,—Yours of Saturday last I read, not without some resentment; but I will suppose, when you say you expect an inundation of ribands and brocades, and to see many new vanities which the women will fall into upon a peace with France, that you intend only the unthinking part of our sex; and what methods can reduce them to reason is hard to imagine.

'But, sir, there are others yet, that your instructions might be of great use to, who, after their best endeavours, are sometimes at a loss to acquit themselves to a censorious world. I am far from thinking you can altogether disapprove of conversation between ladies and gentlemen, regulated by

the rules of honour and prudence; and have thought it an observation not ill-made, that where that was wholly denied, the women lost their wit, and the men their good manners. It is, sure, from those improper liberties you mentioned, that a sort of undistinguishing people shall banish from their drawing-rooms the best-bred men in the world, and condemn those that do not. Your stating this point might, I think, be of good use, as well as much oblige, sir, your admirer and most humble servant,

ANNA BELLA.'

No answer to this, till Anna Bella sends a description of those she calls the best-bred men in the world.

'MR. SPECTATOR,—I am a gentleman who for many years last past have been well known to be truly splenetic, and that my spleen arises from having contracted so great a delicacy, by reading the best authors, and keeping the most refined company, that I cannot bear the least impropriety of language, or rusticity of behaviour. Now, sir, I have ever looked upon this as a wise distemper; but by late observations find, that every heavy wretch, who has nothing to say, excuses his dulness by complaining of the spleen. Nay, I saw the other day, two fellows in a tavern kitchen set up for it, call for a pint and pipes, and only by guzzling liquor, to each other's health, and by wafting smoke in each other's face, pretend to throw off the spleen. I appeal to you whether these dishonours are to be done to the distemper of the great and the polite. I beseech you, sir, to inform these fellows that they have not the spleen, because they cannot talk without the help of a glass at their mouths, or convey their meaning to each other without the interposition of clouds. If you will not do this with all speed, I assure you, for my part, I will wholly quit the disease, and for the future be merry with the vulgar. I am, sir, your humble servant.'

'SIR,—This is to let you understand that I am a reformed Starer, and conceived a detestation for that practice from what you have written upon the subject. But as you have been very severe upon the behaviour of us men at divine service, I hope you will not be so apparently partial to the women, as to let them go wholly unobserved. If they do every thing that is possible to attract our eyes, are we more culpable than they, for looking at them? I happened last Sunday to be shut into a pew, which was full of young ladies in the bloom of youth and beauty. When the service began, I had not room to kneel at the confession, but as I stood kept my eyes from wandering as well as I was able, till one of the young ladies, who is a Peeper, resolved to bring down my looks and fix my devotion on herself. You are to know, sir, that a Peeper works with her hands, eyes, and



fan; one of which is continually in motion, while she thinks she is not actually the admiration of some ogler or starrer in the congregation. As I stood utterly at a loss how to behave myself, surrounded as I was, this Peeper so placed herself as to be kneeling just before me. She displayed the most beautiful bosom imaginable, which heaved and fell with some fervour, while a delicate well-shaped arm held a fan over her face. It was not in nature to command one's eyes from this object. I could not avoid taking notice also of her fan, which had on it various figures very improper to behold on that occasion. There lay in the body of the piece a Venus under a purple canopy furled with curious wreaths of drapery, half naked, attended with a train of Cupids, who were busy in fanning her as she slept. Behind her was drawn a satyr peeping over the silken fence, and threatening to break through it. I frequently offered to turn my sight another way, but was still detained by the fascination of the Peeper's eyes, who had long practised a skill in them, to recal the parting glances of her beholders. You see my complaint, and I hope you will take these mischievous people, the Peepers, into your consideration. I doubt not but you will think a Peeper as much more pernicious than a Starrer, as an ambuscade is more to be feared than an open assault. I am, Sir, your most obedient servant.

This Peeper using both fan and eyes, to be considered as a Pict, and proceed accordingly.

'KING LATINUS to the SPECTATOR,  
greeting.

'Though some may think we descend from our imperial dignity, in holding correspondence with a private literato; yet as we have great respect to all good intentions for our service, we do not esteem it beneath us to return you our royal thanks for what you have published in our behalf, while under confinement in the enchanted castle of the Savoy, and for your mention of a subsidy for a prince in misfortune. This your timely zeal has inclined the hearts of divers to be aiding unto us, if we could propose the means. We have taken their good-will into consideration, and have contrived a method which will be easy to those who shall give the aid, and not unacceptable to us who receive it. A concert of music shall be prepared at Haberdasher's-hall, for Wednesday the second of May, and we will honour the said entertainment with our own presence, where each person shall be assessed but at two shillings and sixpence. What we expect from you is, that you publish these our royal intentions, with injunction that they be read at all tea-tables within the cities of London and Westminster; and so we bid you heartily farewell.

'LATINUS, *King of the Volscians.*

'Given at our court in Vinegar-yard, story the third from the earth, April 28, 1711.' R.

No. 54.] *Wednesday, May 2, 1711.*

—Strenua nos exercet inertia.

*Hor. Lib. 2. Ep. xi. 28.*

Laborious idleness our powers employs.

THE following letter being the first that I have received from the learned university of Cambridge, I could not but do myself the honour of publishing it. It gives an account of a new sect of philosophers which has arose in that famous residence of learning; and is, perhaps, the only sect this age is likely to produce.

'Cambridge, April 26.

'MR. SPECTATOR,—Believing you to be an universal encourager of liberal arts and sciences, and glad of any information from the learned world, I thought an account of a sect of philosophers, very frequent among us, but not taken notice of as far as I can remember, by any writers, either ancient or modern, would not be unacceptable to you. The philosophers of this sect are in the language of our university called Loungers. I am of opinion, that, as in many other things, so likewise in this, the ancients have been defective; viz: in mentioning no philosophers of this sort. Some indeed will affirm that they are a kind of Peripatetics, because we see them continually walking about. But I would have these gentlemen consider, that though the ancient Peripatetics walked much, yet they wrote much also; witness, to the sorrow of this sect, Aristotle and others; whereas it is notorious that most of our professors never lay out a farthing either in pen, ink, or paper. Others are for deriving them from Diogenes, because several of the leading men of the sect have a great deal of cynical humour in them, and delight much in sunshine. But then, again, Diogenes was content to have his constant habitation in a narrow tub, whilst our philosophers are so far from being of his opinion, that it is death to them to be confined within the limits of a good handsome convenient chamber but for half an hour. Others there are who from the clearness of their heads deduce the pedigree of loungers from that great man (I think it was either Plato or Socrates) who, after all his study and learning, professed, that all he then knew was, that he knew nothing. You easily see this is but a shallow argument, and may be soon confuted.

'I have with great pains and industry made my observation from time to time upon these sages; and having now all materials ready, am compiling a treatise, wherein I shall set forth the rise and progress of this famous sect, together with their maxims, austerities, manner of living, &c. Having prevailed with a friend who



designs shortly to publish a new edition of Diogenes Laertius, to add this treatise of mine by way of supplement; I shall now, to let the world see what may be expected from me (first begging Mr. Spectator's leave that the world may see it) briefly touch upon some of my chief observations, and then subscribe myself your humble servant. In the first place I shall give you two or three of their maxims: the fundamental one, upon which their whole system is built, is this, viz. 'That time being an implacable enemy to, and destroyer of all things, ought to be paid in his own coin, and be destroyed and murdered without mercy, by all the ways that can be invented.' Another favourite saying of theirs is, 'That business was only designed for knaves, and study for blockheads.' A third seems to be a ludicrous one, but has a great effect upon their lives; and is this, 'That the devil is at home.' Now for their manner of living: and here I have a large field to expatiate in; but I shall reserve particulars for my intended discourse, and now only mention one or two of their principal exercises. The elder proficients employ themselves in inspecting *mores hominum multorum*, in getting acquainted with all the signs and windows in the town. Some are arrived to so great a knowledge, that they can tell every time any butcher kills a calf, every time an old woman's cat is in the straw; and a thousand other matters as important. One ancient philosopher contemplates two or three hours every day over a sun-dial; and is true to the dial,

"———As the dial to the sun,  
Although it be not shone upon."

Our younger students are content to carry their speculations as yet no farther than bowling-greens, billiard-tables, and such like places. This may serve for a sketch of my design; in which I hope I shall have your encouragement. I am, Sir, yours.

I must be so just as to observe I have formerly seen of this sect at our other university; though not distinguished by the appellation which the learned historian, my correspondent, reports they bear at Cambridge. They were ever looked upon as a people that impaired themselves more by their strict application to the rules of their order, than any other students whatever. Others seldom hurt themselves any further than to gain weak eyes, and sometimes headaches; but these philosophers are seized all over with a general inability, indolence, and weariness, and a certain impatience of the place they are in, with a heaviness in removing to another.

The loungers are satisfied with being merely part of the number of mankind, without distinguishing themselves from amongst them. They may be said rather to suffer their time to pass than to spend it, without regard to the past, or prospect of the future. All they know of this life is

only the present instant, and do not taste even that. When one of this order happens to be a man of fortune, the expense of his time is transferred to his coach and horses, and his life is to be measured by their motion, not his own enjoyments or sufferings. The chief entertainment one of these philosophers can possibly propose to himself, is to get a relish of dress. This, methinks, might diversify the person he is weary of (his own dear self) to himself. I have known these two amusements make one of these philosophers make a very tolerable figure in the world; with variety of dresses in public assemblies in town, and quick motion of his horses out of it; now to Bath, now to Tunbridge, then to Newmarket, and then to London, he has in process of time brought it to pass, that his coach and his horses have been mentioned in all those places. When the loungers leave an academic life, and instead of this more elegant way of appearing in the polite world, retire to the seats of their ancestors, they usually join a pack of dogs, and employ their days in defending their poultry from foxes; I do not know any other method that any of this order have ever taken to make a noise in the world; but I shall enquire into such about this town as have arrived at the dignity of being loungers by the force of natural parts, without having ever seen a university; and send my correspondent for the embellishment of his book, the names and history of those who pass their lives without any incidents at all; and how they shift coffee-houses and chocolate-houses from hour to hour, to get over the insupportable labour of doing nothing.

R.

No. 55.] Thursday, May 3, 1711.

Intus et in jecore ægro

Nascuntur Domini—

Pers. Sat. v. 120.

Our passions play the tyrant in our breasts.

MOST of the trades, professions, and ways of living among mankind, take their original either from the love of pleasure or the fear of want. The former, when it becomes too violent, degenerates into luxury, and the latter into avarice. As these two principles of action draw different ways, Persius has given us a very humorous account of a young fellow who was roused out of his bed in order to be sent upon a long voyage, by Avarice, and afterwards overpersuaded and kept at home by Luxury. I shall set down the pleadings of these two imaginary persons, as they are in the original, with Mr. Dryden's translation of them:

Mane, piger, stertis: surge, inquit Avaritia; eja Surge. Negas, instat, surge, inquit. Non queo. Surge. Et, quid agam? Rogitas? superbas advehe ponto, Castoreum, stuppas, ebenum, thus, lubrica Coa. Tolle recens primus piper e sitiente camelo. Verte aliquid: jura. Sed Jupiter audit. Eheu! Baro, regustatum digito terebrare salinum. Contentus perages, si vivere cum Jove tendis.



Jam pueris pellem succinctus, et ctenophorum aptas;  
 Ocyus ad navem. Nil obstat quin trabe vasta  
 Egæum rapias, nisi solers Luxuria ante  
 Seductum moneat; Quo deinde insane ruis? Quo?  
 Quid tibi vis? Calido sub pectore mascula bilis  
 Intumuit, quam non extinxerit urna cicute?  
 Tun' mare transilias? Tibi torta cannabe fulto  
 Cœna sit in transtro? Veientanumque rubellum  
 Exhalet vapida læsum pice sessilis obba?  
 Quid petis? Ut nummi, quos hic quinceunce modesto  
 Nutrieras, pergant avidos sudare deunces?  
 Indulge genio: carpeamus dulcia; nostrum est  
 Quod vivis; cinis, et manes, et fabula fies.  
 Vive memor lethi; fugit hora. Hoc quod loquor,  
 inde est.  
 En quid agis? Duplici in diversum scinderis hamo.  
 Huncine, an hunc sequeris?— Sat. v. 132.

'Whether alone or in thy harlot's lap,  
 When thou wouldst take a lazy morning's nap;  
 Up, up, says Avarice; thou snor'st again,  
 Stretchest thy limbs, and yawn'st, but all in vain.  
 The rugged tyrant no denial takes;  
 At his command th' unwilling sluggard wakes.  
 What must I do? he cries: What? says his lord;  
 Why rise, make ready, and go straight aboard;  
 With fish, from Euxine seas, thy vessel freight;  
 Flax, castor, Coan wines, the precious weight  
 Of pepper, and Sabeian incense, take  
 With thy own hands, from the tir'd camel's back,  
 And with post-haste thy running markets make;  
 Be sure to turn the penny; lie and swear;  
 'Tis wholesome sin: but Jove, thou say'st will hear.  
 Swear, fool, or starve, for the dilemma's even;  
 A tradesman thou! and hope to go to heav'n?  
 Resolv'd for sea, the slaves thy baggage pack,  
 Each saddled with his burden on his back:  
 Nothing retards thy voyage now, but he,  
 That soft, voluptuous prince, call'd Luxury;  
 And he may ask this civil question; Friend,  
 What dost thou make a shipboard? To what end?  
 Art thou of Bethlem's noble college free?  
 Stark, staring mad, that thou would'st tempt the sea?  
 Cubb'd in a cabin, on a mattress laid,  
 On a brown George, with lousy swabbers fed;  
 Dead wine, that stinks of the Borachio, sup  
 From a fowl jack, or greasy maple cup?  
 Say would'st thou hear all this, to raise thy store,  
 From six i' th' hundred to six hundred more?  
 Indulge, and to thy genius freely give;  
 For, not to live at ease, is not to live.  
 Death stalks behind thee, and each flying hour  
 Does some loose remnant of thy life devour.  
 Live, while thou liv'st; for death will make us all  
 A name, a nothing but an old wife's tale.  
 Speak: wilt thou Avarice or Pleasure choose  
 To be thy lord? Take one, and one refuse.'

When a government flourishes in conquests, and is secure from foreign attacks, it naturally falls into all the pleasures of luxury; and as these pleasures are very expensive, they put those who are addicted to them upon raising fresh supplies of money, by all the methods of rapaciousness and corruption; so that avarice and luxury very often become one complicated principle of action, in those whose hearts are wholly set upon ease, magnificence, and pleasure. The most elegant and correct of all the Latin historians observes, that in his time, when the most formidable states of the world were subdued by the Romans, the republic sunk into those two vices of a quite different nature, luxury and avarice;\* and accordingly describes Catiline as one who coveted the wealth of other men, at the same time that he squandered away his own. This observation on the commonwealth, when it was in its height of power and riches, holds good of all governments that are settled in a state of ease

and prosperity. At such times men naturally endeavour to outshine one another in pomp and splendour, and having no fears to alarm them from abroad, indulge themselves in the enjoyment of all the pleasures they can get into their possession; which naturally produces avarice, and an immoderate pursuit after wealth and riches.

As I was humouring myself in the speculation of those two great principles of action, I could not forbear throwing my thoughts into a little kind of allegory or fable, with which I shall here present my reader.

There were two very powerful tyrants engaged in a perpetual war against each other, the name of the first was Luxury, and of the second Avarice. The aim of each of them was no less than universal monarchy over the hearts of mankind. Luxury had many generals under him, who did him great service, as Pleasure, Mirth, Pomp, and Fashion. Avarice was likewise very strong in his officers, being faithfully served by Hunger, Industry, Care, and Watchfulness: he had likewise a privy-counsellor who was always at his elbow, and whispering something or other in his ear: the name of this privy-counsellor was Poverty. As Avarice conducted himself by the counsels of Poverty, his antagonist was entirely guided by the dictates and advice of Plenty, who was his first counsellor and minister of state, that concerted all his measures for him, and never departed out of his sight. While these two great rivals were thus contending for empire, their conquests were very various. Luxury got possession of one heart, and Avarice of another. The father of a family would often range himself under the banners of Avarice, and the son under those of Luxury. The wife and the husband would often declare themselves on the two different parties: nay, the same person would very often side with one in his youth, and revolt to the other in his old age. Indeed the wise men of the world stood neuter; but alas! their numbers were not considerable. At length, when these two potentates had wearied themselves with waging war upon one another, they agreed upon an interview, at which neither of their counsellors were to be present. It is said that Luxury began the parley, and after having represented the endless state of war in which they were engaged, told his enemy, with a frankness of heart which is natural to him, that he believed they two should be very good friends were in not for the instigations of Poverty, that pernicious counsellor, who made an ill use of his ear, and filled him with groundless apprehensions and prejudices. To this Avarice replied, that he looked upon Plenty (the first minister of his antagonist) to be a much more destructive counsellor than Poverty, for that he was perpetually suggesting

\* Alieni appetens, sui profusus.—*Sal.*



pleasures, banishing all the necessary cautions against want, and consequently undermining those principles on which the government of Avarice was founded. At last, in order to an accommodation, they agreed upon this preliminary; that each of them should immediately dismiss his privy-counsellor. When things were thus far adjusted towards a peace, all other differences were soon accommodated, insomuch that for the future they resolved to live as good friends and confederates, and to share between them whatever conquests were made on either side. For this reason, we now find Luxury and Avarice taking possession of the same heart, and dividing the same person between them. To which I shall only add, that since the discarding of the counsellors above-mentioned, Avarice supplies Luxury in the room of Plenty, as Luxury prompts Avarice in the place of Poverty.

C.

No. 56.] *Friday, May 4, 1711.*

*Felices errore suo.*—

*Lucan, l. 454.*

Happy in their mistake.

THE Americans believe that all creatures have souls, not only men and women, but brutes, vegetables, nay, even the most inanimate things, as stocks and stones. They believe the same of all the works of art, as of knives, boats, looking-glasses; and that as any of these things perish, their souls go into another world, which is inhabited by the ghosts of men and women. For this reason they always place by the corpse of their dead friend a bow and arrows, that he may make use of the souls of them in the other world, as he did of their wooden bodies in this. How absurd soever such an opinion as this may appear, our European philosophers have maintained several notions altogether as improbable. Some of Plato's followers in particular, when they talk of the world of ideas, entertain us with substances and beings no less extravagant and chimerical. Many Aristotelians have likewise spoken as unintelligibly of their substantial forms. I shall only instance Albertus Magnus, who, in his dissertation upon the load-stone, observing that fire will destroy its magnetic virtues, tells us that he took particular notice of one as it lay glowing amidst a heap of burning coals, and that he perceived a certain blue vapour to arise from it, which he believed might be the substantial form, that is in our West Indian phrase, the soul of the loadstone.

There is a tradition among the Americans, that one of their countrymen descended in a vision to the great repository of souls, or, as we call it here, to the other world; and that upon his return he gave his friends a distinct account of every thing he saw among those regions of the dead. A

friend of mine, whom I have formerly mentioned, prevailed upon one of the interpreters of the Indian kings, to inquire of them, if possible, what tradition they have among them of this matter: which, as well as he could learn by many questions which he asked them at several times, was in substance as follows:—

The visionary, whose name was Marra-ton, after having travelled for a long space under a hollow mountain, arrived at length on the confines of this world of spirits, but could not enter it by reason of a thick forest made up of bushes, brambles, and pointed thorns, so perplexed and interwoven with one another, that it was impossible to find a passage through it. Whilst he was looking about for some track or pathway that might be worn in any part of it, he saw a huge lion crouched under the side of it, who kept his eye upon him in the same posture as when he watches for his prey. The Indian immediately started back, whilst the lion rose with a spring, and leaped towards him. Being wholly destitute of all other weapons, he stooped down to take up a huge stone in his hand; but to his infinite surprise grasped nothing, and found the supposed stone to be only the apparition of one. If he was disappointed on this side, he was as much pleased on the other, when he found the lion, which had seized on his left shoulder, had no power to hurt him, and was only the ghost of that ravenous creature which it appeared to be. He no sooner got rid of this impotent enemy, but he marched up to the wood, and after having surveyed it for some time, endeavoured to press into one part of it that was a little thinner than the rest; when again, to his great surprise, he found the bushes made no resistance, but that he walked through briars and brambles with the same ease as through the open air; and in short, that the whole wood was nothing else but a wood of shades. He immediately concluded, that this huge thicket of thorns and brakes was designed as a kind of fence or quickset hedge to the ghosts it enclosed; and that probably their soft substances might be torn by these subtle points and prickles, which were too weak to make any impressions in flesh and blood. With this thought he resolved to travel through this intricate wood; when by degrees he felt a gale of perfumes breathing upon him, that grew stronger and sweeter in proportion as he advanced. He had not proceeded much further, when he observed the thorns and briars to end, and gave place to a thousand beautiful green trees covered with blossoms of the finest scents and colours, that formed a wilderness of sweets, and were a kind of lining to those ragged scenes which he had before passed through. As he was coming out of this delightful part of the wood, and entering upon the plains it enclosed, he saw several horsemen rushing by him, and a little while after he heard



the cry of a pack of dogs. He had not listened long before he saw the apparition of a milk-white steed, with a young man on the back of it, advancing upon full stretch after the souls of about a hundred beagles, that were hunting down the ghost of a hare, which ran away before them with an unspeakable swiftness. As the man on the milk-white steed came by him, he looked upon him very attentively, and found him to be the young prince Nicharagua, who died about half a year before, and by reason of his great virtues, was at that time lamented over all the western parts of America.

He had no sooner got out of the wood, but he was entertained with such a landscape of flowery plains, green meadows, running streams, sunny hills, and shady vales, as were not to be represented by his own expressions, nor, as he said, by the conceptions of others. This happy region was peopled with innumerable swarms of spirits, who applied themselves to exercises and diversions, according as their fancies led them. Some of them were tossing the figure of a coit; others were pitching the shadow of a bar; others were breaking the apparition of a horse; and multitudes employing themselves upon ingenious handicrafts with the souls of departed utensils, for that is the name which in the Indian language they give their tools when they are burnt or broken. As he travelled through this delightful scene, he was very often tempted to pluck the flowers that rose every where about him in the greatest variety and profusion, having never seen several of them in his own country: but he quickly found, that though they were objects of his sight, they were not liable to his touch. He at length came to the side of a great river, and being a good fisherman himself, stood upon the banks of it some time to look upon an angler that had taken a great many shapes of fishes, which lay flouncing up and down by him.

I should have told my reader, that this Indian had been formerly married to one of the greatest beauties of his country, by whom he had several children. This couple were so famous for their love and constancy to one another, that the Indians to this day, when they give a married man joy of his wife, wish they may live together like Marraton and Yaratilda. Marraton had not stood long by the fisherman, when he saw the shadow of his beloved Yaratilda, who had for some time fixed her eyes upon him, before he discovered her. Her arms were stretched out towards him, floods of tears ran down her eyes. Her looks, her hands, her voice called him over to her; and at the same time seemed to tell him that the river was impassable. Who can describe the passion made up of joy, sorrow, love, desire, astonishment, that rose in the Indian upon the sight of his dear Yaratilda? He could express it by nothing

but his tears, which ran like a river down his cheeks as he looked upon her. He had not stood in this posture long, before he plunged into the stream that lay before him; and finding it to be nothing but the phantom of a river, walked on the bottom of it till he arose on the other side. At his approach Yaratilda flew into his arms, whilst Marraton wished himself disencumbered of that body which kept her from his embraces. After many questions and endearments on both sides, she conducted him to a bower which she had dressed with all the ornaments that could be met with in those blooming regions. She had made it gay beyond imagination, and was every day adding something new to it. As Marraton stood astonished at the unspeakable beauty of her habitation, and ravished with the fragrantcy that came from every part of it, Yaratilda told him that she was preparing this bower for his reception, as well knowing that his piety to his God, and his faithful dealing towards men, would certainly bring him to that happy place, whenever his life should be at an end. She then brought two of her children to him, who died some years before, and resided with her in the same delightful bower; advising him to breed up those others which were still with him in such a manner, that they might hereafter all of them meet together in this happy place.

The tradition tells us further, that he had afterwards a sight of those dismal habitations which are the portion of ill men after death; and mentions several molten seas of gold, in which were plunged the souls of barbarous Europeans, who put to the sword so many thousands of poor Indians for the sake of that precious metal. But having already touched upon the chief points of this tradition, and exceeded the measure of my paper, I shall not give any further account of it. C.

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No. 57.] *Saturday, May 5, 1711.*

Quem prestare potest mulier galeata pudorem,  
Quæ fugit a sexu? — *Juv. Sat. vi. 251.*

What sense of shame in woman's breast can lie,  
Inur'd to arms, and her own sex to fly. — *Dryden.*

WHEN the wife of Hector, in Homer's *Iliad*, discourses with her husband about the battle in which he was going to engage, the hero, desiring her to leave the matter to his care, bids her go to her maids, and mind her spinning: by which the poet intimates that men and women ought to busy themselves in their proper spheres, and on such matters only as are suitable to their respective sex.

I am at this time acquainted with a young gentleman, who has passed a great part of his life in the nursery, and upon occasion can make a caudle or a sack-posset better than any man in England. He is likewise a wonderful critic in cambric and muslins, and



will talk an hour together upon a sweet-meat. He entertains his mother every night with observations that he makes both in town and court: as what lady shows the nicest fancy in her dress; what man of quality wears the fairest wig; who has the finest linen, who the prettiest snuff-box, with many other the like curious remarks, that may be made in good company.

On the other hand, I have very frequently the opportunity of seeing a rural Andromache, who came up to town last winter, and is one of the greatest fox-hunters in the country. She talks of hounds and horses, and makes nothing of leaping over a six-bar gate. If a man tells her a waggish story, she gives him a push with her hand in jest, and calls him an impudent dog; and if her servant neglects his business, threatens to kick him out of the house. I have heard her in her wrath call a substantial tradesman a lousy cur; and remember one day, when she could not think of the name of a person, she described him in a large company of men and ladies by the fellow with the broad shoulders.

If those speeches and actions, which in their own nature are indifferent, appear ridiculous when they proceed from a wrong sex, the faults and imperfections of one sex transplanted into another, appear black and monstrous. As for the men, I shall not in this paper any further concern myself about them; but as I would fain contribute to make womankind, which is the most beautiful part of the creation, entirely amiable, and wear out all those little spots and blemishes that are apt to rise among the charms which nature has poured out upon them, I shall dedicate this paper to their service. The spot which I would here endeavour to clear them of, is that party rage which of late years is very much crept into their conversation. This is, in its nature, a male vice, and made up of many angry and cruel passions that are altogether repugnant to the softness, the modesty, and those other endearing qualities which are natural to the fair sex. Women were formed to temper mankind, and soothe them into tenderness and compassion; not to set an edge upon their minds, and blow up in them those passions which are too apt to rise of their own accord. When I have seen a pretty mouth uttering calumnies and invectives, what would I not have given to have stopt it? How have I been troubled to see some of the finest features in the world grow pale, and tremble with party rage? Camilla is one of the greatest beauties in the British nation, and yet values herself more upon being the virago of one party, than upon being the toast of both. The dear creature, about a week ago, encountered the fierce and beautiful Penthesilea across a tea-table; but in the height of her anger, as her hand chanced to shake with the earnestness of the dispute, she scalded her fingers, and spilt a dish of tea upon her

petticoat. Had not this accident broke off the debate, nobody knows where it would have ended.

There is one consideration which I would earnestly recommend to all my female readers, and which, I hope, will have some weight with them. In short, it is this, that there is nothing so bad for the face as party zeal. It gives an ill-natured cast to the eye and a disagreeable sourness to the look; besides that it makes the lines too strong, and flushes them worse than brandy. I have seen a woman's face break out in heats, as she has been talking against a great lord, whom she had never seen in her life; and indeed I never knew a party-woman that kept her beauty for a twelve-month. I would therefore advise all my female readers, as they value their complexions, to let alone all disputes of this nature; though at the same time, I would give free liberty to all superannuated motherly partisans to be as violent as they please, since there will be no danger either of their spoiling their faces, or of their gaining converts.

For my own part I think a man makes an odious and despicable figure that is violent in a party; but a woman is too sincere to mitigate the fury of her principles with temper and discretion, and to act with that caution and reservedness which are requisite in our sex. When this unnatural zeal gets into them, it throws them into ten thousand heats and extravagancies; their generous souls set no bounds to their love, or to their hatred; and whether a whig or a tory, a lap-dog or a gallant, an opera or a puppet-show, be the object of it, the passion, while it reigns, engrosses the whole man.

I remember when Dr. Titus Oates\* was in all his glory, I accompanied my friend Will Honeycomb in a visit to a lady of his acquaintance. We were no sooner sat down, but upon casting my eyes about the room, I found in almost every corner of it a print that represented the doctor in all magnitudes and dimensions. A little after, as the lady was discoursing with my friend, and held her snuff-box in her hand, who should I see in the lid of it but the doctor. It was not long after this when she had occasion for her handkerchief, which, upon the first opening, discovered among the plaits of it the figure of the doctor. Upon this my friend Will, who loves raillery, told her, that if he was in Mr. Truelove's place (for that was the name of her husband) he should be made as uneasy by a handkerchief as ever Othello was. 'I am afraid,' said she, 'Mr. Honeycomb, you are a tory: tell me truly, are you a friend to the doctor, or not?' Will, instead of making her a reply, smiled in her face (for indeed she was very pretty) and told her, that one of her patches was dropping off.

\*The name of Dr. T. Oates is here substituted for that of Dr. Sacheverell, who is the real person meant.



She immediately adjusted it, and looking a little seriously, 'Well,' says she, 'I will be hanged if you and your silent friend there are not against the doctor in your hearts, I suspected as much by his saying nothing.' Upon this she took her fan in her hand, and upon the opening of it, again displayed to us the figure of the doctor, who was placed with great gravity among the sticks of it. In a word, I found that the doctor had taken possession of her thoughts, her discourse, and most of her furniture; but finding myself pressed too close by her question, I winked upon my friend to take his leave, which he did accordingly.

No. 58.] *Monday, May 7, 1711.*

*Ut pictura poesis erit.*

*Hor. Ars Poet. ver. 361.*

Poems like pictures are.

NOTHING is so much admired, and so little understood, as wit. No author that I know of has written professedly upon it; and as for those who make any mention of it, they only treat on the subject as it has accidentally fallen in their way, and that too in little short reflections, or in general declamatory flourishes, without entering into the bottom of the matter. I hope therefore I shall perform an acceptable work to my countrymen, if I treat at large upon this subject; which I shall endeavour to do in a manner suitable to it, that I may not incur the censure which a famous critic\* bestows upon one who had written a treatise on 'the sublime' in a low grovelling style. I intend to lay aside a whole week for this undertaking, that the scheme of my thoughts may not be broken and interrupted; and I dare promise myself, if my readers will give me a week's attention, that this great city will be very much changed for the better by next Saturday night. I shall endeavour to make what I say intelligible to ordinary capacities, but if my readers meet with any paper that in some parts of it may be a little out of their reach, I would not have them discouraged, for they may assure themselves the next shall be much clearer.

As the great and only end of these my speculations is to banish vice and ignorance out of the territories of Great Britain, I shall endeavour as much as possible to establish among us a taste of polite writing. It is with this view that I have endeavoured to set my readers right in several points relating to operas and tragedies; and shall from time to time impart my notions of comedy, as I think they may tend to its refinement and perfection. I find by my bookseller, that these papers of criticism, with that upon humour, have met with a more kind reception than indeed I could have hoped for from such subjects; for this

reason, I shall enter upon my present undertaking with greater cheerfulness.

In this, and one or two following papers, I shall trace out the history of false wit, and distinguish the several kinds of it as they have prevailed in different ages of the world. This I think the more necessary at present, because I observed there were attempts on foot last winter to revive some of those antiquated modes of wit that have been long exploded out of the commonwealth of letters. There were several satires and panegyrics handed about in acrostic, by which means some of the most arrant undisputed blockheads about the town began to entertain ambitious thoughts, and to set up for polite authors. I shall therefore describe at length those many arts of false wit, in which a writer does not show himself a man of a beautiful genius, but of great industry.

The first species of false wit which I have met with is very venerable for its antiquity, and has produced several pieces which have lived very near as long as the Iliad itself: I mean those short poems printed among the minor Greek poets, which resemble the figure of an egg, a pair of wings, an axe, a shepherd's pipe, and an altar.

As for the first, it is a little oval poem, and may not improperly be called a scholar's egg. I would endeavour to hatch it, or in more intelligible language, to translate it into English, did not I find the interpretation of it very difficult; for the author seems to have been more intent upon the figure of his poem than upon the sense of it.

The pair of wings consist of twelve verses, or rather feathers, every verse decreasing gradually in its measure according to its situation in the wing. The subject of it (as in the rest of the poems which follow) bears some remote affinity with the figure, for it describes a god of love, who is always painted with wings.

The axe methinks would have been a good figure for a lampoon, had the edge of it consisted of the most satirical parts of the work; but as it is in the original, I take it to have been nothing else but the posy of an axe which was consecrated to Minerva, and was thought to have been the same that Epeus made use of in the building of the Trojan horse; which is a hint I shall leave to the consideration of the critics. I am apt to think that the posy was written originally upon the axe, like those which our modern cutlers inscribe upon their knives; and that therefore the posy still remains in its ancient shape, though the axe itself is lost.

The shepherd's pipe may be said to be full of music, for it is composed of nine different kinds of verses, which by their several lengths resemble the nine stops of the old musical instrument, that is likewise the subject of the poem.

The altar is inscribed with the epitaph

\* Longinus.



of Troilus the son of Hecuba; which, by the way, makes me believe, that these false pieces of wit are much more ancient than the authors to whom they are generally ascribed; at least I will never be persuaded, that so fine a writer as Theocritus could have been the author of any such simple works.

It was impossible for a man to succeed in these performances who was not a kind of painter, or at least a designer. He was first of all to draw the outline of the subject which he intended to write upon, and afterwards conform the description to the figure of his subject. The poetry was to contract or dilate itself according to the mould in which it was cast. In a word, the verses were to be cramped or extended to the dimensions of the frame that was prepared for them; and to undergo the fate of those persons whom the tyrant Procrustes used to lodge in his iron bed; if they were too short, he stretched them on a rack; and if they were too long, chopped off a part of their legs, till they fitted the couch which he had prepared for them.

Mr. Dryden hints at this obsolete kind of wit in one of the following verses in his *Mac Fleckno*; which an English reader cannot understand, who does not know that there are those little poems above-mentioned in the shape of wings and altars:

Choose for thy command  
Some peaceful province in acrostic land;  
There may'st thou wings display, and altars raise,  
And torture one poor word a thousand ways.'

This fashion of false wit was revived by several poets of the last age, and in particular may be met with among Mr. Herbert's poems; and, if I am not mistaken, in the translation of *Du Bartas*. I do not remember any other kind of work among the moderns which more resembles the performances I have mentioned, than that famous picture of king Charles the First, which has the whole book of Psalms written in the lines of the face, and the hair of the head. When I was last at Oxford, I perused one of the whiskers, and was reading the other, but could not go so far in it as I would have done, by reason of the impatience of my friends and fellow-travellers, who all of them pressed to see such a piece of curiosity. I have since heard, that there is now an eminent writing-master in town, who has transcribed all the Old Testament in a full-bottomed periwig; and if the fashion should introduce the thick kind of wigs, which were in vogue some years ago, he promises to add two or three supernumerary locks that shall contain all the Apocrypha. He designed this wig originally for king William, having disposed of the two books of Kings in the two forks of the foretop; but that glorious monarch dying before the wig was finished, there is a space left in it for the face of any one that has a mind to purchase it.

But to return to our ancient poems in pic-

ture. I would humbly propose, for the benefit of our modern smatterers in poetry, that they would imitate their brethren among the ancients in those ingenious devices. I have communicated this thought to a young poetical lover of my acquaintance, who intends to present his readers with a copy of verses made in the shape of her fan: and if he tells me true, has already finished the three first sticks of it. He has likewise promised me to get the measure of his mistress's marriage finger, with a design to make a posy in the fashion of a ring, which shall exactly fit it. It is so very easy to enlarge upon a good hint, that I do not question but my ingenious readers will apply what I have said to many other particulars: and that we shall see the town filled in a very little time with poetical tip-pets, handkerchiefs, snuff-boxes, and the like female ornaments. I shall therefore conclude with a word of advice to those admirable English authors who call themselves Pindaric writers, that they would apply themselves to this kind of wit without loss of time, as being provided better than any other poets with verses of all sizes and dimensions.

C.

No. 59.] Tuesday, May 8, 1711.

*Operose nihil agunt. Seneca.*

*Busy about nothing.*

THERE is nothing more certain than that every man would be a wit if he could; and notwithstanding pedants of a pretended depth and solidity are apt to decry the writings of a polite author, as flash and froth, they all of them show upon occasion, that they would spare no pains to arrive at the character of those whom they seem to despise. For this reason we often find them endeavouring at works of fancy, which cost them infinite pangs in the production. The truth of it is, a man had better be a galley slave than a wit, were one to gain that title by those elaborate trifles which have been the inventions of such authors as were often masters of great learning, but no genius.

In my last paper I mentioned some of those false wits among the ancients, and in this shall give the reader two or three other species of them, that flourished in the same early ages of the world. 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 into a whole poem. One Tryphiodorus was a great master in this kind of writing. He composed an *Odyssey* or epic poem on the adventures of Ulysses, consisting of four and twenty books, having entirely banished the letter A from his first book, which was called Alpha (as *lucus a non lucendo*) because there was not an Alpha in it. His second book was in-



scribed Beta for the same reason. In short, the poet excluded the whole four and twenty letters in their turns, and showed them, one after another, 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 several Greek dialects, when he was pressed 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 a wrong letter. I shall only observe upon this head, that if the work I have here mentioned had now been extant, the *Odyssey* of Typhiodorus, in all probability, would have been oftener quoted by our learned pedants, than the *Odyssey* of Homer. What a perpetual fund would it have been of obsolete words and phrases, unusual barbarisms and rusticities, absurd spellings, and complicated dialects? I make no question but it would have been looked upon as one of the most valuable treasures of the Greek tongue.

I find likewise among the ancients that ingenious kind of conceit, which the moderns distinguish by the name of a rebus, that does not sink a letter, but a whole word, by substituting a picture in its place. When Cæsar was one of the masters of the Roman mint, he placed the figure of an elephant upon the reverse of the public money; the word Cæsar signifying an elephant in the Punic language. This was artificially contrived by Cæsar, because it was not lawful for a private man to stamp his own figure upon the coin of the commonwealth. Cicero, who was so called from the founder of his family, that was marked on the nose with a little wen like a vetch (which is *Cicer* in Latin,) instead of Marcus Tullius Cicero, ordered the words Marcus Tullius, with a figure of a vetch at the end of them, to be inscribed on a public monument. This was done probably to show that he was neither ashamed of his name or family, notwithstanding the envy of his competitors had often reproached him with both. In the same manner we read of a famous building that was marked in several parts of it with the figures of a frog and a lizard; those words in Greek having been the names of the architects, who by the laws of their country were never permitted to inscribe their own names upon their works. For the same reason it is thought, that the forelock of the horse in the antique equestrian statue of Marcus Aurelius, represents at a distance the shape of an owl, to intimate the country of the statuary, who, in all probability, was an Athenian. This kind of wit was very much in vogue among our own countrymen about an age or two ago, who did not practise it for any oblique reason, as the ancients above-mentioned, but purely for the sake of being witty.

Among innumerable instances that may be given of this nature, I shall produce the device of one Mr. Newberry, as I find it mentioned by our learned Camden in his *Remains*. Mr. Newberry, to represent his name by a picture, hung up at his door the sign of a yew-tree, that had several berries upon it, and in the midst of them a great golden N hung upon a bough of a tree, which by the help of a little false spelling made up the word N-ew-berry.

I shall conclude this topic with a rebus, which has been lately hewn out in freestone, and erected over two of the portals of Blenheim House, being the figure of a monstrous lion tearing to pieces a little cock. For the better understanding of which device, I must acquaint my English reader, that a cock has the misfortune to be called in Latin by the same word that signifies a Frenchman, as a lion is an emblem of the English nation. Such a device in so noble a pile of building, looks like a pun in an heroic poem; and I am very sorry the truly ingenious architect would suffer the statuary to blemish his excellent plan with so poor a conceit. But I hope what I have said will gain quarter for the cock, and deliver him out of the lion's paw.

I find likewise in ancient times the conceit of making an echo talk sensibly, and give rational answers. If this could be excusable in any writer, it would be in Ovid, where he introduces 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 who seems to have been a very extraordinary linguist, for she answers the persons 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 distichs, as she does not only repeat after him, but helps out his verse, and furnishes him with rhymes.

'He rag'd, and kept as heavy a coil as  
Stout Hercules for loss of Hylas;  
Forcing the valleys to repeat  
The accents of his sad regret;  
He beat his breast, and tore his hair,  
For loss of his dear crony bear,  
That Echo from the hollow ground  
His doleful wailings did resound  
More wistfully by many times,  
Than in small poet's play-foot rhymes,  
That make her, in their rueful stories,  
To answer to interrogatories,  
And most unconscionably depose  
Things of which she nothing knows;  
And when she has said all she can say  
'Tis wrested to the lover's fancy.  
Quoth he, O whither, wicked Bruin,  
Art thou fled to my——Echo, *Ruin*?  
I thought th' hadst scorn'd to budge a step  
For fear. (Quoth Echo) *Marry guesp*.  
Am I not here to take thy part?  
Then what has quell'd thy stubborn heart?



Have these bones rattled, and this head  
 So often in thy quarrel bled?  
 Nor did I ever winch or grudge it,  
 For thy dear sake. (Quoth she) *Mum budget*  
 Think'st thou 'twill not be laid 'i th' dish,  
 Thou turn'st thy back? (Quoth Echo) *Pish!*  
 To run from those th' hadst overcome  
 Thus cowardly? (Quoth Echo) *Mum.*  
 But what a vengeance makes thee fly  
 From me too as thine enemy?  
 Or if thou hast no thought of me,  
 Nor what I have endur'd for thee,  
 Yet shame and honour might prevail  
 To keep thee thus from turning tail:  
 For who would grudge to spend his blood in  
 His honour's cause? (Quoth she) *A pudding!*

C.

No. 60.] *Wednesday, May 9 1711.*

*Hoc est quod palles? Cur quis non prandeat, Hoc est.*  
*Pers. Sat. iii. 85.*

Is it for this you gain those meagre looks,  
 And sacrifice your dinner to your books?

SEVERAL kinds of false wit that vanished in the refined ages of the world, discovered themselves again in the time of monkish ignorance.

As the monks were the masters of all that little learning which was then extant, and had their whole lives entirely disengaged from business, it is no wonder that several of them, who wanted genius for higher performances, employed many hours in the composition of such tricks in writing, as required much time and little capacity. I have seen half the *Æneid* turned into Latin rhymes by one of the beaux esprits of that dark age: who says in his preface to it, that the *Æneid* wanted nothing but the sweets of rhyme to make it the most perfect work in its kind. I have likewise seen a hymn in hexameters to the Virgin Mary, which filled a whole book, though it consisted but of the eight following words:

'Tot, tibi, sunt, Virgo, dotes, quot, sidera, celo.'  
 'Thou hast as many virtues, O Virgin, as there are stars in heaven.'

The poet rung the changes upon these eight several words, and by that means made his verses almost as numerous as the virtues and the stars which they celebrated. It is no wonder that men who had so much time upon their hand did not only restore all the antiquated pieces of false wit, but enriched the world with inventions of their own. It was to this age that we owe the productions of anagrams, which is nothing else but a transmutation of one word into another, or the turning of the same set of letters into different words; which may change night into day, or black into white, if Chance, who is the goddess that presides over these sorts of composition, shall so direct. I remember a witty author, in allusion to this kind of writing, calls his rival, who (it seems) was distorted, and had his limbs set in places that did not properly belong to them, 'the anagram of a man.'

When the anagrammatist takes a name to work upon, he considers it at first as a

mine not broken up, which will not show the treasure it contains, till he shall have spent many hours in the search of it; for it is his business to find out one word that conceals itself in another, and to examine the letters in all the variety of stations in which they can possibly be ranged. I have heard of a gentleman who, when this kind of wit was in fashion, endeavoured to gain his mistress's heart by it. She was one of the finest women of her age, and known by the name of the Lady Mary Boon. The lover not being able to make any thing of Mary, by certain liberties indulged to this kind of writing, converted it into Moll; and after having shut himself up for a half year, with indefatigable industry produced an anagram. Upon the presenting it to his mistress, who was a little vexed in her heart to see herself degraded into Moll Boon, she told him, to his infinite surprise, that he had mistaken her surname, for that it was not Boon, but Bohun.

'Ibi omnis  
 Effusus labor'

The lover was thunder-struck with his misfortune, inasmuch that in a little time after he lost his senses, which indeed had been very much impaired by that continual application he had given to his anagram.

The acrostic was probably invented about the same time with the anagram, though it is impossible to decide whether the inventor of the one or the other were the greater blockhead. The simple acrostic is nothing but the name or title of a person, or thing, made out of the initial letters of several verses, and by that means written, after the manner of the Chinese, in a perpendicular line. But besides these there are compound acrostics, when the principal letters stand two or three deep. I have seen some of them where the verses have not only been edged by a name at each extremity, but have had the same name running down like a seam through the middle of the poem.

There is another near relation of the anagrams and acrostics, which is commonly called a chronogram. This kind of wit appears very often on many 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 *MDCXXVII*, or 1627, the year in which the medal was stamped: for as some of the letters distinguish themselves from the rest, and overtop 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 of that they are looking out a word that has an L. an



M, 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.

The bouts-rimez were the favourites of the French nation for a whole age together, and that at a time when it abounded in wit and learning. They were a list of words that rhyme to one another, drawn up by another hand, and given to a poet, who was to make a poem to the rhymes in the same order that they were placed upon the list: the more uncommon the rhymes were, the more extraordinary was the genius of the poet that could accommodate his verses to them. I do not know any greater instance of the decay of wit and learning among the French (which generally follows the declension of empire) than the endeavouring to restore this foolish kind of wit. If the reader will be at the trouble to see examples of it, let him look into the new *Mercurie Gallant*; where the author every month gives a list of rhymes to be filled up by the ingenious, in order to be communicated to the public in the *Mercur* for the succeeding month. That for the month of November last, which now lies before me, is as follows:

-----	<i>Lauriers</i>
-----	<i>Guerriers</i>
-----	<i>Musette</i>
-----	<i>Lisette</i>
-----	<i>Cæsars</i>
-----	<i>Etendars</i>
-----	<i>Houlette</i>
-----	<i>Folette</i>

One would be amazed to see so learned a man as Menage talking seriously on this kind of trifle in the following passage:

'Monsieur de la Chambre has told me, that he never knew what he was going to write when he took his pen into his hand; but that one sentence always produced another. For my own part I never knew what I should write next when I was making verses. In the first place, I got all my rhymes together, and was afterwards perhaps three or four months in filling them up. I one day showed Monsieur Gombaud a composition of this nature, in which, among others, I had made use of the four following rhymes, Amaryllis, Phyllis, Marne, Arne; desiring him to give me his opinion of it. He told me immediately, that my verses were good for nothing. And upon my asking his reason, he said, because the rhymes are too common; and for that reason easy to be put into verse. "Marry," says I, "if it be so, I am very well rewarded for all the pains I have been at." But by Monsieur Gombaud's leave, notwithstanding the severity of the criticism, the verses were good.' Vid. *Menagiana*. \*—Thus far the learned Menage, whom I have translated word for word.

The first occasion of these bouts-rimez made them in some manner excusable, as they were tasks which the French ladies used to impose on their lovers. But when a grave author, like him above-mentioned, tasked himself, could there be any thing more ridiculous? Or would not one be apt to believe that the author played booty, and did not make his list of rhymes till he had finished his poem?

I shall only add, that this piece of false wit has been finely ridiculed by Monsieur Sarasin, in a poem entitled, *La Defaite des Bouts-Rimez*, *The Rout of the Bouts-Rimez*.

I must subjoin to this last kind of wit the double rhymes, which are used in doggerel poetry, and generally applauded by ignorant readers. If the thought of the couplet in such compositions is good, the rhyme adds little to it; and if bad, it will not be in the power of the rhyme to recommend it. I am afraid that great numbers of those who admire the incomparable Hudibras, do it more on account of these doggerel rhymes, than of the parts that really deserve admiration. I am sure I have heard the

'Pulpit, drum ecclesiastic,  
Was beat with fist, instead of a stick;'

and

'There was an ancient sage philosopher,  
Who had read Alexander Ross over;'

more frequently quoted than the finest pieces of wit in the whole poem. C.

No. 61.] Thursday, May 10, 1711.

Non equidem hoc studeo, bullatis ut mihi nugis  
Pagina turgescat, dare pondus idoneo fumo.

Pers. Sat. v. 19.

'Tis not indeed my talent to engage  
In lofty trifles, or to swell my page  
With wind and noise.

Dryden.

THERE is no kind of false wit which has been so recommended by the practice of all ages, as that which consists in a jingle of words, and is comprehended under the general name of punning. It is indeed impossible to kill a weed which the soil has a natural disposition to produce. The seeds of punning are in the minds of all men; and though they may be subdued by reason, reflection, and good sense, they will be very apt to shoot up in the greatest genius that is not broken and cultivated by the rules of art. Imitation is natural to us, and when it does not raise the mind to poetry, painting, music, or other more noble arts, it often breaks out in puns, and quibbles.

Aristotle, in the eleventh chapter of his book of rhetoric, describes two or three kinds of puns, which he calls paragrams, among the beauties of good writing, and produces instances of them out of some of the greatest authors in the Greek tongue. Cicero has sprinkled several of his works with puns, and in his book where he lays down the rules of oratory, quotes abundance of sayings as pieces of wit, which also upon

\* Tom. i. p. 174. &c. ed. Amst. 1713



examination prove arrant puns. But the age in which the pun chiefly flourished, was in the reign of King James the First. That learned monarch was himself a tolerable punster, and made very few bishops or privy-counsellors that had not sometime or other signalized themselves by a clinch, or a conundrum. It was therefore in this age that the pun appeared with pomp and dignity. It had been before admitted into merry speeches and ludicrous compositions, but was now delivered with great gravity from the pulpit, or pronounced in the most solemn manner at the council-table. The greatest authors, in their most serious works, made frequent use of puns. The sermons of Bishop Andrews, and the tragedies of Shakspeare are full of them. The sinner was punned into repentance by the former, as in the latter nothing is more usual than to see a hero weeping and quibbling for a dozen lines together.

I must add to these great authorities, which seem to have given a kind of sanction to this piece of false wit, that all the writers of rhetoric have treated of punning with very great respect, and divided the several kinds of it into hard names, that are reckoned among the figures of speech, and recommended as ornaments in discourse. I remember a country schoolmaster of my acquaintance told me once, that he had been in company with a gentleman whom he looked upon to be the greatest panagrammatist among the moderns. Upon inquiry, I found my learned friend had dined that day with Mr. Swan, the famous punster; and desiring him to give me some account of Mr. Swan's conversation, he told me that he generally talked in the *Paranomasia*, that he sometimes gave into the *Plocé*, but that in his humble opinion he shined most in the *Antanaclassis*.

I must not here omit that a famous university of this land was formerly very much infested with puns; but whether or no this might not arise from the fens and marshes in which it was situated, and which are now drained, I must leave to the determination of more skilful naturalists.

After this short history of punning, one would wonder how it should be so entirely banished out of the learned world as it is at present, especially since it had found a place in the writings of the most ancient polite authors. To account for this we must consider, that the first race of authors who were the great heroes in writing, were destitute of all the rules and arts of criticism; and for that reason, though they excel later writers in greatness of genius, they fall short of them in accuracy and correctness. The moderns cannot reach their beauties, but can avoid their imperfections. When the world was furnished with these authors of the first eminence, there grew up another set of writers, who gained themselves a reputation by the remarks which they made on the works of those who pre-

ceded them. It was one of the employments of these secondary authors, to distinguish the several kinds of wit by terms of art, and to consider them as more or less perfect, according as they were founded in truth. It is no wonder therefore, that even such authors as Isocrates, Plato, and Cicero, should have such little blemishes as are not to be met with in authors of much inferior character, who have written since those several blemishes were discovered. I do not find that there was a proper separation made between puns and true wit by any of the ancient authors, except Quintilian and Longinus. But when this distinction was once settled, it was very natural for all men of sense to agree in it. As for the revival of this false wit, it happened about the time of the revival of letters; but as soon as it was once detected, it immediately vanished and disappeared. At the same time there is no question, but as it has sunk in one age and rose in another, it will again recover itself in some distant period of time, as pedantry and ignorance shall prevail upon wit and sense. And, to speak the truth, I do very much apprehend, by some of the last winter's productions, which had their sets of admirers, that our posterity will in a few years degenerate into a race of punsters: at least, a man may be very excusable for any apprehensions of this kind, that has seen acrostics handed about the town with great secrecy and applause; to which I must also add a little epigram called the Witches' Prayer, that fell into verse when it was read either backward or forward, excepting only that it cursed one way, and blessed the other. When one sees there are actually such pains-takers among our British wits, who can tell what it may end in? If we must lash one another, let it be with the manly strokes of wit and satire; for I am of the old philosopher's opinion, that if I must suffer from one or the other, I would rather it should be from the paw of a lion, than from the hoof of an ass. I do not speak this out of any spirit of party. There is a most crying dullness on both sides. I have seen tory acrostics, and whig anagrams, and do not quarrel with either of them because they are whigs or tories, but because they are anagrams and acrostics.

But to return to punning. Having pursued the history of a pun, from its original to its downfall, I shall here define it to be a conceit arising from the use of two words that agree in the sound, but differ in the sense. The only way therefore to try a piece of wit, is to translate it into a different language. If it bears the test, you may pronounce it true; but if it vanishes in the experiment, you may conclude it to have been a pun. In short, one may say of a pun, as the countryman described his nightingale, that it is '*vox et præterea nihil*,'---'a sound, and nothing but a sound.' On the contrary, one may represent true



wit by the description which Aristenetus makes of a fine woman: when she is dressed she is beautiful; when she is undressed she is beautiful; or as Mercerus has translated it more emphatically, '*Induitur, formosa est: exuitur, ipsa, forma est.*'\* C.

No. 62.] Friday, May 11, 1711.

Scribendi recte sapere est et principium et fons.

*Hors. Ars Poet. ver. 309.*

Sound judgment is the ground of writing well.

*Roscommon.*

MR. LOCKE has an admirable reflection upon the difference of wit and judgment, whereby he endeavours to show the reason why they are not always the talents of the same person. His words are as follow: 'And hence, perhaps, may be given some reason of that common observation, 'That men who have a great deal of wit, and prompt memories, have not always the clearest judgment or deepest reason.' For wit lying most in the assemblage of ideas, and putting those together with quickness and variety, wherein can be found any resemblance or congruity, thereby to make up pleasant pictures, and agreeable visions in the fancy; judgment, on the contrary, lies quite on the other side, in separating carefully one from another, ideas wherein can be found the least difference, thereby to avoid being misled by similitude, and by affinity to take one thing for another. This is a way of proceeding quite contrary to metaphor and allusion; wherein, for the most part, lies that entertainment and pleasantry of wit, which strikes so lively on the fancy, and is therefore so acceptable to all people.'

This, I think, the best and most philosophical account that I have ever met with of wit, which generally, though not always, consists in such a resemblance and congruity of ideas as this author mentions. I shall only add to it, by way of explanation, that every resemblance of ideas is not that which we call wit, unless it be such an one that gives delight and surprise to the reader. These two properties seem essential to wit, more particularly the last of them. In order therefore that the resemblance in the ideas be wit, it is necessary that the ideas should not lie too near one another in the nature of things; for where the likeness is obvious it gives no surprise. To compare one man's singing to that of another, or to represent the whiteness of any object by that of milk and snow, or the variety of its colours by those of the rainbow, cannot be called wit, unless besides this obvious resemblance, there be some further congruity discovered in the two ideas, that is capable of giving the reader some surprise. Thus when a poet tells us

the bosom of his mistress is as white as snow, there is no wit in the comparison; but when he adds with a sigh, it is as cold, too, it then grows into wit. Every reader's memory may supply him with innumerable instances of the same nature. For this reason, the similitudes in heroic poets, who endeavour rather to fill the mind with great conceptions, than to divert it with such as are new and surprising, have seldom any thing in them that can be called wit. Mr. Locke's account of wit, with this short explanation, comprehends most of the species of wit, as metaphors, similitudes, allegories, enigmas, mottos, parables, fables, dreams, visions, dramatic writings, burlesque, and all the methods of allusion. There are many other pieces of wit (however remote soever they may appear at first sight from the foregoing description) which upon examination will be found to agree with it.

As true wit generally consists in this resemblance and congruity of ideas, false wit chiefly consists in the resemblance and congruity sometimes of single letters, as in anagrams, chronograms, lipograms, and acrostics; sometimes of syllables, as in echoes and doggerel rhymes; sometimes of words, as in puns and quibbles; and sometimes of whole sentences or poems, cast into the figures of eggs, axes, or altars: nay, some carry the notion of wit so far, as to ascribe it even to external mimicry; and to look upon a man as an ingenious person, that can resemble the tone, posture, or face of another.

As true wit consists in the resemblance of ideas, and false wit in the resemblance of words, according to the foregoing instances; there is another kind of wit which consists partly in the resemblance of ideas, and partly in the resemblance of words, which for distinction sake I shall call mixt wit. This kind of wit is that which abounds in Cowley, more than in any author that ever wrote. Mr. Waller has likewise a great deal of it. Mr. Dryden is very sparing in it. Milton had a genius much above it. Spenser is in the same class with Milton. The Italians, even in their epic poetry, are full of it. Monsieur Boileau, who formed himself upon the ancient poets, has every where rejected it with scorn. If we look after mixt wit among the Greek writers, we shall find it no where but in the epigrammatists. There are indeed some strokes of it in the little poem ascribed to Musæus, which by that, as well as many other marks, betrays itself to be a modern composition. If we look into the Latin writers, we find none of this mixt wit in Virgil, Lucretius, or Catullus; very little in Horace, but a great deal of it in Ovid, and scarce any thing else in Martial.

Out of the innumerable branches of mixt wit, I shall choose one instance which may be met with in all the writers of this class. The passion of love in its nature has been

\* Dressed she is beautiful, undressed she is Beauty's self.



thought to resemble fire; for which reason the words fire and flame are made use of to signify love. The witty poets therefore have taken an advantage from the double meaning of the word fire, to make an infinite number of witticisms. Cowley observing the cold regard of his mistress's eyes, and at the same time their power of producing love in him, considers them as burning-glasses made of ice; and finding himself able to live in the greatest extremities of love, concludes the torrid zone to be habitable. When his mistress had read his letter written in juice of lemon, by holding it to the fire, he desires her to read it over a second time by love's flame. When she weeps, he wishes it were inward heat that distilled those drops from the limbec. When she is absent, he is beyond eighty, that is, thirty degrees nearer the pole than when she is with him. His ambitious love is a fire that naturally mounts upwards; his happy love is the beams of heaven, and his unhappy love flames of hell. When it does not let him sleep, it is a flame that sends up no smoke; when it is opposed by counsel and advice, it is a fire that rages the more by the winds blowing upon it. Upon the dying of a tree, in which he had cut his loves, he observed that his written flames had burnt up and withered the tree. When he resolves to give over his passion, he tells us, that one burnt like him for ever dreads the fire. His heart is in *Ætna*, that instead of Vulcan's shop, encloses Cupid's forge in it. His endeavouring to drown his love in wine, is throwing oil upon the fire. He would insinuate to his mistress, that the fire of love, like that of the sun (which produces so many living creatures,) should not only warm, but beget. Love in another place cooks pleasure at his fire. Sometimes the poet's heart is frozen in every breast, and sometimes scorched in every eye. Sometimes he is drowned in tears, and burnt in love, like a ship set on fire in the middle of the sea.

The reader may observe in every one of these instances, that the poet mixes the qualities of fire with those of love; and in the same sentence, speaking of it both as a passion and as real fire, surprises the reader with those seeming resemblances or contradictions, that make up all the wit in this kind of writing. Mixt wit, therefore, is a composition of pun and true wit, and is more or less perfect, as the resemblance lies in the ideas or in the words. Its foundations are laid partly in falsehood and partly in truth; reason puts in her claim for one half of it, and extravagance for the other. The only province therefore for this kind of wit, is epigram, or those little occasional poems, that in their own nature are nothing else but a tissue of epigrams. I cannot conclude this head of mixt wit, without owning that the admirable poet, out of whom I have taken the examples of it, had as much true wit as any

author that ever writ; and indeed all other talents of an extraordinary genius.

It may be expected, since I am upon this subject, that I should take notice of Mr. Dryden's definition of wit: which, with all the deference that is due to the judgment of so great a man, is not so properly a definition of wit as of good writing in general. Wit, as he defines it, is 'a propriety of words and thoughts adapted to the subject.' If this be a true definition of wit, I am apt to think that Euclid was the greatest wit that ever put pen to paper. It is certain there never was a greater propriety of words and thoughts adapted to the subject, than what that author has made use of in his *Elements*. I shall only appeal to my reader, if this definition agrees with any notion he has of wit. If it be a true one, I am sure Mr. Dryden was not only a better poet, but a greater wit than Mr. Cowley; and Virgil a much more facetious man than either Ovid or Martial.

Bouhours, whom I look upon to be the most penetrating of all the French critics, has taken pains to show, that it is impossible for any thought to be beautiful which is not just, and has not its foundation in the nature of things; that the basis of all wit is truth; and that no thought can be valuable of which good sense is not the groundwork. Boileau has endeavoured to inculcate the same notion in several parts of his writings, both in prose and verse. This is that natural way of writing, that beautiful simplicity, which we so much admire in the compositions of the ancients; and which no body deviates from, but those who want strength of genius to make a thought shine in its own natural beauties. Poets who want this strength of genius to give that majestic simplicity to nature, which we so much admire in the works of the ancients, are forced to hunt after foreign ornaments, and not to let any piece of wit of what kind soever escape them. I look upon these writers as Goths in poetry, who, like those in architecture, not being able to come up to the beautiful simplicity of the old Greeks and Romans, have endeavoured to supply its place with all the extravagances of an irregular fancy. Mr. Dryden makes a very handsome observation on Ovid's writing a letter from Dido to *Æneas*, in the following words: 'Ovid,' says he, speaking of Virgil's fiction of Dido and *Æneas*, 'takes it up after him even in the same age, and makes an ancient heroine of Virgil's new created Dido; dictates a letter for her just before her death, to the ungrateful fugitive, and very unluckily for himself, is for measuring a sword with a man so much superior in force to him on the same subject. I think I may be judge of this, because I have translated both. The famous author of the *Art of Love* has nothing of his own; he borrows all from a greater master in his own profession, and which is worse, improves nothing which



he finds. Nature fails him, and being forced to his old shift, he has recourse to witticism. This passes indeed with his soft admirers, and gives him the preference to Virgil in their esteem.

Were not I supported by so great an authority as that of Mr. Dryden, I should not venture to observe, that the taste of most of our English poets, as well as readers, is extremely Gothic. He quotes Monsieur Segrais for a threefold distinction of the readers of poetry; in the first of which he comprehends the rabble of readers, whom he does not treat as such with regard to their quality, but to their numbers and the coarseness of their taste. His words are as follow: 'Segrais has distinguished the readers of poetry, according to their capacity of judging, into three classes. [He might have said the same of writers, too, if he had pleased.] In the lowest form he places those whom he calls *Les Petits Esprits*, such things as are our upper-gallery audience in a playhouse; who like nothing but the husk and rind of wit, and prefer a quibble, a conceit, an epigram, before solid sense and elegant expression. These are mob readers. If Virgil and Martial stood for parliament-men, we know already who would carry it. But though they make the greatest appearance in the field, and cry the loudest, the best on it is, they are but a sort of French hugonots, or Dutch boors, brought over in herds, but not naturalized; who have not lands of two pounds per annum in Parnassus, and therefore are not privileged to poll. Their authors are of the same level, fit to represent them on a mountebank's stage, or to be masters of the ceremonies in a bear-garden: yet these are they who have the most admirers. But it often happens, to their mortification, that as their readers improve their stock of sense (as they may by reading better books, and by conversation with men of judgment) they soon forsake them.

I must not dismiss this subject without observing, that as Mr. Locke in the passage above mentioned has discovered the most fruitful source of wit, so there is another of a quite contrary nature to it, which does likewise branch itself out into several kinds. For not only the resemblance, but the opposition of ideas does very often produce wit; as I could show in several little points, turns, and antitheses, that I may possibly enlarge upon in some future speculation.

C.

If in a picture, Piso, you should see  
A handsome woman with a fish's tail,  
Or a man's head upon a horse's neck,  
Or limbs of beast, of the most different kinds,  
Cover'd with feathers of all sorts of birds;  
Would you not laugh, and think the painter mad?  
Trust me that book is as ridiculous,  
Whose incoherent style, like sick men's dreams,  
Varies all shapes, and mixes all extremes.

Roscommon.

It is very hard for the mind to disengage itself from a subject on which it has been long employed. The thoughts will be rising of themselves from time to time, though we give them no encouragement; as the tossings and fluctuations of the sea continue several hours after the winds are laid.

It is to this that I impute my last night's dream or vision, which formed into one continued allegory the several schemes of wit, whether false, mixed, or true, that have been the subject of my late papers.

Methought I was transported into a country that was filled with prodigies and enchantments, governed by the goddess of Falsehood, and entitled the region of False Wit. There was nothing in the fields, the woods, and the rivers, that appeared natural. Several of the trees blossomed in leaf-gold, some of them produced bone-lace, and some of them precious stones. The fountains bubbled in an opera tune, and were filled with stags, wild boars, and mermaids that lived among the waters; at the same time that dolphins and several kinds of fish played upon the banks, or took their pastime in the meadows. The birds had many of them golden beaks, and human voices. The flowers perfumed the air with smells of incense, ambergris, and pulvillios\*; and were so interwoven with one another, that they grew up in pieces of embroidery. The winds were filled with sighs and messages of distant lovers. As I was walking to and fro in this enchanted wilderness, I could not forbear breaking out into scililoquies upon the several wonders which lay before me, when to my great surprise, I found there were artificial echoes in every walk, that by repetitions of certain words which I spoke, agreed with me, or contradicted me, in every thing I said. In the midst of my conversation with these invisible companions, I discovered in the centre of a very dark grove a monstrous fabric built after the Gothic manner, and covered with innumerable devices in that barbarous kind of sculpture. I immediately went up to it, and found it to be a kind of heathen temple consecrated to the god of dulness. Upon my entrance I saw the deity of the place dressed in the habit of a monk, with a book in one hand and a rattle in the other. Upon his right hand was Industry, with a lamp burning before her; and on his left Caprice, with a monkey sitting on her shoulder. Before his feet there stood an altar of a very odd make, which, as I afterwards found, was shaped in that manner to comply with

No. 63.] Saturday, May 12, 1711.

Humano capiti cervicem pictor equinam  
Jungere si velit, et varias inducere plumas  
Undique collatis membris, ut turpiter atrum  
Desinat in piscem mulier formosa superne:  
Spectatum admitti risum teneatis, amici?  
Credite, Pisones, isti tabulæ fore librum  
Persimilem, cujus, velut ægri somnia, vane  
Finguntur species.

*Hor. Ars Poet.* ver. 1.

\* Pulvillios sweet-scented powders.



the inscription that surrounded it. Upon the altar there lay several offerings of axes, wings, and eggs, cut in paper, and inscribed with verses. The temple was filled with votaries, who applied themselves to different diversions, as their fancies directed them. In one part of it I saw a regiment of anagrams, who were continually in motion, turning to the right or to the left, facing about, doubling their ranks, shifting their stations, and throwing themselves into all the figures and counter-marches of the most changeable and perplexed exercises.

Not far from these was the body of acrostics, made up of very disproportioned persons. It was disposed into three columns, the officers planting themselves in a line on the left hand of each column. The officers were all of them at least six feet high, and made three rows of very proper men; but the common soldiers, who filled up the spaces between the officers, were such dwarfs, cripples, and scare-crows, that one could hardly look upon them without laughing. There were behind the acrostics two or three files of chronograms, which differed only from the former, as their officers were equipped (like the figure of Time) with an hour-glass in one hand, and a scythe in the other; and took their posts promiscuously among the private men whom they commanded.

In the body of the temple, and before the very face of the deity, methought I saw the phantom of Tryphiodorus, the lipogrammatist, engaged in a ball with four-and-twenty persons, who pursued him by turns through all the intricacies and labyrinths of a country-dance, without being able to overtake him.

Observing several to be very busy at the western end of the temple, I inquired into what they were doing, and found there was in that quarter the great magazine of rebusses. These were several things of the most different natures tied up in bundles, and thrown upon one another in heaps like faggots. You might behold an anchor, a night-rail, and a hobby-horse bound up together. One of the workmen seeing me very much surprised, told me, there was an infinite deal of wit in several of those bundles, and that he would explain them to me if I pleased; I thanked him for his civility, but told him I was in very great haste at that time. As I was going out of the temple, I observed in one corner of it a cluster of men and women laughing very heartily, and diverting themselves at a game of crambo. I heard several double rhymes as I passed by them, which raised a great deal of mirth.

Not far from these was another set of merry people engaged at a diversion in which the whole jest was to mistake one person for another. To give occasion for these ludicrous mistakes, they were divided into pairs, every pair being covered from head to foot with the same kind of dress,

though perhaps there was not the least resemblance in their faces. By this means an old man was sometimes mistaken for a boy, a woman for a man, and a black-a-moor for an European, which very often produced great peals of laughter. These I guessed to be a party of puns. But being very desirous to get out of this world of magic, which had almost turned my brain, I left the temple, and crossed over the fields that lay about it with all the speed I could make. I was not gone far before I heard the sound of trumpets and alarms, which seemed to proclaim the march of an enemy; and, as I afterwards found, was in reality what I apprehended it. There appeared at a great distance a very shining light, and in the midst of it, a person of a most beautiful aspect; her name was Truth. On her right hand there marched a male deity, who bore several quivers on his shoulders, and grasped several arrows in his hand. His name was Wit. The approach of these two enemies filled all the territories of False Wit with an unspeakable consternation, inasmuch that the goddess of those regions appeared in person upon her frontiers, with the several inferior deities, and the different bodies of forces which I had before seen in the temple, who were now drawn up in array, and prepared to give their foes a warm reception. As the march of the enemy was very slow, it gave time to the several inhabitants who bordered upon the regions of Falsehood to draw their forces into a body, with a design to stand upon their guard as neutrals, and attend the issue of the combat.

I must here inform my reader, that the frontiers of the enchanted region, which I have before described, were inhabited by the species of Mixt Wit, who made a very odd appearance when they were mustered together in an army. There were men whose bodies were stuck full of darts, and women whose eyes were burning-glasses: men that had hearts of fire, and women that had breasts of snow. It would be endless to describe several monsters of the like nature, that composed this great army; which immediately fell asunder, and divided itself into two parts, the one half throwing themselves behind the banners of Truth, and the other behind those of Falsehood.

The goddess of Falsehood was of a gigantic stature, and advanced some paces before the front of her army: but as the dazzling light which flowed from Truth began to shine upon her, she faded insensibly; insomuch that in a little space, she looked rather like a huge phantom than a real substance. At length, as the goddess of Truth approached still nearer to her she fell away entirely, and vanished amidst the brightness of her presence; so that there did not remain the least trace or impression of her figure in the place where she had been seen.

As at the rising of the sun the constella-



tions grow thin, and the stars go out one after another, till the whole hemisphere is extinguished; such was the vanishing of the goddess: and not only of the goddess herself but of the whole army that attended her, which sympathized with their leader, and shrunk into nothing, in proportion as the goddess disappeared. At the same time the whole temple sunk, the fish betook themselves to the streams, and the wild beasts to the woods, the fountains recovered their murmurs, the birds their voices, the trees their leaves, the flowers their scents, and the whole face of nature its true and genuine appearance. Though I still continued asleep, I fancied myself as it were awakened out of a dream, when I saw this region of prodigies restored to woods and rivers, fields and meadows.

Upon the removal of that wild scene of wonders, which had very much disturbed my imagination, I took a full survey of the persons of Wit and Truth; for indeed it was impossible to look upon the first, without seeing the other at the same time. There was behind them a strong compact body of figures. The genius of Heroic Poetry appeared with a sword in her hand, and a laurel on her head. Tragedy was crowned with cypress, and covered with robes dipped in blood. Satire had smiles in her look, and a dagger under her garment. Rhetoric was known by her thunderbolt; and Comedy by her mask. After several other figures, Epigram marched up in the rear, who had been posted there at the beginning of the expedition, that he might not revolt to the enemy, whom he was suspected to favour in his heart. I was very much awed and delighted with the appearance of the god of Wit; there was something so amiable, and yet so piercing in his looks, as inspired me at once with love and terror. As I was gazing on him, to my unspeakable joy he took a quiver of arrows from his shoulder, in order to make me a present of it; but as I was reaching out my hand to receive it of him, I knocked it against a chair, and by that means awaked. C.

No. 64.] Monday, May 14, 1711.

—Hic vivimus ambitiosa.  
Paupertate omnes — Juv. Sat. iii. 183.  
The face of wealth in poverty we wear.

THE most improper things we commit in the conduct of our lives, we are led into by the force of fashion. Instances might be given, in which a prevailing custom makes us act against the rules of nature, law, and common sense; but at present I shall confine my consideration to the effect it has upon men's minds, by looking into our behaviour when it is the fashion to go into mourning. The custom of representing the grief we have for the loss of the dead by our habits, certainly had its rise from the real sorrow of such as were too

much distressed to take the proper care they ought of their dress. By degrees it prevailed, that such as had this inward oppression upon their minds, made an apology for not joining with the rest of the world in their ordinary diversions by a dress suited to their condition. This therefore was at first assumed by such only as were under real distress; to whom it was relief that they had nothing about them so light and gay as to be irksome to the gloom and melancholy of their inward reflections, or that might misrepresent them to others. In process of time this laudable distinction of the sorrowful was lost, and mourning is now worn by heirs and widows. You see nothing but magnificence and solemnity in the equipage of the relict, and an air of release from servitude in the pomp of a son who has lost a wealthy father. This fashion of sorrow is now become a generous part of the ceremonial between princes and sovereigns, who, in the language of all nations, are styled brothers to each other, and put on the purple\* upon the death of any potentate with whom they live in amity. Courtiers, and all who wish themselves such, are immediately seized with grief from head to foot upon this disaster to their prince; so that one may know by the very buckles of a gentleman-usher what degree of friendship any deceased monarch maintained with the court to which he belongs. A good courtier's habit and behaviour is hieroglyphical on these occasions. He deals much in whispers, and you may see he dresses according to the best intelligence.

The general affectation among men, of appearing greater than they are, makes the whole world run into the habit of the court. You see the lady, who the day before was as various as a rainbow, upon the time appointed for beginning to mourn, as dark as a cloud. This humour does not prevail only on those whose fortunes can support any change in their equipage, nor on those only whose incomes demand the wantonness of new appearances; but on such also who have just enough to clothe them. An old acquaintance of mine, of ninety pounds a year, who has naturally the vanity of being a man of fashion deep at his heart, is very much put to it to bear the mortality of princes. He made a new black suit upon the death of the King of Spain, he turned it for the King of Portugal, and he now keeps his chamber while it is scouring for the Emperor. He is a good economist in his extravagance, and makes only a fresh black button on his iron-gray suit for any potentate of small territories; he indeed adds his crape hatband for a prince whose exploits he has admired in the gazette. But whatever compliments may be made on these occasions, the true mourners are

\* Royal and princely mourners were usually clad in purple.



the mercers, silkmen, lacemen, and milliners. A prince of a merciful and royal disposition would reflect with great anxiety upon the prospect of his death if he considered what numbers would be reduced to misery by that accident only. He would think it of moment enough to direct, that in the notification of his departure, the honour done to him might be restrained to those of the household of the prince to whom it should be signified. He would think a general mourning to be in a less degree the same ceremony which is practised in barbarous nations, of killing their slaves to attend the obsequies of their kings.

I had been wonderfully at a loss for many months together, to guess at the character of a man who came now and then to our coffee-house. He ever ended a newspaper with this reflection, 'Well, I see all the foreign princes are in good health.' If you asked, 'Pray, sir, what says the Postman from Vienna?' He answered, 'Make us thankful, the German Princes are all well.'—'What does he say from Barcelona?' 'He does not speak but that the country agrees very well with the new Queen.' After very much inquiry, I found this man of universal loyalty was a wholesale dealer in silks and ribands. His way is, it seems, if he hires a weaver or workman, to have it inserted in his articles, 'that all this shall be well and truly performed, provided no foreign potentate shall depart this life within the time above-mentioned.' It happens in all public mournings that the many trades which depend upon our habits, are during that folly either pinched with present want, or terrified with the apparent approach of it. All the atonement which men can make for wanton expenses (which is a sort of insulting the scarcity under which others labour) is, that the superfluities of the wealthy give supplies to the necessities of the poor; but instead of any other good arising from the affectation of being in courtly habits of mourning, all order seems to be destroyed by it; and the true honour which one court does to another on that occasion, loses its force and efficacy. When a foreign minister beholds the court of a nation (which flourishes in riches and plenty) lay aside upon the loss of his master, all marks of splendour and magnificence, though the head of such a joyful people, he will conceive a greater idea of the honour done to his master, than when he sees the generality of the people in the same habit. When one is afraid to ask the wife of a tradesman whom she has lost of her family; and after some preparation endeavours to know whom she mourns for; how ridiculous it is to hear her explain herself, 'That we have lost one of the house of Austria!' Princes are elevated so highly above the rest of mankind, that it is a presumptuous distinction to take a part in honours done to their memo-

ries, except we have authority for it, by being related in a particular manner to the court which pays the veneration to their friendship, and seems to express on such an occasion the sense of the uncertainty of human life in general, by assuming the habit of sorrow, though in the full possession of triumph and royalty. R.

No 65.] Tuesday, May 15, 1711.

—Demetri, teque, Tigelli,  
Discipularum inter jubeo plorare cathedras.  
*Hor. Lib. I. Sat. x. 90.*

Demetrius and Tigellinus, know your place;  
Go hence, and whine among the school-boy race.

AFTER having at large explained what wit is, and described the false appearances of it, all that labour seems but an useless inquiry, without some time be spent in considering the application of it. The seat of wit, when one speaks as a man of the town and the world, is the playhouse; I shall therefore fill this paper with reflections upon the use of it, in that place. The application of wit in the theatre has as strong an effect upon the manners of our gentlemen, as the taste of it has upon the writings of our authors. It may, perhaps, look like a very presumptuous work, though not foreign from the duty of a Spectator, to tax the writings of such as have long had the general applause of a nation; but I shall always make reason, truth, and nature the measures of praise and dispraise; if those are for me, the generality of opinion is of no consequence against me; if they are against me, the general opinion cannot long support me.

Without further preface, I am going to look into some of our most applauded plays, and see whether they deserve the figure they at present bear in the imaginations of men or not.

In reflecting upon these works, I shall chiefly dwell upon that for which each respective play is most celebrated. The present paper shall be employed upon Sir Fopling Flutter.\* The received character of this play is, that it is the pattern of genteel comedy. Dorimant and Harriot are the characters of greatest consequence, and if these are low and mean, the reputation of the play is very unjust.

I will take for granted, that a fine gentleman should be honest in his actions and refined in his language. Instead of this, our hero in this piece is a direct knave in his designs, and a clown in his language. Bellair is his admirer and friend; in return for which, because he is forsooth a greater wit than his said friend, he thinks it reasonable

\* The Man of Mode, or Sir Fopling Flutter, a comedy, by Sir George Ethridge. The character of Sir Fopling was that of Beau Hewit, son of Sir Thomas Hewit, of Fishobury, in Hertfordshire; of Dorimant, that of Wilmot earl of Rochester; and Bellair, that of the author himself.



to persuade him to marry a young lady, whose virtue, he thinks, will last no longer than till she is a wife, and then she cannot but fall to his share as he is an irresistible fine gentleman. The falsehood to Mrs. Loveit, and the barbarity of triumphing over her anguish for losing him, is another instance of his honesty, as well as his good nature. As to his fine language; he calls the orange-woman, who, it seems, is inclined to grow fat, 'An overgrown jade, with a flasket of guts before her;' and salutes her with a pretty phrase of 'How now, Double Tripe?' Upon the mention of a country gentlewoman, whom he knows nothing of (no one can imagine why) 'he will lay his life she is some awkward ill-fashioned country toad, who not having above four dozen of hairs on her head, has adorned her baldness with a large white fruz, that she may look sparkishly in the fore-front of the king's box at an old play.' Unnatural mixture of senseless common-place!

As to the generosity of his temper, he tells his poor footman, 'If he did not wait better,' he would turn him away, in the insolent phrase of, 'I'll uncase you.'

Now for Mrs. Harriot. She laughs at obedience to an absent mother, whose tenderness Busy describes to be very exquisite, for that 'she is so pleased with finding Harriot again that she cannot chide her for being out of the way.' This witty daughter and fine lady has so little respect for this good woman, that she ridicules her air in taking leave, and cries, 'In what struggle is my poor mother yonder! See, see, her head tottering, her eyes staring, and her under-lip trembling.' But all this is atoned for, because 'she has more wit than is usual in her sex, and as much malice, though she is as wild as you could wish her, and has a demureness in her looks that makes it so surprising.' Then to recommend her as a fit spouse for his hero, the poet makes her speak her sense of marriage very ingeniously: 'I think,' says she, 'I might be brought to endure him, and that is all a reasonable woman should expect in a husband.' It is methinks unnatural, that we are not made to understand, how she that was bred under a silly pious old mother, that would never trust her out of her sight, came to be so polite.

It cannot be denied, but that the negligence of every thing which engages the attention of the sober and valuable part of mankind, appears very well drawn in this piece. But it is denied, that it is necessary to the character of a fine gentleman, that he should in that manner trample upon all order and decency. As for the character of Dorimant, it is more of a coxcomb than that of Fopling. He says of one of his companions, that a good correspondence between them is their mutual interest. Speaking of that friend, he declares, their being much together, 'makes the women think the better of his understanding, and

judge more favourably of my reputation. It makes him pass upon some for a man of very good sense, and me upon others for a very civil person.'

This whole celebrated piece is a perfect contradiction to good manners, good sense, and common honesty; and as there is nothing in it but what is built upon the ruin of virtue and innocence, according to the notion of merit in this comedy, I take the shoemaker to be in reality the fine gentleman of the play: for it seems he is an atheist, if we may depend upon his character as given by the orange-woman, who is herself far from being the lowest in the play. She says, of a fine man who is Dorimant's companion, 'There is not such another heathen in the town except the shoemaker.' His pretension to be the hero of the drama appears still more in his own description of his way of living with his lady. 'There is,' says he, 'never a man in town lives more like a gentleman with his wife than I do; I never mind her motions; she never inquires into mine. We speak to one another civilly, hate one another heartily; and because it is vulgar to lie and soak together, we have each of us our several settle-bed.' That of 'soaking together' is as good as if Dorimant had spoken it himself; and I think, since he puts human nature in as ugly a form as the circumstance will bear, and is a staunch unbeliever, he is very much wronged in having no part of the good fortune bestowed in the last act.

To speak plain of this whole work, I think nothing but being lost to a sense of innocence and virtue, can make any one see this comedy, without observing more frequent occasion to move sorrow and indignation, than mirth and laughter. At the same time I allow it to be nature, but it is nature in its utmost corruption and degeneracy.

R.

No. 66.] - Wednesday, May 16, 1711.

Motus doceri gaudet Ionicos  
Matura virgo, et fingitur artibus  
Jam nunc, et incestos amores  
De tenero meditatur ungui.

Hor. Lib. 3. Od. vi. 21.

Behold a ripe and melting maid  
Bound 'prentice to the wanton trade:  
Ionian artists, at a mighty price,  
Instruct her in the mysteries of vice,  
What nets to spread, where subtle baits to lay;  
And with an early hand they form the temper'd clay.  
Roscommon.

THE two following letters are upon a subject of very great importance, though expressed without any air of gravity.

'To the Spectator.

'SIR,—I take the freedom of asking your advice in behalf of a young country kinswoman of mine who is lately come to town, and under my care for her education. She is very pretty, but you cannot imagine how unformed a creature it is. She comes to



my hands just as nature left her, half finished, and without any acquired improvements. When I look on her I often think of the *Belle Sauvage* mentioned in one of your papers. Dear Mr. Spectator, help me to make her comprehend the visible graces of speech, and the dumb eloquence of motion; for she is at present a perfect stranger to both. She knows no way to express herself but by her tongue, and that always to signify her meaning. Her eyes serve her yet only to see with, and she is utterly a foreigner to the language of looks and glances. In this I fancy you could help her better than any body. I have bestowed two months in teaching her to sigh when she is not concerned, and to smile when she is not pleased, and am ashamed to own she makes little or no improvement. Then she is no more able now to walk, than she was to go at a year old. By walking, you will easily know I mean that regular but easy motion which gives our persons so irresistible a grace as if we moved to music, and is a kind of disengaged figure; or, if I may so speak, recitative dancing. But the want of this I cannot blame in her, for I find she has no ear, and means nothing by walking but to change her place. I could pardon too her blushing, if she knew how to carry herself in it, and it did not manifestly injure her complexion.

‘They tell me you are a person who have seen the world, and are a judge of fine breeding; which makes me ambitious of some instructions from you for her improvement; which when you have favoured me with, I shall further advise with you about the disposal of this fair forester in marriage; for I will make it no secret to you, that her person and education are to be her fortune. I am, sir, your very humble servant,  
‘CELIMENE.’

‘SIR,—Being employed by Celimene to make up and send to you her letter, I make bold to recommend the case therein mentioned to your consideration, because she and I happen to differ a little in our notions. I who am a rough man, am afraid the young girl is in a fair way to be spoiled: therefore, pray, Mr. Spectator, let us have your opinion of this fine thing called fine breeding; for I am afraid it differs too much from that plain thing called good breeding.  
‘Your most humble servant.’

The general mistake among us in the educating our children is, that in our daughters we take care of their persons, and neglect their minds; in our sons we are so intent upon adorning their minds, that we wholly neglect their bodies. It is from this that you shall see a young lady celebrated and admired in all the assemblies about town, when her elder brother is afraid to come into a room. From this ill management it arises, that we frequently observe a man's life is half spent, before he is taken notice of; and a woman in the prime of her

years is out of fashion and neglected. The boy I shall consider upon some other occasion, and at present stick to the girl: and I am the more inclined to this, because I have several letters which complain to me, that my female readers have not understood me for some days last past, and take themselves to be unconcerned in the present turn of my writing. When a girl is safely brought from her nurse, before she is capable of forming one single notion of any thing in life, she is delivered to the hands of her dancing-master, and with a collar round her neck, the pretty wild thing is taught a fantastical gravity of behaviour, and forced to a particular way of holding her head, heaving her breast, and moving with her whole body; and all this under pain of never having a husband, if she steps, looks, or moves awry. This gives a young lady wonderful workings of imagination, what is to pass between her and this husband, that she is every moment told of, and for whom she seems to be educated. Thus her fancy is engaged to turn all her endeavours to the ornament of her person, as what must determine her good and ill in this life; and she naturally thinks, if she is tall enough, she is wise enough for any thing for which her education makes her think she is designed. To make her an agreeable person is the main purpose of her parents; to that is all their cost, to that all their care directed; and from this general folly of parents we owe our present numerous race of coquettes. These reflections puzzle me, when I think of giving my advice on the subject of managing the wild thing mentioned in the letter of my correspondent. But sure there is a middle way to be followed; the management of a young lady's person is not to be overlooked, but the erudition of her mind is much more to be regarded. According as this is managed, you will see the mind follow the appetites of the body, or the body express the virtues of the mind.

Cleomira dances with all the elegance of motion imaginable: but her eyes are so chastised with the simplicity and innocence of her thoughts, that she raises in her beholders admiration and good-will, but no loose hope or wild imagination. The true art in this case is, to make the mind and body improve together; and, if possible, to make gesture follow thought, and not let thought be employed upon gesture.

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No. 67.] Thursday, May 17, 1711.

*Saltare elegantius quam necesse est probe. Sall.*  
Too fine a dancer for a virtuous woman.

LUCIAN, in one of his dialogues, introduces a philosopher chiding his friend for his being a lover of dancing, and a frequenter of balls. The other undertakes the defence of his favourite diversion, which, he says, was at first invented by the god-



dess Rhea, and preserved the life of Jupiter himself, from the cruelty of his father Saturn. He proceeds to show, that it had been approved by the greatest men in all ages; that Homer calls Merion a fine dancer; and says, that the graceful mien and great agility which he had acquired by that exercise, distinguished him above the rest in the armies both of Greeks and Trojans.

He adds, that Pyrrhus gained more reputation by inventing the dance which is called after his name, than by all his other actions: that the Lacedemonians, who were the bravest people in Greece, gave great encouragement to this diversion, and made their Hormus (a dance much resembling the French Brawl) famous over all Asia: that there were still extant some Thessalian statues erected to the honour of their best dancers; and that he wondered how his brother philosopher could declare himself against the opinions of those two persons, whom he professed so much to admire, Homer and Hesiod; the latter of which compares valour and dancing together, and says, that 'the gods have bestowed fortitude on some men, and on others a disposition for dancing.'

Lastly, he puts him in mind that Socrates, (who, in the judgment of Apollo, was the wisest of men) was not only a professed admirer of this exercise in others, but learned it himself when he was an old man.

The morose philosopher is so much affected by these and some other authorities, that he becomes a convert to his friend, and desires he would take him with him when he went to his next ball.

I love to shelter myself under the examples of great men; and, I think, I have sufficiently showed that it is not below the dignity of these my speculations to take notice of the following letter, which, I suppose, is sent me by some substantial tradesman about 'Change.

'SIR,—I am a man in years, and by an honest industry in the world have acquired enough to give my children a liberal education, though I was an utter stranger to it myself. My eldest daughter, a girl of sixteen, has for some time been under the tuition of Monsieur Rigadoon, a dancing-master in the city; and I was prevailed upon by her and her mother to go last night to one of his balls. I must own to you, sir, that having never been to any such place before, I was very much pleased and surprised with that part of his entertainment which he called French dancing. There were several young men and women, whose limbs seemed to have no other motion but purely what the music gave them. After this part was over, they began a diversion which they call country dancing, and wherein there were also some things not disagreeable, and divers emblematical figures, composed, as I guess, by wise men, for the instruction of youth.

'Among the rest, I observed one, which I think they call "Hunt the Squirrel," in which while the woman flies the man pursues her; but as soon as she turns, he runs away, and she is obliged to follow.

'The moral of this dance does, I think, very aptly recommend modesty and discretion to the female sex.

'But as the best institutions are liable to corruptions, so, sir, I must acquaint you, that very great abuses are crept into this entertainment. I was amazed to see my girl handed by, and handing, young fellows with so much familiarity; and I could not have thought it had been in the child. They very often made use of a most impudent and lascivious step, called "Setting," which I know not how to describe to you, but by telling you that it is the very reverse of "back to back." At last an impudent young dog bid the fiddlers play a dance called "Moll Pately," and after having made two or three capers, ran to his partner, locked his arm in hers, and whisked her round cleverly above ground in such a manner, that I, who sat upon one of the lowest benches, saw further above her shoe than I can think fit to acquaint you with. I could no longer endure these enormities: wherefore, just as my girl was going to be made a whirligig, I ran in, seized on the child, and carried her home.

'Sir, I am not yet old enough to be a fool. I suppose this diversion might at first be invented to keep a good understanding between young men and women, and so far I am not against it; but I shall never allow of these things. I know not what you will say to this case at present, but am sure, had you been with me, you would have seen matter of great speculation.

'I am yours, &c.'

I must confess I am afraid that my correspondent had too much reason to be a little out of humour at the treatment of his daughter, but I conclude that he would have been much more so, had he seen one of those kissing dances, in which, Will Honeycomb assures me, they are obliged to dwell almost a minute on the fair one's lips, or they will be too quick for the music, and dance quite out of time.

I am not able, however, to give my final sentence against this diversion; and am of Mr. Cowley's opinion, that so much of dancing, at least, as belongs to the behaviour and a handsome carriage of the body, is extremely useful, if not absolutely necessary.

We generally form such ideas of people at first sight, as we are hardly ever persuaded to lay aside afterwards: for this reason, a man would wish to have nothing disagreeable or uncomely in his approaches, and to be able to enter a room with a good grace.

I might add, that a moderate knowledge in the little rules of good-breeding, gives a



man some assurance, and makes him easy in all companies. For want of this, I have seen a professor of a liberal science at a loss to salute a lady; and a most excellent mathematician not able to determine whether he should stand or sit while my lord drank to him.

It is the proper business of a dancing-master to regulate these matters; though I take it to be a just observation, that unless you add something of your own to what these fine gentlemen teach you, and which they are wholly ignorant of themselves, you will much sooner get the character of an affected fop, than of a well-bred man.

As for country dancing, it must indeed be confessed that the great familiarities between the two sexes on this occasion may sometimes produce very dangerous consequences; and I have often thought that few ladies' hearts are so obdurate as not to be melted by the charms of music, the force of motion, and a handsome young fellow who is continually playing before their eyes, and convincing them that he has the perfect use of all his limbs.

But as this kind of dance is the particular invention of our own country, and as every one is more or less a proficient in it, I would not discountenance it: but rather suppose it may be practised innocently by others, as well as myself, who am often partner to my landlady's eldest daughter.

#### POSTSCRIPT.

Having heard a good character of the collection of pictures which is to be exposed to sale on Friday next; and concluding from the following letter, that the person who collected them is a man of no unelegant taste, I will be so much his friend as to publish it, provided the reader will only look upon it as filling up the place of an advertisement:

*'From the Three Chairs, in the Piazzas, Covent Garden.*

*'May 16, 1711.*

'SIR,—As you are a Spectator, I think we who make it our business to exhibit any thing to public view, ought to apply ourselves to you for your approbation. I have travelled Europe to furnish out a show for you, and have brought with me what has been admired in every country through which I passed. You have declared in many papers, that your greatest delights are those of the eye, which I do not doubt but I shall gratify with as beautiful objects as yours ever beheld. If castles, forests, ruins, fine women, and graceful men, can please you, I dare promise you much satisfaction, if you will appear at my auction on Friday next. A sight is, I suppose, as grateful to a Spectator as a treat to another person, and therefore I hope you will pardon this invitation from, sir,

'Your most obedient humble servant,  
X. 'J. GRAHAM.'

No. 68.] *Friday, May 18, 1711.*

*Nos duo turba sumus—*  
*We two are a multitude.*

*Ovid, Met. i. 355.*

ONE would think that the larger the company is in which we are engaged, the greater variety of thoughts and subjects would be started in discourse; but instead of this, we find that conversation is never so much straitened and confined as in numerous assemblies. When a multitude meet together on any subject of discourse, their debates are taken up chiefly with forms and general positions; nay, if we come into a more contracted assembly of men and women, the talk generally runs upon the weather, fashions, news, and the like public topics. In proportion as conversation gets into clubs and knots of friends, it descends into particulars, and grows more free and communicative; but the most open, instructive, and unreserved discourse, is that which passes between two persons who are familiar and intimate friends. On these occasions a man gives a loose to every passion and every thought that is uppermost, discovers his most retired opinions of persons and things, tries the beauty and strength of his sentiments, and exposes his whole soul to the examination of his friend.

Tully was the first who observed, that friendship improves happiness and abates misery, by the doubling of our joy, and dividing of our grief; a thought in which he hath been followed by all the essayers upon friendship, that have written since his time. Sir Francis Bacon has finely described other advantages, or, as he calls them, fruits of friendship; and, indeed, there is no subject of morality which has been better handled and more exhausted than this. Among the several fine things which have been spoken of it, I shall beg leave to quote some out of a very ancient author, whose book would be regarded by our modern wits as one of the most shining tracts of morality that is extant, if it appeared under the name of a Confucius, or of any celebrated Grecian philosopher: I mean the little apocryphal treatise, entitled *The Wisdom of the Son of Sirach*. How finely has he described the art of making friends, by an obliging and affable behaviour! and laid down that precept which a late excellent author has delivered as his own, *That we should have many well-wishers, but few friends*. 'Sweet language will multiply friends; and a fair speaking tongue will increase kind greetings. Be in peace with many, nevertheless, have but one counselor of a thousand.\*' With what prudence does he caution us in the choice of our friends! And with what strokes of nature (I could almost say of humour) has he described the behaviour of a treacherous and self interested friend! 'If thou wouldst get a friend, prove him first, and be not

\* *Ecclus. vi. 5, 6.*



hasty to credit him: for some man is a friend for his own occasion, and will not abide in the day of thy trouble. And there is a friend who being turned to enmity and strife, will discover thy reproach.\* Again, 'Some friend is a companion at the table, and will not continue in the day of thy affliction: but in thy prosperity he will be as thyself, and will be bold over thy servants. If thou be brought low he will be against thee, and hide himself from thy face.'†

What can be more strong and pointed than the following verse? 'Separate thyself from thine enemies, and take heed of thy friends.' In the next words he particularizes one of those fruits of friendship which is described at length by the two famous authors above-mentioned, and falls into a general eulogium of friendship, which is very just as well as very sublime. 'A faithful friend is a strong defence; and he that hath found such a one hath found a treasure. Nothing doth countervail a faithful friend, and his excellency is invaluable. A faithful friend is the medicine of life; and they that fear the Lord shall find him. Whoso feareth the Lord shall direct his friendship aright; for as he is, so shall his neighbour (that is, his friend) be also.† I do not remember to have met with any saying that has pleased me more than that of a friend's being the medicine of life, to express the efficacy of friendship in healing the pains and anguish which naturally cleave to our existence in this world; and am wonderfully pleased with the turn in the last sentence, that a virtuous man shall as a blessing meet with a friend who is as virtuous as himself. There is another saying in the same author, which would have been very much admired in a heathen writer: 'Forsake not an old friend, for the new is not comparable to him: a new friend is as new wine; when it is old thou shalt drink it with pleasure.‡ With what strength of allusion, and force of thought has he described the breaches and violations of friendship?—'Whoso casteth a stone at the birds frayeth them away; and he that upbraideth his friend, breaketh friendship. Though thou drawest a sword at a friend, yet despair not, for there may be a returning to favour. If thou hast opened thy mouth against thy friend, fear not, for there may be a reconciliation; except for upbraiding, or pride, or disclosing of secrets, or a treacherous wound; for, for these things every friend will depart.§ We may observe in this and several other precepts in this author, those little familiar instances and illustrations which are so much admired in the moral writings of Horace and Epictetus. There are very beautiful instances of this nature in the following passages, which are likewise written upon the same subject: 'Whoso discovereth secrets

loseth his credit, and shall never find a friend to his mind. Love thy friend, and be faithful unto him; but if thou bewrayest his secrets, follow no more after him; for as a man hath destroyed his enemy, so hast thou lost the love of thy friend; as one that letteth a bird go out of his hand, so hast thou let thy friend go, and shall not get him again: follow after him no more, for he is too far off; he is as a roe escaped out of the snare. As for a wound it may be bound up, and after reviling there may be a reconciliation; but he that bewrayest secrets, is without hope.¶

Among the several qualifications of a good friend, this wise man has very justly singled out constancy and faithfulness as the principal: to these, others have added virtue, knowledge, discretion, equality in age and fortune, and as Cicero calls it, *Morum comitas*, 'a pleasantness of temper.' If I were to give my opinion upon such an exhausted subject, I should join to these other qualifications, a certain equability or evenness of behaviour. A man often contracts a friendship with one whom perhaps he does not find out till after a year's conversation; when on a sudden some latent ill-humour breaks out upon him, which he never discovered or suspected at his first entering into an intimacy with him. There are several persons who in some certain periods of their lives are inexpressibly agreeable, and in others as odious and detestable. Martial has given us a very pretty picture of one of this species in the following epigram:

*Difficilis, facilis, jucundus, acerbus es idem,  
Nec tecum possum vivere, nec sine te.—Epig. xii. 47.*  
In all thy humours, whether grave or mellow,  
Thou'rt such a touchy, testy, pleasant fellow;  
Hast so much wit, and mirth, and spleen about thee,  
There is no living with thee, nor without thee.

It is very unlucky for a man to be entangled in a friendship with one, who, by these changes and vicissitudes of humour, is sometimes amiable, and sometimes odious; and as most men are at sometimes in an admirable frame and disposition of mind, it should be one of the greatest tasks of wisdom to keep ourselves well when we are so, and never to go out of that which is the agreeable part of our character. C.

No. 69.] *Saturday, May 19, 1711.*

*Hic segetes, illic veniunt felicius uvæ;  
Arborei fetus alibi, atque injussa virescunt  
Gramina. Nonne vides, croceos ut Tmolus odores,  
India mittit ebur, molles sua thura Sabæi?  
At Chalybes nudi ferrum, virosque Pontus  
Castorea, Eliadum palmas Epirus æquarum?  
Continuo has leges, æternæque fœdera certis  
Imposuit natura locis.—Virg. Georg. i. 54.*

This ground with Bacchus, that with Ceres suits;  
The other loads the trees with happy fruits;  
A fourth with grass, unbidden, decks the ground;  
Thus Tmolus is with yellow saffron crown'd:  
India black ebon and white iv'ry bears;  
And soft Idume weeps her od'rous tears:

\* Ecclus. vi. 7, et seqq. † Ibid. vi. 15—18. ‡ Ibid. ix. 10. § Ibid. xxii. 20, 21, 22.



Thus Pontus sends her beaver stones from far;  
 And naked Spaniards temper steel for war.  
 Epirus for th' Elean chariot breeds  
 (In hopes of palms) a race of running steeds.  
 This is th' original contract; these the laws  
 Impos'd by nature, and by nature's cause.—*Dryden.*

THERE is no place in the town which I so much love to frequent as the Royal Exchange. It gives me a secret satisfaction, and in some measure gratifies my vanity, as I am an Englishman, to see so rich an assembly of countrymen and foreigners, consulting together upon the private business of mankind, and making this metropolis a kind of emporium for the whole earth. I must confess I look upon high Change to be a great council, in which all considerable nations have their representatives. Factors in the trading world are what ambassadors are in the politic world; they negotiate affairs, conclude treaties, and maintain a good correspondence between those wealthy societies of men that are divided from one another by seas and oceans, or live on the different extremities of a continent. I have often been pleased to hear disputes adjusted between an inhabitant of Japan and an alderman of London, or to see a subject of the Great Mogul entering into a league with one of the Czar of Muscovy. I am infinitely delighted in mixing with these several ministers of commerce, as they are distinguished by their different walks and different languages. Sometimes I am jostled among a body of Armenians; sometimes I am lost in a crowd of Jews; and sometimes make one in a group of Dutchmen. I am a Dane, Swede, or Frenchman, at different times; or rather fancy myself like the old philosopher, who upon being asked what countryman he was, replied, that he was a citizen of the world.

Though I very frequently visit this busy multitude of people, I am known to nobody there but my friend Sir Andrew, who often smiles upon me as he sees me bustling in the crowd, but at the same time connives at my presence without taking further notice of me. There is indeed a merchant of Egypt, who just knows me by sight, having formerly remitted me some money to Grand Cairo: but as I am not versed in the modern Coptic, our conferences go no further than a bow and a grimace.

This grand scene of business gives me an infinite variety of solid and substantial entertainments. As I am a great lover of mankind, my heart naturally overflows with pleasure at the sight of a prosperous and happy multitude, inasmuch that at many public solemnities I cannot forbear expressing my joy with tears that have stolen down my cheeks. For this reason I am wonderfully delighted to see such a body of men thriving in their own private fortunes, and at the same time promoting the public stock; or, in other words, raising estates for their own families, by bringing into their country whatever is wanting, and carrying out of it whatever is superfluous.

Nature seems to have taken a particular care to disseminate her blessings among the different regions of the world, with an eye to this mutual intercourse and traffic among mankind, that the natives of the several parts of the globe might have a kind of dependence upon one another, and be united together by their common interest. Almost every degree produces something peculiar to it. The food often grows in one country, and the sauce in another. The fruits of Portugal are corrected by the products of Barbadoes, and the infusion of a China plant is sweetened with the pith of an Indian cane. The Philippine islands give a flavour to the European bowls. The single dress of a woman of quality is often the products of a hundred climates. The muff and the fan come together from the different ends of the earth. The scarf is sent from the torrid zone, and the tippet from beneath the pole. The brocade petticoat rises out of the mines of Peru, and the diamond necklace out of the bowels of Indostan.

If we consider our own country in its natural prospect, without any of the benefits and advantages of commerce, what a barren uncomfortable spot of earth falls to our share! Natural historians tell us, that no fruit grows originally among us, besides hips and haws, acorns and pig-nuts, with other delicacies of the like nature; that our climate of itself, and without the assistance of art, can make no farther advances towards a plum, than to a sloe, and carries an apple to no greater perfection than a crab; that our melons, our peaches, our figs, our apricots, and cherries, are strangers among us, imported in different ages, and naturalized in our English gardens; and that they would all degenerate and fall away into the trash of our own country, if they were wholly neglected by the planter, and left to the mercy of our sun and soil. Nor has traffic more enriched our vegetable world, than it has improved the whole face of nature among us. Our ships are laden with the harvest of every climate. Our tables are stored with spices, and oils, and wines. Our rooms are filled with pyramids of China, and adorned with the workmanship of Japan. Our morning's draught comes to us from the remotest corners of the earth. We repair our bodies by the drugs of America, and repose ourselves under Indian canopies. My friend Sir Andrew, calls the vineyards of France our gardens; the spice-islands, our hot-beds; the Persians, our silk-weavers, and the Chinese, our potters. Nature indeed furnishes us with the bare necessities of life, but traffic gives us a great variety of what is useful, and at the same time supplies us with every thing that is convenient and ornamental. Nor is it the least part of this our happiness, that whilst we enjoy the remotest products of the north and south, we are free from those extremities of weather which give them birth; that our eyes are



refreshed with the green fields of Britain, at the same time that our palates are feasted with fruits that rise between the tropics.

For these reasons there are not more useful members in a commonwealth than merchants. They knit mankind together in a mutual intercourse of good offices, distribute the gifts of nature, find work for the poor, add wealth to the rich, and magnificence to the great. Our English merchant converts the tin of his own country into gold, and exchanges its wool for rubies. The Mahometans are clothed in our British manufacture, and the inhabitants of the frozen zone warmed with the fleeces of our sheep.

When I have been upon the Change, I have often fancied one of our old kings standing in person, where is represented in effigy, and looking down upon the wealthy concourse of people with which that place is every day filled. In this case, how would he be surprised to hear all the languages of Europe spoken in this little spot of his former dominions, and to see so many private men, who in his time would have been the vassals of some powerful baron, negotiating like princes for greater sums of money than were formerly to be met with in the royal treasury! Trade, without enlarging the British territories, has given us a kind of additional empire. It has multiplied the number of the rich, made our landed estates infinitely more valuable than they were formerly, and added to them an accession of other estates as valuable as the lands themselves. C.

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No. 70.] Monday, May 21, 1711.

*Interdum vulgus rectum videt*

*Hor. Lib. ii. Ep. i. 63.*

Sometimes the vulgar see and judge aright.

WHEN I travelled, I took a particular delight in hearing the songs and fables that are come from father to son, and are most in vogue among the common people of the countries through which I passed; for it is impossible that any thing should be universally tasted and approved by a multitude, though they are only the rabble of a nation, which hath not in it some peculiar aptness to please and gratify the mind of man. Human nature is the same in all reasonable creatures; and whatever falls in with it, will meet with admirers amongst readers of all qualities and conditions. Moliere, as we are told by Monsieur Boileau, used to read all his comedies to an old woman who was his house-keeper, as she sat with him at her work by the chimney-corner; and could foretell the success of his play in the theatre, from the reception it met with at his fire-side: for he tells us the audience always followed the old woman, and never failed to laugh in the same place.

I know nothing which more shows the essential and inherent perfection of sim-

plicity of thought, above that which I call the Gothic manner of writing, than this—that the first pleases all kinds of palates, and the latter only such as have formed to themselves a wrong artificial taste upon little fanciful authors and writers of epigrams. Homer, Virgil, or Milton, so far as the language of their poems is understood, will please a reader of plain common sense, who would neither relish nor comprehend an epigram of Martial, or a poem of Cowley; so, on the contrary, an ordinary song or ballad, that is the delight of the common people, cannot fail to please all such readers as are not unqualified for the entertainment by their affectation or ignorance; and the reason is plain, because the same paintings of nature, which recommend it to the most ordinary reader, will appear beautiful to the most refined.

The old song of Chevy-Chase is the favourite ballad of the common people of England, and Ben Jonson used to say, he had rather have been the author of it than of all his works. Sir Philip Sidney, in his discourse of poetry, speaks of it in the following words: 'I never heard the old song of Percy and Douglas, that I found not my heart more moved than with a trumpet; and yet it is sung by some blind crowder with no rougher voice than rude style, which being so evil apparelled in the dust and cobweb of that uncivil age, what would it work trimmed in the gorgeous eloquence of Pindar?' For my own part, I am so professed an admirer of this antiquated song, that I shall give my reader a critique upon it, without any further apology for so doing.\*

The greatest modern critics have laid it down as a rule, that an heroic poem should be founded upon some important precept of morality, adapted to the constitution of the country in which the poet writes. Homer and Virgil have formed their plans in this view. As Greece was a collection of many governments, who suffered very much among themselves, and gave the Persian emperor, who was their common enemy, many advantages over them by their mutual jealousies and animosities, Homer, in order to establish among them a union which was so necessary for their safety, grounds his poem upon the discords of the several Grecian princes who were engaged in a confederacy against an Asiatic prince, and the several advantages which the enemy gained by such discords. At the time the poem we are now treating of was written, the dissensions of the barons, who were then so many petty princes, ran very high, whether they quarrelled among themselves, or with their neighbours, and

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\* Mr. Addison was not aware that the old song so much admired by Sir Philip Sidney and Ben Jonson, was not the same as that which he here so elegantly criticises, and which, in Dr. Percy's opinion, cannot be older than the time of Elizabeth; and was probably written after the eulogium of Sir Philip Sidney, or in consequence of it.



produced unspeakable calamities to the country. The poet, to deter men from such unnatural contentions, describes a bloody battle and dreadful scene of death, occasioned by the mutual feuds which reigned in the families of an English and Scotch nobleman. That he designed this for the instruction of his poem, we may learn from his four last lines, in which, after the example of the modern tragedians, he draws from it a precept for the benefit of his readers:

'God save the king, and bless the land  
In plenty, joy, and peace;  
And grant henceforth that foul debate  
'Twixt noblemen may cease.'

The next point observed by the greatest heroic poets, hath been to celebrate persons and actions which do honour to their country: thus Virgil's hero was the founder of Rome, Homer's a prince of Greece; and for this reason Valerius Flaccus and Statius, who were both Romans, might be justly derided for having chosen the expedition of the Golden Fleece, and the wars of Thebes, for the subjects of their epic writings.

The poet before us has not only found out an hero in his own country, but raises the reputation of it by several beautiful incidents. The English are the first who take the field, and the last who quit it. The English bring only fifteen hundred to the battle, the Scotch two thousand. The English keep the field with fifty-three; the Scotch retire with fifty-five: all the rest on each side being slain in battle. But the most remarkable circumstance of this kind is the different manner in which the Scotch and English kings receive the news of this fight, and of the great men's deaths who commanded in it:

'This news was brought to Edinburgh,  
Where Scotland's king did reign,  
That brave Earl Douglas suddenly,  
Was with an arrow slain.

'O heavy news, king James did say,  
Scotland can witness be,  
I have not any captain more  
Of such account as he.

'Like tidings to King Henry came  
Within as short a space,  
That Percy of Northumberland  
Was slain at Chevy-Chase.

'Now God be with him, said our king,  
Sith twill no better be,  
I trust I have within my realm  
Five hundred good as he.

'Yet shall not Scot nor Scotland say,  
But I will vengeance take,  
And be revenged on them all  
For brave Lord Percy's sake.

'This vow full well the king perform'd  
After on Humble-down,  
In one day fifty knights were slain,  
With lords of great renown.

'And of the rest of small account  
Did many thousands die,' &c.

At the same time that our poet shows a laudable partiality to his countrymen, he represents the Scots after a manner not unbecoming so bold and brave a people.

'Earl Douglas on a milk-white steed,  
Most like a baron bold,  
Rode foremost of the company,  
Whose armour shone like gold.'

His sentiments and actions are every way suitable to an hero. One of us two, says he, must die. I am an earl as well as yourself, so that you can have no pretence for refusing the combat: however, says he, it is pity, and indeed would be a sin, that so many innocent men should perish for our sakes; rather let you and I end our quarrel in single fight:

'Ere thus I will out-braved be,  
One of us two shall die;  
I know thee well, an earl thou art,  
Lord Percy, so am I.

'But trust me, Percy, pity it were,  
And great offence, to kill  
Any of these our harmless men,  
For they have done no ill.

'Let thou and I the battle try,  
And set our men aside;  
Accused be he, Lord Percy said,  
By whom it is deny'd.'

When these brave men had distinguished themselves in the battle, and in single combat with each other, in the midst of a generous parley, full of heroic sentiments, the Scotch earl falls; and with his dying words encourages his men to revenge his death, representing to them, as the most bitter circumstance of it, that his rival saw him fall:

'With that there came an arrow keen  
Out of an English bow,  
Which struck Earl Douglas to the heart  
A deep and deadly blow.

'Who never spoke more words than these,  
Fight on my merry-men all,  
For why, my life is at an end,  
Lord Percy sees my fall.'

Merry-men in the language of those times, is no more than a cheerful word for companions and fellow-soldiers. A passage in the eleventh book of Virgil's *Æneid* is very much to be admired, where Camilla, in her last agonies, instead of weeping over the wound she had received, as one might have expected from a warrior of her sex, considers only (like the hero of whom we are now speaking) how the battle should be continued after her death:

*Tum sic expirans Accam ex æqualibus unam  
Alloquitur: fida ante alias que sola Camilla.  
Quicum partiri curas; atque hæc ita fatur:  
Hactenus, Acca soror, potui: nunc vulnus acerbum  
Conficit, et tenebris nigrescent omnia circum:  
Effuge, et hæc Turno mandata novissima perfer;  
Succedat pugna; Trojanoque arceat urbe:  
Jamque vale.*—*Æn. xi. 820.*

A gathering mist o'erclouds her cheerful eyes;  
And from her cheeks the rosy colour flies,  
Then turns to her, whom of her female train,  
She trusted most, and thus she speaks with pain:  
Acca, 'tis past! he swims before my sight,  
Inexorable death; and claims his right.  
Bear my last words to Turnus; fly with speed,  
And bid him timely to my charge succeed,  
Repel the Trojans, and the town relieve:

*Farewell.*—*Dryden.*

Turnus did not die in so heroic a manner; though our poet seems to have had his eye upon Turnus's speech in the last verse:



'Lord Percy sees my fall.'

—Vicisti, et victum tendere palmas  
Ausonii videre *Æn.* xii. 936.

The Latian chiefs have seen me beg my life.  
*Dryden.*

Earl Percy's lamentation over his enemy is generous, beautiful, and passionate: I must only caution the reader not to let the simplicity of the style, which one may well pardon in so old a poet, prejudice him against the greatness of the thought:

'Then leaving life, Earl Percy took  
The dead man by the hand,  
And said, Earl Douglas, for thy life  
Would I have lost my land.

'O Christ, my very heart doth bleed  
With sorrow for thy sake;  
For sure a more renowned knight  
Mischance did never take.'

The beautiful line, 'Taking the dead man by the hand,' will put the reader in mind of *Æneas's* behaviour toward *Lausus*, whom he himself had slain as he came to the rescue of his aged father:

At vero ut vultum vidit morientis, et ora,  
Ora modis Anchisiades pallentia miris;  
Ingemuit, miserans graviter, dextramque tetendit.  
*Æn.* x. 822.

The pious prince beheld young *Lausus* dead;  
He griev'd, he wept, then grasp'd his hand, and said,  
&c. *Dryden.*

I shall take another opportunity to consider the other parts of this old song. C.

No. 71.] Tuesday, May 22, 1711.

—Scribero jussit amor. *Ovid.* Ep. iv. 10.  
Love bade me write.

THE entire conquest of our passions is so difficult a work, that they who despair of it should think of a less difficult task, and only attempt to regulate them. But there is a third thing which may contribute not only to the ease, but also to the pleasure of our life; and that is refining our passions to a greater elegance than we receive them from nature. When the passion is love, this work is performed in innocent, though rude and uncultivated minds, by the mere force and dignity of the object. There are forms which naturally create respect in the beholders, and at once inflame and chastise the imagination. Such an impression as this gives an immediate ambition to deserve, in order to please. This cause and effect are beautifully described by Mr. Dryden in the fable of *Cymon* and *Iphigenia*. After he has represented *Cymon* so stupid, that

'He whistled as he went for want of thought.'

he makes him fall into the following scene, and shows its influence upon him so excellently, that it appears as natural as wonderful:

'It happen'd on a summer's holiday,  
That to the greenwood-shade he took his way;  
His quarter-staff, which he could ne'er forsake,  
Hung half before, and half behind his back,

He trudg'd along, unknowing what he sought,  
And whistled as he went for want of thought.

'By chance conducted, or by thirst constrain'd,  
The deep recesses of the grove he gain'd;  
Where in a plain, defended by the wood,  
Crept through the matted grass a chrysal flood,  
By which an alabaster fountain stood:  
And on the margin of the fount was laid  
(Attended by her slaves) a sleeping maid,  
Like *Dian* and her nymphs, when tir'd with sport,  
To rest by cool *Eurotas* they resort;  
The dame herself the goddess well express'd,  
Not more distinguish'd by her purple vest,  
Than by the charming features of her face,  
And e'en in slumber a superior grace:  
Her comely limbs compos'd with decent care,  
Her body shaded with a slight cymar;  
Her bosom to the view was only bare:  
The fanning wind upon her bosom blows;  
To meet the fanning wind her bosom rose;  
The fanning wind and purling streams continue her repose.

'The fool of nature stood with stupid eyes,  
And gaping mouth that testify'd surprise;  
Fix'd on her face, nor could remove his sight,  
New as he was to love, and novice in delight:  
Long mute he stood, and leaning on his staff,  
His wonder witness'd with an idiot laugh;  
Then would have spoke, but by his glimm'ring sense  
First found his want of words, and fear'd offence:  
Doubted for what he should be known,  
By his clown-accent and his country-tone.'

But lest this fine description should be excepted against, as the creation of that great master Mr. Dryden, and not an account of what has really ever happened in the world, I shall give you, verbatim, the epistle of an enamoured footman in the country to his mistress. Their surnames shall not be inserted, because their passions demand a greater respect than is due to their quality. James is servant in a great family, and Elizabeth waits upon the daughter of one as numerous, some miles off her lover. James, before he beheld Betty, was vain of his strength, a rough wrestler, and quarrelsome cudgel-player; Betty a public dancer at May-poles, a romp at stool-ball: he always following idle women, she playing among the peasants: he a country bully, she a country coquette. But love has made her constantly in her mistress's chamber, where the young lady gratifies a secret passion of her own, by making Betty talk of James; and James is become a constant waiter near his master's apartment, in reading, as well as he can, romances. I cannot learn who Molly is, who it seems walked ten miles to carry the angry message, which gave occasion to what follows:

'May 14, 1711.

'MY DEAR BETTY,—Remember your bleeding lover, who lies bleeding at the wounds Cupid made with the arrows he borrowed at the eyes of *Venus*, which is your sweet person.

'Nay more, with the token you sent me for my love and service offered to your sweet person; which was your base respects to my ill conditions; when, alas! there is no ill conditions in me, but quite contrary; all love, and purity, especially to your sweet person; but all this I take as a jest.

'But the sad and dismal news which



Molly brought me struck me to the heart, which was, it seems, and is, your ill conditions for my love and respects to you.

'For she told me, if I came forty times to you, you would not speak with me, which words I am sure is a great grief to me.

'Now, my dear, if I may not be permitted to your sweet company, and to have the happiness of speaking with your sweet person, I beg the favour of you to accept of this my secret mind and thoughts, which hath so long lodged in my breast, the which if you do not accept, I believe will go nigh to break my heart.

'For, indeed, my dear, I love you above all the beauties I ever saw in my life.

'The young gentleman, and my master's daughter, the Londoner that is come down to marry her, sat in the harbour most part of last night. Oh, dear Betty, must the nightingales sing to those who marry for money, and not to us true lovers! Oh, my dear Betty, that we could meet this night where we used to do in the wood!

'Now, my dear, if I may not have the blessing of kissing your sweet lips, I beg I may have the happiness of kissing your fair hand, with a few lines from your dear self, presented by whom you please or think fit. I believe, if time would permit me, I could write all day; but the time being short, and paper little, no more from your never failing lover till death,

'JAMES \_\_\_\_\_.'

Poor James! since his time and paper were so short, I that have more than I can use well of both, will put the sentiments of this kind letter (the style of which seems to be confused with scraps he had got in hearing and reading what he did not understand) into what he meant to express.

'DEAR CREATURE,—Can you then neglect him who has forgot all his recreations and enjoyments to pine away his life in thinking of you? When I do so, you appear more amiable to me than Venus does in the most beautiful description that ever was made of her. All this kindness you return with an accusation, that I do not love you: but the contrary is so manifest,

\* The writer of this loving epistle was James Hirst, a servant to the Hon. Edward Wortley, esq. In delivering a number of letters to his master, he gave him, by mistake, this which he had just written to his sweetheart, and in its stead kept one of his master's. James soon discovered the error he had committed, and returned to rectify it, but it was too late: the letter to Betty was the first which met Mr. Wortley's eye, and he had indulged his curiosity in reading the pathetic effusion of his love-lorn footman. James begged to have it returned: "No, James," said his master, "You shall be a great man; and this letter must appear in the Spectator."

James at length succeeded in convincing Betty that he had no "ill conditions," and obtained her consent to marry him: the marriage, however, was unfortunately prevented by her sudden death; and James, who seems to have been a good sort of soul, soon after married her sister. This sister was, most probably, the Molly who trudged so many miles to carry the angry message.

that I cannot think you are in earnest. But the certainty given me in your message by Molly, that you do not love me, is what robs me of all comfort. She says you will not see me: if you can have so much cruelty, at least write to me, that I may kiss the impression made by your fair hand. I love you above all things, and, in my condition, what you look upon with indifference is to me the most exquisite pleasure or pain. Our young lady and a fine gentleman from London, who are to marry for mercenary ends, walk about our gardens, and hear the voice of evening nightingales, as if for fashion sake they courted those solitudes, because they have heard lovers do so. Oh, Betty! could I hear those rivulets murmur, and birds sing, while you stood near me, how little sensible should I be that we are both servants, that there is any thing on earth above us! Oh! I could write to you as long as I love you, till death itself.

JAMES.'

N. B. By the words ill conditions, James means, in a woman coquetry, in a man inconstancy.

R.

No. 72.] Wednesday, May 22, 1711.

—Genus immortale manet, multosque per annos  
Stat fortuna domus, et avi numerantur avorum.  
*Virg. Georg. iv. 208.*

Th' immortal line in sure succession reigns,  
The fortune of the family remains,  
And grandsires' grandsons the long list contains.  
*Dryden.*

HAVING already given my reader an account of several extraordinary clubs both ancient and modern, I did not design to have troubled him with any more narratives of this nature; but I have lately received information of a club which I can call neither ancient nor modern, that I dare say will be no less surprising to my reader than it was to myself; for which reason I shall communicate it to the public as one of the greatest curiosities of its kind.

A friend of mine complaining of a tradesman who is related to him, after having represented him as a very idle, worthless fellow, who neglected his family, and spent most of his time over a bottle, told me, to conclude his character, that he was a member of the Everlasting Club. So very odd a title raised my curiosity to inquire into the nature of a club that had such a sounding name; upon which my friend gave me the the following account.

The Everlasting Club consists of a hundred members, who divide the whole twenty-four hours among them in such a manner, that the club sits day and night from one end of the year to another; no party presuming to rise till they are relieved by those who are in course to succeed them. By this means a member of the Everlasting Club never wants company; for though he is not upon duty himself,



he is sure to find some who are; so that if he be disposed to take a whet, a nooning, an evening's draught, or a bottle after midnight, he goes to the club, and finds a knot of friends to his mind.

It is a maxim in this club, that the steward never dies; for as they succeed one another by way of rotation, no man is to quit the great elbow-chair which stands at the upper-end of the table, till his successor is in readiness to fill it: insomuch that there has not been a *sede vacante* in the memory of man.

This club was instituted towards the end (or as some of them say, about the middle) of the civil wars, and continued without interruption till the time of the great fire,\* which burnt them out, and dispersed them for several weeks. The steward at that time maintained his post till he had like to have been blown up with a neighbouring house, (which was demolished in order to stop the fire;) and would not leave the chair at last, till he had emptied all the bottles upon the table, and received repeated directions from the Club to withdraw himself. This steward is frequently talked of in the club, and looked upon by every member of it as a greater man than the famous captain mentioned in my lord Clarendon, who was burnt in his ship because he would not quit it without orders. It is said, that towards the close of 1700, being the great year of jubilee, the club had it under consideration whether they should break up or continue their session; but after many speeches and debates, it was at length agreed to sit out the other century. This resolution was passed in a general club *nemine contradicente*.

Having given this short account of the institution and continuation of the Everlasting Club, I should here endeavour to say something of the manners and characters of its several members, which I shall do according to the best lights I have received in this matter.

It appears by their books in general, that since their first institution, they have smoked fifty tons of tobacco, drank thirty thousand butts of ale, one thousand hogsh-heads of red port, two hundred barrels of brandy, and a kilderkin of small beer. There has been likewise a great consumption of cards. It is also said, that they observe the law in Ben Jonson's club,† which orders the fire to be always kept in (*foculus ferennis esto*) as well for the convenience of lighting their pipes, as to cure the dampness of the club-room. They have an old woman in the nature of a vestal, whose business it is to cherish and perpetuate the fire, which burns from generation to generation, and has seen the glass-house fires in and out above an hundred times.

The Everlasting Club treats all other

clubs with an eye of contempt, and talks even of the Kit-Cat and October as of a couple of upstarts. Their ordinary discourse, (as much as I have been able to learn of it) turns altogether upon such adventures as have passed in their own assembly; of members who have taken the glass in their turns for a week together, without stirring out of the club; of others who have smoked an hundred pipes at a sitting; of others, who have not missed their morning's draught for twenty years together. Sometimes they speak in raptures of a run of ale in king Charles's reign; and sometimes reflect with astonishment upon games at whist, which have been miraculously recovered by members of the society, when in all human probability the case was desperate.

They delight in several old catches, which they sing at all hours, to encourage one another to moisten their clay, and grow immortal by drinking; with many other edifying exhortations of the like nature.

There are four general clubs held in a year, at which times they fill up vacancies, appoint waiters; confirm the old fire-maker, or elect a new one, settle contributions for coals, pipes, tobacco, and other necessities.

The senior member has outlived the whole club twice over, and has been drunk with the grandfathers of some of the present sitting members. C.

No. 73.] Thursday, May 24, 1711.

—O Dea certe! Virg. Æn. i. 328.

O goddess! for no less you seem.

It is very strange to consider, that a creature like man, who is sensible of so many weaknesses and imperfections, should be actuated by a love of fame: that vice and ignorance, imperfection and misery, should contend for praise, and endeavour as much as possible to make themselves objects of admiration.

But notwithstanding man's essential perfection is but very little, his comparative perfection may be very considerable. If he looks upon himself in an abstracted light, he has not much to boast of; but if he considers himself with regard to others, he may find occasion of glorying, if not in his own virtues, at least in the absence of another's imperfections. This gives a different turn to the reflections of the wise man and the fool. The first endeavours to shine in himself, and the last to outshine others. The first is humbled by the sense of his own infirmities, the last is lifted up by the discovery of those which he observes in other men. The wise man considers what he wants, and the fool what he abounds in. The wise man is happy when he gains his own approbation, and the fool when he recommends himself to the applause of those about him.

\* Anno 1666.

† See the *Leges Convivales* of this club, in Langhaine's *Lives of English Poets*, &c. Art. Ben Jonson.



But however unreasonable and absurd this passion for admiration may appear in such a creature as man, it is not wholly to be discouraged; since it often produces very good effects, not only as it restrains him from doing any thing which is mean and contemptible, but as it pushes him to actions which are great and glorious. The principle may be defective or faulty, but the consequences it produces are so good, that for the benefit of mankind, it ought not to be extinguished.

It is observed by Cicero, that men of the greatest and the most shining parts are the most actuated by ambition; and if we look into the two sexes, I believe we shall find this principle of action stronger in women than in men.

The passion for praise, which is so very vehement in the fair sex, produces excellent effects in women of sense, who desire to be admired for that only which deserves admiration; and I think we may observe, without a compliment to them, that many of them do not only live in a more uniform course of virtue, but with an infinitely greater regard to their honour, than what we find in the generality of our own sex. How many instances have we of chastity, fidelity, devotion! How many ladies distinguish themselves by the education of their children, care of their families, and love of their husbands, which are the great qualities and achievements of womankind! as the making of war, the carrying on of traffic, the administration of justice, are those by which men grow famous, and get themselves a name.

But as this passion for admiration, when it works according to reason, improves the beautiful part of our species in every thing that is laudable; so nothing is more destructive to them when it is governed by vanity and folly. What I have therefore here to say, only regards the vain part of the sex, whom for certain reasons, which the reader will hereafter see at large, I shall distinguish by the name of idols. An idol is wholly taken up in the adorning of her person. You see in every posture of her body, air of her face, and motion of her head, that it is her business and employment to gain adorers. For this reason your idols appear in all public places and assemblies, in order to seduce men to their worship. The playhouse is very frequently filled with idols; several of them are carried in procession every evening about the ring, and several of them set up their worship even in churches. They are to be accosted in the language proper to the deity. Life and death are in their power: joys of heaven and pains of hell, are at their disposal; paradise is in their arms, and eternity in every moment that you are present with them. Raptures, transports, and ecstasies are the rewards which they confer; sighs and tears, prayers and broken hearts, are the offerings which are paid to them. Their

smiles make men happy; their frowns drive them to despair. I shall only add under this head, that Ovid's book of the Art of Love is a kind of heathen ritual, which contains all the forms of worship which are made use of to an idol.

It would be as difficult a task to reckon up these different kinds of idols, as Milton's was to number those that were known in Canaan, and the lands adjoining. Most of them are worshipped like Moloch in fires and flames. Some of them, like Baal, love to see their votaries cut and slashed, and shedding their blood for them. Some of them, like the idol in the Apocrypha, must have treats and collations prepared for them every night. It has indeed been known, that some of them have been used by their incensed worshippers like the Chinese idols, who are whipped and scourged when they refuse to comply with the prayers that are offered to them.

I must here observe that those idolaters who devote themselves to the idols I am here speaking of, differ very much from all other kinds of idolaters. For as others fall out because they worship different idols, these idolaters quarrel because they worship the same.

The intention therefore of the idol is quite contrary to the wishes of the idolater: as the one desires to confine the idol to himself, the whole business and ambition of the other is to multiply adorers. This humour of an idol is prettily described in a tale of Chaucer. He represents one of them sitting at a table with three of her votaries about her, who are all of them courting her favour, and paying their adorations. She smiled upon one, drank to another, and trod upon the other's foot which was under the table. Now which of these three, says the old bard, do you think was the favourite? In troth, says he, not one of all the three.

The behaviour of this old idol in Chaucer, puts me in mind of the beautiful Clarinda, one of the greatest idols among the moderns. She is worshipped once a week by candle-light, in the midst of a large congregation, generally called an assembly. Some of the gayest youths in the nation endeavour to plant themselves in her eye, while she sits in form with multitudes of tapers burning about her. To encourage the zeal of her idolaters, she bestows a mark of her favour upon every one of them, before they go out of her presence. She asks a question of one, tells a story to another, glances an ogle upon a third, takes a pinch of snuff from the fourth, lets her fan drop by accident to give the fifth an occasion of taking it up. In short, every one goes away satisfied with his success, and encouraged to renew his devotions on the same canonical hour that day seven-night.

An idol may be undefied by many accidental causes. Marriage in particular is a kind of counter-apotheosis, or a deification inverted.—When a man becomes familiar



with his goddess, she quickly sinks into a woman.

Old age is likewise a great decayer of your idol. The truth of it is, there is not a more unhappy being than a superannuated idol, especially when she has contracted such airs and behaviour as are only graceful when her worshippers are about her.

Considering therefore that in these and many other cases the woman generally outlives the idol, I must return to the moral of this paper, and desire my fair readers to give a proper direction to their passion for being admired; in order to which, they must endeavour to make themselves the objects of a reasonable and lasting admiration. This is not to be hoped for from beauty, or dress, or fashion, but from those inward ornaments which are not to be defaced by time or sickness, and which appear most amiable to those who are most acquainted with them.

C.

No. 74.] Friday, May 25, 1711.

—Pendent opera interrupta—

Virg. Æn. iv. 83.

The works unfinish'd and neglected lie.

IN my last Monday's paper I gave some general instances of those beautiful strokes which please the reader in the old song of Chevy-Chase; I shall here, according to my promise, be more particular, and show that the sentiments in that ballad are extremely natural and poetical, and full of the majestic simplicity which we admire in the greatest of the ancient poets: for which reason I shall quote several passages of it, in which the thought is altogether the same with what we meet in several passages of the Æneid; not that I would infer from thence that the poet (whoever he was) proposed to himself any imitation of those passages, but that he was directed to them in general by the same kind of poetical genius, and by the same copyings after nature.

Had this old song been filled with epigrammatical turns and points of wit, it might perhaps have pleased the wrong taste of some readers; but it would never have become the delight of the common people, nor have warmed the heart of Sir Philip Sidney like the sound of a trumpet; it is only nature that can have this effect, and please those tastes which are the most unprejudiced, or the most refined. I must however beg leave to dissent from so great an authority as that of Sir Philip Sidney, in the judgment which he has passed as to the rude style and evil apparel of this antiquated song; for there are several parts in it where not only the thought but the language is majestic, and the numbers sonorous; at least the apparel is much more gorgeous than many of the poets made use of in Queen Elizabeth's time, as the reader

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will see in several of the following quotations.

What can be greater than either the thought or the expression in that stanza,

'To drive the deer with hound and horn  
Earl Percy took his way;  
The child may rue that is unborn  
The hunting of that day!'

This way of considering the misfortunes which this battle would bring upon posterity, not only on those who were born immediately after the battle, and lost their fathers in it, but on those also who perished in future battles which took their rise from this quarrel of the two earls, is wonderfully beautiful, and conformable to the way of thinking among the ancient poets.

Audiet pugnas vitio parentum  
Rara juvenas. Hor. Lib. 1. Od. ii. 23.

Posterity, thinn'd by their fathers' crimes,  
Shall read, with grief, the story of their times.

What can be more sounding and poetical, or resemble more the majestic simplicity of the ancients, than the following stanzas?

'The stout Earl of Northumberland  
A vow to God did make,  
His pleasure in the Scottish woods  
Three summers' days to take.

'With fifteen hundred bowmen bold,  
All chosen men of might,  
Who knew full well, in time of need  
To aim their shafts aright.

'The hounds ran swiftly through the woods  
The nimble deer to take,  
And with their cries the hills and dales  
An echo shrill did make.'

—Vocat ingenti clamore Cithæron,  
Taygetique canes, domitrixque Epidaurus equorum:  
Et vox assensu nemorum ingeminata remugit.

Georg. iii. 43.

Cithæron loudly calls me to my way;  
Thy hounds, Taygetus, open, and pursue the prey:  
High Epidaurus urges on my speed,  
Fam'd for his hills, and for his horses' breed:  
From hills and dales the cheerful cries rebound;  
For Echo hunts along and propagates the sound.

Dryden.

'Lo yonder doth Earl Douglas come,  
His men in armour bright;  
Full twenty hundred Scottish spears,  
All marching in our sight.

'All men of pleasant Tivdale,  
Fast by the river Tweed,' &c.

The country of the Scotch warriors, described in these two last verses, has a fine romantic situation, and affords a couple of smooth words for verse. If the reader compares the foregoing six lines of the song with the following Latin verses, he will see how much they are written in the spirit of Virgil:

Adversi campo apparent, hastasque reductis  
Protendunt longe dextris; et spicula vibrant:—  
Quique altum Præneste viri, quique arva Gabina  
Junonis, gelidumque Anienem, et rosea rivis  
Hernica saxa colunt:—qui rosea rura Velini,  
Qui Tetricæ horrentes rupes, montemque Severum,  
Casperiamque colunt, Forulosque, et flumen Himellæ:  
Qui Tiberim Fabarimque bibunt.—

Æn. xi. 605—vii. 682, 712.

Advancing in a line, they couch their spears—  
—Præneste sends a chosen band,  
With those who plow Saturnia's Sabine land:  
Besides the succours which cold Anien yields;



The rocks of Hernicus—besides a band,  
That followed from Velinum's dewy land—  
And mountaineers that from Severus came:  
And from the craggy cliffs of Tetrica;  
And those where yellow Tiber takes his way,  
And where Himella's wanton waters play:  
Casperia sends her arms with those that lie  
By Fabaris, and fruitful Foruli.

Dryden.

But to proceed:

'Earl Douglas on a milk-white steed,  
Most like a baron bold,  
Rode foremost of the company,  
Whose armour shone like gold.'

Turnus ut antevolans tardum præcesserat agmen, &c.  
Vidisti, quo Turnus equo, quibus ibat in armis  
Aureus—

'Our English archers bent their bows,  
Their hearts were good and true;  
At the first flight of arrows sent,  
Full threescore Scots they slew.

'They clos'd full fast on ev'ry side,  
No slackness there was found;  
And many a gallant gentleman  
Lay gasping on the ground.

'With that there came an arrow keen  
Out of an English bow,  
Which struck Earl Douglas to the heart,  
A deep and deadly blow.'

Æneas was wounded after the same manner  
by an unknown hand in the midst of a par-  
ley.

Has inter voces, media inter talia verba,  
Ecce viro stridens alis allapsa sagitta est,  
Incertum qua pulsa manu—

Æn. xii. 318.

Thus while he spake, unmindful of defence,  
A winged arrow struck the pious prince;  
But whether from a human hand it came,  
Or hostile god, is left unknown by fame.

Dryden.

But of all the descriptive parts of this song,  
there are none more beautiful than the four  
following stanzas, which have a great force  
and spirit in them, and are filled with very  
natural circumstances. The thought in the  
third stanza was never touched by any other  
poet, and is such a one as would have shined  
in Homer or Virgil:

So thus did both these nobles die,  
Whose courage none could stain;  
An English archer then perceiv'd  
The noble Earl was slain.

'He had a bow bent in his hand,  
Made of a trusty tree,  
An arrow of a cloth-yard long  
Unto the head drew he.

'Against Sir Hugh Montgomery  
So right his shaft he set,  
The grey-goose wing that was thereon  
In his heart-blood was wet.

'This fight did last from break of day  
Till setting of the sun;  
For when they rung the ev'ning bell  
The battle scarce was done.'

One may observe, likewise, that in the ca-  
talogue of the slain, the author has followed  
the example of the great ancient poets, not  
only in giving a long list of the dead, but  
by diversifying it with little characters of  
particular persons.

'And with Earl Douglas there was slain  
Sir Hugh Montgomery,  
Sir Charles Carrel, that from the field  
One foot would never fly:

'Sir Charles Murrel of Ratcliff too,  
His sister's son was he;  
Sir David Lamb, so well esteem'd,  
Yet saved could not be.'

The familiar sound in these names destroys  
the majesty of the description; for this rea-

son I do not mention this part of the poem  
but to show the natural cast of thought  
which appears in it, as the two last verses  
look almost like a translation of Virgil.

—Cadit et Ripheus, justissimus unus  
Qui fuit in Teucris, et servatissimus equi.  
Diis aliter visum—

Æn. ii. 426.

Then Ripheus fell in the unequal fight,  
Just of his word, observant of the right;  
Heav'n thought not so.

Dryden.

In the catalogue of the English who fell,  
Witherington's behaviour is in the same  
manner particularized very artfully, as the  
reader is prepared for it by that account  
which is given of him in the beginning of  
the battle; though I am satisfied your little  
buffoon readers (who have seen that pas-  
sage ridiculed in Hudibras) will not be able  
to take the beauty of it: for which reason I  
dare not so much as quote it.\*

'Then stept a gallant squire forth,  
Witherington was his name,  
Who said, I would not have it told  
To Henry our king for shame,

'That e'er my captain fought on foot,  
And I stood looking on.'

We meet with the same heroic sentiment  
in Virgil.

Non pudet, O Rutuli, cunctis pro talibus unam  
Obiectare animam? numerone, an viribus equi  
Non sumus—?

Æn. xii. 229.

For shame, Rutilius, can you bear the sight  
Of one expos'd for all, in single fight,  
Can we before the face of Heav'n confess  
Our courage colder, or our numbers less?

Dryden.

What can be more natural, or more mov-  
ing, than the circumstances in which he  
describes the behaviour of those women  
who had lost their husbands on this fatal  
day?

'Next day did many widows come  
Their husbands to bewail;  
They wash'd their wounds in brinish tears,  
But all would not prevail.

'Their bodies bath'd in purple blood,  
They bore with them away;  
They kiss'd them dead a thousand times,  
When they were clad in clay.'

Thus we see how the thoughts of this  
poem, which naturally arise from the sub-  
ject, are always simple, and sometimes ex-  
quisitely noble; that the language is often  
very sounding, and that the whole is writ-  
ten with a true poetical spirit.

If this song had been written in the  
Gothic manner, which is the delight of all  
our little wits, whether writers or readers,  
it would not have hit the taste of so many  
ages, and have pleased the readers of all  
ranks and conditions. I shall only beg par-  
don for such a profusion of Latin quota-  
tions; which I should not have made use  
of, but that I feared my own judgment  
would have looked too singular on such a  
subject, had not I supported it by the prac-  
tice and authority of Virgil.

C.

\* There is nothing ludicrous in the verse alluded to,  
as it stands in the original ballad:

'For Wetharryngton my harte is wo,  
That ever he slayne shulde be;  
For when both his legges wear hewyne in to,  
Yet he knul'd and fought on his kne.'



No. 75.] *Saturday, May 26, 1711.*

Omnis Aristippum decuit color, et status, et res.  
*Hor. Lib. 1. Ep. 23. xvii.*

All fortune fitted Aristippus well.—*Creech.*

It was with some mortification that I suffered the raillery of a fine lady of my acquaintance, for calling, in one of my papers,\* Dorimant a clown. She was so unmerciful as to take advantage of my invincible taciturnity, and on that occasion with great freedom to consider the air, the height, the face, the gesture of him, who could pretend to judge so arrogantly of gallantry. She is full of motion, janty and lively in her impertinence, and one of those that commonly pass, among the ignorant, for persons who have a great deal of humour. She had the play of Sir Fopling in her hand, and after she had said it was happy for her there was not so charming a creature as Dorimant now living, she began with a theatrical air and tone of voice to read, by way of triumph over me, some of his speeches. 'Tis she! that lovely air, that easy shape, those wanton eyes, and all those melting charms about her mouth, which Medley spoke of. I'll follow the lottery, and put in for a prize with my friend Bellair.'

'In love the victors from the vanquish'd fly;  
 They fly that wound, and they pursue that die.'

Then turning over the leaves, she reads alternately, and speaks,

'And you and Loveit to her cost shall find  
 I fathom all the depths of woman-kind.'

Oh the fine gentleman! But here, continues she, is the passage I admire most, where he begins to tease Loveit, and mimic Sir Fopling. Oh, the pretty satire, in his resolving to be a coxcomb to please, since noise and nonsense have such powerful charms.

'I, that I may successful prove,  
 Transform myself to what you love.'

Then how like a man of the town, so wild and gay is that!

'The wise will find a difference in our fate,  
 You wed a woman, I a good estate.'

It would have been a very wild endeavour for a man of my temper to offer any opposition to so nimble a speaker as my fair enemy is; but her discourse gave me very many reflections, when I had left her company. Among others, I could not but consider with some attention, the false impressions the generality (the fair sex more especially) have of what should be intended, when they say 'a fine gentleman;' and could not help revolving that subject in my thoughts, and settling, as it were, an idea of that character in my own imagination.

No man ought to have the esteem of the rest of the world, for any actions which are disagreeable to those maxims which pre-

vail, as the standards of behaviour, in the country wherein he lives. What is opposite to the eternal rules of reason and good sense, must be excluded from any place in the carriage of a well-bred man. I did not, I confess, explain myself enough on this subject, when I called Dorimant a clown, and made it an instance of it, that he called the orange-wench, Double Tripe: I should have shown, that humanity obliges a gentleman to give no part of humankind reproach, for what they, whom they reproach, may possibly have in common with the most virtuous and worthy amongst us. When a gentleman speaks coarsely, he has dressed himself clean to no purpose. The clothing of our minds certainly ought to be regarded before that of our bodies. To betray in a man's talk a corrupt imagination, is a much greater offence against the conversation of a gentleman, than any negligence of dress imaginable. But this sense of the matter is so far from being received among people even of condition, that Vocifer passes for a fine gentleman. He is loud, haughty, gentle, soft, lewd, and obsequious by turns, just as a little understanding and great impudence prompt him at the present moment. He passes among the silly part of our women for a man of wit, because he is generally in doubt. He contradicts with a shrug, and confutes with a certain sufficiency, in professing such and such a thing is above his capacity. What makes his character the pleasanter is, that he is a professed deluder of women; and because the empty coxcomb has no regard to any thing that is of itself sacred and inviolable. I have heard an unmarried lady of fortune say, It is a pity so fine a gentleman as Vocifer is so great an atheist. The crowds of such inconsiderable creatures, that infest all places of assembling, every reader will have in his eye from his own observation; but would it not be worth considering what sort of figure a man who formed himself upon those principles among us, which are agreeable to the dictates of honour and religion, would make in the familiar and ordinary occurrences of life?

I hardly have observed any one fill his several duties of life better than Ignotus. All the under parts of his behaviour, and such as are exposed to common observation, have their rise in him from great and noble motives. A firm and unshaken expectation of another life makes him become this; humanity and good-nature, fortified by the sense of virtue, has the same effect upon him as the neglect of all goodness has upon many others. Being firmly established in all matters of importance, that certain inattention which makes men's actions look easy, appears in him with greater beauty: by a thorough contempt of little excellencies, he is perfectly master of them. This temper of mind leaves him under no necessity of studying his air, and he has this

\* Spect. No. 65.



peculiar distinction, that his negligence is unaffected.

He that can work himself into a pleasure in considering this being as an uncertain one, and think to reap an advantage by its discontinuance, is in a fair way of doing all things with a graceful unconcern, and, a gentleman-like ease. Such a one does not behold his life as a short, transient, perplexing state, made up of trifling pleasures and great anxieties; but sees it in quite another light; his griefs are momentary and his joys immortal. Reflection upon death is not a gloomy and sad thought of resigning every thing that he delights in, but it is a short night followed by an endless day. What I would here contend for is, that the more virtuous a man is, the nearer he will naturally be to the character of genteel and agreeable. A man whose fortune is plentiful, shows an ease in his countenance, and confidence in his behaviour, which he that is under wants and difficulties cannot assume. It is thus with the state of the mind; he that governs his thoughts with the everlasting rules of reason and sense, must have something so inexpressibly graceful in his words and actions, that every circumstance must become him. The change of persons or things around him does not alter his situation, but he looks disinterested in the occurrences with which others are distracted, because the greatest purpose of his life is to maintain an indifference both to it and all its enjoyments. In a word, to be a fine gentleman, is to be a generous and a brave man. What can make a man so much in constant good humour, and shine, as we call it, than to be supported by what can never fail him, and to believe that whatever happens to him was the best thing that could possibly befall him, or else he on whom it depends, would not have permitted it to have befallen him at all.

R.

No. 76.] Monday, May 28, 1711.

Ut tu fortunam, sic nos te, Celse, feremus.

Hor. Lib. 1. Ep. viii. 17.

As you your fortune bear, we will bear you.

Creech.

THERE is nothing so common as to find a man whom in the general observation of his carriage you take to be of a uniform temper, subject to such unaccountable starts of humour and passion, that he is as much unlike himself, and differs as much from the man you at first thought him, as any two distinct persons can differ from each other. This proceeds from the want of forming some law of life to ourselves, or fixing some notion of things in general, which may affect us in such a manner as to create proper habits both in our minds and bodies. The negligence of this, leaves us exposed, not only to an unbecoming levity in our usual conversation, but also to the same instability in our friendships, interests, and

alliances. A man who is but a mere Spectator of what passes around him, and not engaged in commerces of any consideration, is but an ill judge of the secret motions of the heart of man, and by what degrees it is actuated to make such visible alterations in the same person: but at the same time, when a man is no way concerned in the effect of such inconsistencies in the behaviour of men of the world, the speculation must be in the utmost degree both diverting and instructive; yet to enjoy such observations in the highest relish, he ought to be placed in a post of direction, and have the dealings of their fortunes to them. I have therefore been wonderfully diverted with some pieces of secret history, which an antiquary, my very good friend, lent me as a curiosity. They are memoirs of the private life of Pharamond of France. 'Pharamond,' says my author, 'was a prince of infinite humanity and generosity, and at the same time the most pleasant and facetious companion of his time. He had a peculiar taste in him, which would have been unlucky in any prince but himself; he thought there could be no exquisite pleasure in conversation, but among equals; and would pleasantly bewail himself that he always lived in a crowd, but was the only man in France that could never get into company. This turn of mind made him delight in midnight rambles, attended only with one person of his bed-chamber. He would in these excursions get acquainted with men (whose temper he had a mind to try) and recommend them privately to the particular observation of his first minister. He generally found himself neglected by his new acquaintance as soon as they had hopes of growing great; and used on such occasions to remark, that it was a great injustice to tax princes of forgetting themselves in their high fortunes, when there were so few that could with constancy bear the favour of their very creatures.' My author in these loose hints has one passage that gives us a very lively idea of the uncommon genius of Pharamond. He met with one man whom he had put to all the usual proofs he made of those he had a mind to know thoroughly, and found him for his purpose. In discourse with him one day, he gave him an opportunity of saying how much would satisfy all his wishes. The prince immediately revealed himself, doubled the sum, and spoke to him in this manner: 'Sir, you have twice what you desired, by the favour of Pharamond; but look to it, that you are satisfied with it, for it is the last you shall ever receive. I from this moment consider you as mine; and to make you truly so, I give you my royal word you shall never be greater or less than you are at present. Answer me not (concluded the prince smiling,) but enjoy the fortune I have put you in, which is above my own condition; for you have hereafter nothing to hope or fear.' His majesty having thus well chosen and



bought a friend and companion, he enjoyed alternately all the pleasures of an agreeable private man, and a great and powerful monarch. He gave himself, with his companion, the name of the merry tyrant; for he punished his courtiers for their insolence and folly, not by any act of public disfavour, but by humorously practising upon their imaginations. If he observed a man untractable to his inferiors, he would find an opportunity to take some favourable notice of him, and render him insupportable. He knew all his own looks, words, and actions, had their interpretations; and his friend Monsieur Eucrate (for so he was called) having a great soul without ambition, he could communicate all his thoughts to him, and fear no artful use would be made of that freedom. It was no small delight when they were in private, to reflect upon all which had passed in public.

Pharamond would often, to satisfy a vain fool of power in his country, talk to him in a full court, and with one whisper make him despise all his old friends and acquaintance. He was come to that knowledge of men by long observation, that he would profess altering the whole mass of blood in some tempers, by thrice speaking to them. As fortune was in his power, he gave himself constant entertainment in managing the mere followers of it with the treatment they deserved. He would, by a skilful cast of his eye, and half a smile, make two fellows who hated, embrace, and fall upon each other's necks with as much eagerness, as if they followed their real inclinations, and intended to stifle one another. When he was in high good humour, he would lay the scene with Eucrate, and on a public night exercise the passions of his whole court. He was pleased to see a haughty beauty watch the looks of the man she had long despised, from observation of his being taken notice of by Pharamond; and the lover conceive higher hopes, than to follow the woman he was dying for the day before. In a court, where men speak affection in the strongest terms, and dislike in the faintest, it was a comical mixture of incidents to see disguises thrown aside in one case, and increased on the other, according as favour or disgrace attended the respective objects of men's approbation or disesteem. Pharamond, in his mirth upon the meanness of mankind, used to say, 'As he could take away a man's five senses, he could give him a hundred. The man in disgrace shall immediately lose all his natural endowments, and he that finds favour have the attributes of an angel.' He would carry it so far as to say, 'It should not be only so in the opinion of the lower part of his court, but the men themselves shall think thus meanly or greatly of themselves, as they are out or in the good graces of a court.'

A monarch, who had wit and humour like Pharamond, must have pleasures

which no man else can ever have an opportunity of enjoying. He gave fortune to none but those whom he knew could receive it without transport. He made a noble and generous use of his observations, and did not regard his ministers as they were agreeable to himself, but as they were useful to his kingdom. By this means, the king appeared in every officer of state; and no man had a participation of the power, who had not a similitude of the virtue of Pharamond. R.

No. 77.] Tuesday, May 29, 1711.

Non convivere licet, nec urbe tota  
Quisquam est tam prope tam proculque nobis.  
Mart. Epig. 87. l. i.

What correspondence can I hold with you,  
Who are so near, and yet so distant too?

My friend Will Honeycomb is one of those sort of men who are very often absent in conversation, and what the French call a *reveur* and a *distract*. A little before our club-time last night, we were walking together in Somerset-gardens, where Will had picked up a small pebble of so odd a make, that he said he would present it to a friend of his, an eminent virtuoso. After we had walked some time, I made a full stop with my face towards the west, which Will knowing to be my usual method of asking what's o'clock, in an afternoon, immediately pulled out his watch, and told me we had seven minutes good. We took a turn or two more, when to my great surprise, I saw him squir away his watch a considerable way into the Thames, and with great sedateness in his looks put up the pebble, he had before found, in his fob. As I have naturally an aversion to much speaking, and do not love to be the messenger of ill news, especially when it comes too late to be useful, I left him to be convinced of his mistake in due time, and continued my walk, reflecting on these little absences and distractions in mankind, and resolving to make them the subject of a future speculation.

I was the more confirmed in my design, when I considered that they were very often blemishes in the characters of men of excellent sense; and helped to keep up the reputation of that Latin proverb, which Mr. Dryden has translated in the following lines:

'Great wit to madness sure is near ally'd,  
And thin partitions do their bounds divide.\*

My reader does, I hope, perceive, that I distinguish a man who is absent, because he thinks of something else, from one who is absent, because he thinks of nothing at all. The latter is too innocent a creature to be taken notice of; but the distractions of the

\* Nullum magnum ingenium sine mixtura demencie.  
Seneca De Tranquil. Anim. cap. xv.



former may, I believe, be generally accounted for from one of these reasons.

Either their minds are wholly fixed on some particular science, which is often the case of mathematicians and other learned men; or are wholly taken up with some violent passion, such as anger, fear or love, which ties the mind to some distant object, or, lastly, these distractions proceed from a certain vivacity and fickleness in a man's temper, which while it raises up infinite numbers of ideas in the mind, is continually pushing it on, without allowing it to rest on any particular image. Nothing therefore is more unnatural than the thoughts and conceptions of such a man, which are seldom occasioned either by the company he is in, or any of those objects which are placed before him. While you fancy he is admiring a beautiful woman, it is an even wager that he is solving a proposition in Euclid; and while you may imagine he is reading the *Paris Gazette*, it is far from being impossible, that he is pulling down and rebuilding the front of his country-house.

At the same time that I am endeavouring to expose this weakness in others, I shall readily confess that I once laboured under the same infirmity myself. The method I took to conquer it was a firm resolution to learn something from whatever I was obliged to see or hear. There is a way of thinking, if a man can attain to it, by which he may strike somewhat out of any thing. I can at present observe those starts of good sense, and struggles of unimproved reason in the conversation of a clown, with as much satisfaction as the most shining periods of the most finished orator; and can make a shift to command my attention at a puppet-show or an opera, as well as at *Hamlet* or *Othello*. I always make one of the company I am in; for though I say little myself, my attention to others, and those nods of approbation which I never bestow unmerited, sufficiently show that I am among them. Whereas Will Honeycomb, though a fellow of good sense, is every day doing and saying a hundred things, which he afterwards confesses, with a well-bred frankness, were somewhat *mal à propos*, and undesigned.

I chanced the other day to go into a coffee-house, where Will was standing in the midst of several auditors, whom he had gathered round him, and was giving them an account of the person and character of Moll Hinton. My appearance before him just put him in mind of me, without making him reflect that I was actually present. So that, keeping his eyes full upon me, to the great surprise of his audience, he broke off his first harangue, and proceeded thus:—'Why now there's my friend,' mentioning me by my name, 'he is a fellow that thinks a great deal, but never opens his mouth; I warrant you he is now thrusting his short face into some coffee-

house about 'Change. I was his bail in the time of the Popish plot, when he was taken up for a Jesuit.' If he had looked on me a little longer, he had certainly described me so particularly, without ever considering what led him into it, that the whole company must necessarily have found me out; for which reason, remembering the old proverb, 'Out of sight out of mind,' I left the room; and upon meeting him an hour afterwards, was asked by him, with a great deal of good humour, in what part of the world I lived, that he had not seen me these three days.

Monsieur Bruyere has given us the character of an absent man, with a great deal of humour, which he has pushed to an agreeable extravagance: with the heads of it I shall conclude my present paper.

'Menalcas,' says that excellent author, 'comes down in a morning, opens his door to go out, but shuts it again, because he perceives that he has his night-cap on; and examining himself further, finds that he is but half shaved, that he has stuck his sword on his right side, that his stockings are about his heels, and that his shirt is over his breeches. When he is dressed, he goes to court, comes into the drawing-room, and walking bolt-upright under a branch of candlesticks, his wig is caught up by one of them, and hangs dangling in the air. All the courtiers fall a-laughing, but Menalcas laughs louder than any of them and looks about for the person that is the jest of the company. Coming down to the courtyard he finds a coach, which taking for his own, he whips into it; and the coachman drives off, not doubting but he carries his master. As soon as he stops, Menalcas throws himself out of the coach, crosses the court, ascends the stair-case, and runs through all the chambers with the greatest familiarity; reposes himself on a couch, and fancies himself at home. The master of the house at last comes in; Menalcas rises to receive him, and desires him to sit down; he talks, muses, and then talks again. The gentleman of the house is tired and amazed; Menalcas is no less so, but is every moment in hopes that his impertinent guest will at last end his tedious visit. Night comes on, when Menalcas is hardly undeceived.

'When he is playing at backgammon, he calls for a full glass of wine and water: it is his turn to throw, he has the box in one hand, and his glass in the other; and being extremely dry, and unwilling to lose time, he swallows down both the dice, and at the same time throws his wine into the tables. He writes a letter, and flings the sand into the ink-bottle; he writes a second and mistakes the superscription. A nobleman receives one of them, and upon opening it reads as follows: 'I would have you, honest Jack, immediately upon the receipt of this, take in hay enough to serve me the winter.' His farmer receives the other,



and is amazed to see in it, 'My lord, I received your grace's commands, with an entire submission to—.' If he is at an entertainment, you may see the pieces of bread continually multiplying round his plate. It is true, the rest of the company want it as well as their knives and forks, which Menalcas does not let them keep long. Sometimes in a morning he puts his whole family in a hurry, and at last goes out without being able to stay for his coach or dinner, and for that day you may see him in every part of the town, except the very place where he had appointed to be upon a business of importance. You would often take him for every thing that he is not; for a fellow quite stupid, for he hears nothing; for a fool, for he talks to himself, and has an hundred grimaces and motions with his head, which are altogether involuntary; for a proud man, for he looks full upon you, and takes no notice of your saluting him. The truth of it is, his eyes are open, but he makes no use of them, and neither sees you, nor any man, nor any thing else. He came once from his country-house, and his own footmen undertook to rob him, and succeeded. They held a flambeau to his throat, and bid him deliver his purse; he did so, and coming home told his friends he had been robbed; they desired to know the particulars, 'Ask my servants,' says Menalcas, 'for they were with me.' X.

No. 78.] *Wednesday, May 30, 1711.*

*Cum talis sis, utinam noster esses!*

*Could we but call so great a genius ours!*

The following letters are so pleasant, that I doubt not but the reader will be as much diverted with them as I was. I have nothing to do in this day's entertainment, but taking the sentence from the end of the Cambridge letter, and placing it at the front of my paper, to show the author I wish him my companion with as much earnestness as he invites me to be his.

'SIR,—I send you the enclosed, to be inserted (if you think them worthy of it) in your Spectator; in which so surprising a genius appears, that it is no wonder if all mankind endeavours to get somewhat into a paper which will always live.

'As to the Cambridge affair, the humour was really carried on in the way I describe it. However, you have a full commission to put out or in, and to do whatever you think fit with it. I have already had the satisfaction of seeing you take that liberty with some things I have before sent you. Go on, sir, and prosper. You have the best wishes of, sir, your very affectionate and obliged humble servant.'

Cambridge.

'MR. SPECTATOR,—You well know it is of great consequence to clear titles, and it is of importance that it be done in the pro-

per season; on which account this is to assure you that the club of Ugly Faces was instituted originally at Cambridge, in the merry reign of King Charles II. As in great bodies of men it is not difficult to find members enough for such a club, so (I remember) it was then feared, upon their intention of dining together, that the hall belonging to Clare-hall, the ugliest then in the town (though now the neatest) would not be large enough handsomely to hold the company. Invitations were made to great numbers, but very few accepted them without much difficulty. One pleaded, that being at London, in a bookseller's shop, a lady going by with a great belly longed to kiss him. He had certainly been excused, but that evidence appeared, that indeed one in London did pretend she longed to kiss him, but that it was only a pick-pocket, who during his kissing her stole away all his money. Another would have got off by a dimple in his chin; but it was proved upon him, that he had, by coming into a room, made a woman miscarry, and frightened two children into fits. A third alleged, that he was taken by a lady for another gentleman, who was one of the handsomest in the university: but upon inquiry it was found that the lady had actually lost one eye, and the other was very much upon the decline. A fourth produced letters out of the country in his vindication, in which a gentleman offered him his daughter, who had lately fallen in love with him, with a good fortune; but it was made appear, that the young lady was amorous, and had like to have run away with her father's coachman, so that it was supposed, that her pretence of falling in love with him, was only in order to be well married. It was pleasant to hear the several excuses which were made, insomuch that some made as much interest to be excused, as they would from serving sheriff; however, at last the society was formed, and proper officers were appointed; and the day was fixed for the entertainment, which was in venison season. A pleasant fellow of King's-college (commonly called Crab, from his sour look, and the only man who did not pretend to get off) was nominated for chaplain; and nothing was wanting but some one to sit in the elbow-chair, by way of president, at the upper end of the table; and there the business stuck, for there was no contention for superiority there. This affair made so great a noise, that the King, who was then at Newmarket, heard of it, and was pleased merrily and graciously to say, 'He could not be there himself, but he would send them a brace of bucks.'

'I would desire you, sir, to set this affair in a true light, that posterity may not be misled in so important a point; for when the 'wise man who shall write your true history,' shall acquaint the world, that you had a diploma sent from the Ugly Club at



Oxford, and that by virtue of it you were admitted into it, what a learned war will there be among future critics about the original of that club, which both universities will contend so warmly for? And perhaps some hardy Cantabrigian author may then boldly affirm, that the word Oxford was an interpolation of some Oxonian instead of Cambridge. This affair will be best adjusted in your life-time; but I hope your affection to your mother will not make you partial to your aunt.

'To tell you, sir, my own opinion: though I cannot find any ancient records of any acts of the society of the Ugly Faces, considered in a public capacity; yet, in a private one, they have certainly antiquity on their side. I am persuaded they will hardly give place to the Loungers, and the Loungers are of the same standing with the university itself.

'Though we well know, sir, you want no motives to do justice, yet I am commissioned to tell you, that you are invited to be admitted *ad eundem* at Cambridge; and I believe I may venture safely to deliver this as the wish of our whole university.'

'To Mr. Spectator.

'The humble Petition of WHO and WHICH, sheweth,

'That your petitioners being in a forlorn and destitute condition, know not to whom we should apply ourselves for relief, because there is hardly any man alive who hath not injured us. Nay, we speak it with sorrow, even you yourself, whom we should suspect of such a practice the last of all mankind, can hardly acquit yourself of having given us some cause of complaint. We are descended of ancient families, and kept up our dignity and honour many years, till the jack-sprat THAT supplanted us. How often have we found ourselves slighted by the clergy in their pulpits, and the lawyers at the bar? Nay, how often have we heard, in one of the most polite and august assemblies in the universe, to our great mortification, these words, 'That THAT that noble lord urged;' which if one of us had had justice done, would have sounded nobler thus, 'That WHICH that noble lord urged.' Senators themselves, the guardians of British liberty, have degraded us, and preferred THAT to us; and yet no decree was ever given against us. In the very acts of parliament, in which the utmost right should be done to every body, word, and thing, we find ourselves often either not used, or used one instead of another. In the first and best prayer children are taught, they learn to misuse us: 'Our Father WHICH art in heaven,' should be 'Our Father, WHO art in heaven;' and even a Convocation, after long debates, refused to consent to an alteration of it. In our General Confession we say, 'Spare thou them, O God, WHICH confess their faults,' which ought to be

'who confess their faults.' What hopes then have we of having justice done us, when the makers of our very prayers and laws, and the most learned in all faculties, seem to be in a confederacy against us, and our enemies themselves must be our judges.

'The Spanish proverb says, *El sabio muda consejo, el necio no*; i. e. "A wise man changes his mind, a fool never will." So that we think you, sir, a very proper person to address to, since we know you to be capable of being convinced, and changing your judgement. You are well able to settle this affair, and to you we submit our cause. We desire you to assign the butts and bounds of each of us; and that for the future we may both enjoy our own. We would desire to be heard by our counsel, but that we fear in their very pleadings they would betray our cause: besides, we have been oppressed so many years, that we can appear no other way but in *forma pauperis*. All which considered, we hope you will be pleased to do that which to right and justice shall appertain. And your petitioners,' &c. R.

No. 79.] Thursday, May 31, 1711.

Oderunt peccare boni virtutis amore.

Hor. Lib. 1. Ep. xvi. 52.

The good, for virtue's sake, abhor to sin.—Creech.

I HAVE received very many letters of late from my female correspondents, most of whom are very angry with me for abridging their pleasures, and looking severely upon things in themselves indifferent. But I think they are extremely unjust to me in this imputation. All I contend for is, that those excellencies, which are to be regarded but in the second place, should not precede more weighty considerations. The heart of man deceives him in spite of the lectures of half a life spent in discourses on the subjection of passion; and I do not know why one may not think the heart of woman as unfaithful to itself. If we grant an equality in the faculties of both sexes, the minds of women are less cultivated with precepts, and consequently may, without disrespect to them, be accounted more liable to illusion, in cases wherein natural inclination is out of the interests of virtue. I shall take up my present time in commenting upon a billet or two which came from ladies, and from thence leave the reader to judge whether I am in the right or not, in thinking it is possible fine women may be mistaken. The following address seems to have no other design in it, but to tell me the writer will do what she pleases for all me.

'MR. SPECTATOR,—I am young, and very much inclined to follow the paths of innocence; but at the same time, as I have a plentiful fortune, and am of quality, I am unwilling to resign the pleasures of distinction, some little satisfaction in being ad-



mired in general, and much greater in being beloved by a gentleman whom I design to make my husband. But I have a mind to put off entering into matrimony till another winter is over my head, which (whatever, musty sir, you may think of the matter) I design to pass away in hearing music, going to plays, visiting, and all other satisfactions which fortune and youth, protected by innocence and virtue, can procure for, sir, your most humble servant, M. T.

'My lover does not know I like him, therefore having no engagements upon me, I think to stay and know whether I may not like any one else better.'

I have heard Will Honeycomb say, 'A woman seldom writes her mind but in her postscript.' I think this gentlewoman has sufficiently discovered her's in this. I will lay what wager she pleases against her present favourite, and can tell her that she will like ten more before she is fixed, and then will take the worst man she ever liked in her life. There is no end of affection taken in at the eyes only; and you may as well satisfy those eyes with seeing, as controul any passion received by them only. It is from loving by sight, that coxcombs so frequently succeed with women, and very often a young lady is bestowed by her parents to a man who weds her as innocence itself, though she has, in her own heart, given her approbation of a different man in every assembly she was in the whole year before. What is wanting among women as well as among men is the love of laudable things, and not to rest only on the forbearance of such as are reproachful.

How far removed from a woman of this light imagination is Eudisia! Eudisia has all the arts of life and good-breeding, with so much ease, that the virtue of her conduct looks more like instinct than choice. It is as little difficult to her to think justly of persons and things, as it is to a woman of different accomplishments to move ill or look awkward. That which was, at first, the effect of instruction, is grown into a habit; and it would be as hard for Eudisia to indulge a wrong suggestion of thought, as it would be for Flavia, the fine dancer, to come into a room with an unbecoming air.

But the misapprehensions people themselves have of their own state of mind, is laid down with much discerning in the following letter, which is but an extract of a kind epistle from my charming mistress Hecatissa, who is above the vanity of external beauty, and is the better judge of the perfections of the mind.

'MR. SPECTATOR,—I write this to acquaint you, that very many ladies, as well as myself, spend many hours more than we used at the glass, for want of the female library, of which you promised us a catalogue. I hope, sir, in the choice of authors for us, you will have a particular regard to books of devotion. What they are, and how

many, must be your chief care; for upon the propriety of such writings depends a great deal. I have known those among us who think, if they every morning and evening spend an hour in their closet, and read over so many prayers in six or seven books of devotion, all equally nonsensical, with a sort of warmth, (that might as well be raised by a glass of wine, or a dram of citron,) they may all the rest of their time go on in whatever their particular passion leads them to. The beauteous Philautia, who is (in your language) an idol, is one of these votaries; she has a very pretty furnished closet, to which she retires at her appointed hours.—This is her dressing-room, as well as chapel; she has constantly before her a large looking-glass; and upon the table, according to a very witty author,

'Together lie her prayer-book and paint,  
At once t' improve the sinner and the saint.'

'It must be a good scene, if one could be present at it, to see this idol by turns lift up her eyes to heaven, and steal glances at her own dear person. It cannot but be a pleasing conflict between vanity and humiliation. When you are upon this subject, choose books which elevate the mind above the world, and give a pleasing indifference to little things in it. For want of such instructions, I am apt to believe so many people take it in their heads to be sullen, cross, and angry, under pretence of being abstracted from the affairs of this life, when at the same time they betray their fondness for them by doing their duty as a task, and pouting and reading good books for a week together. Much of this I take to proceed from the indiscretion of the books themselves, whose very titles of weekly preparations, and such limited godliness, lead people of ordinary capacities into great errors, and raise in them a mechanical religion, entirely distinct from morality. I know a lady so given up to this sort of devotion, that though she employs six or eight hours of the twenty-four at cards, she never misses one constant hour of prayer, for which time another holds her cards, to which she returns with no little anxiousness till two or three in the morning. All these acts are but empty shows, and, as it were, compliments made to virtue; the mind is all the while untouched with any true pleasure in the pursuit of it. From hence I presume it arises, that so many people call themselves virtuous, from no other pretence to it but an absence of ill. There is Dulcianara, the most insolent of all creatures to her friends and domestics, upon no other pretence in nature, but that (as her silly phrase is) "No one can say black is her eye." She has no secrets, forsooth, which should make her afraid to speak her mind, and therefore she is impertinently blunt to all her acquaintance, and unseasonably imperious to all her family. Dear sir, be pleased to put such books into our hands as may make our vir-



tue more inward and convince some of us, that in a mind truly virtuous, the scorn of vice is always accompanied with the pity of it. This and other things are impatiently expected from you by our whole sex; among the rest by, sir, your most humble servant,  
R.

B. D.'

No. 80.] *Friday, June 1, 1711.*

*Celum, non animus, mutant, qui trans mare currunt.*  
*Hor. Lib. 1. Ep. xi. 27.*

Those that beyond-sea go, will sadly find,  
They change their climate only, not their mind.

*Creech.*

In the year 1688, and on the same day of that year, were born in Cheapside, London, two females of exquisite feature and shape; the one we shall call Brunetta, the other Phillis. A close intimacy between their parents made each of them the first acquaintance the other knew in the world. They played, dressed babies, acted visitings, learned to dance, and make courtesies together. They were inseparable companions in all the little entertainments their tender years were capable of: which innocent happiness continued until the beginning of their fifteenth year, when it happened that Phillis had a head-dress on, which became her so well, that instead of being beheld any more with pleasure for their amity to each other, the eyes of the neighbourhood were turned to remark them with comparison of their beauty. They now no longer enjoyed the ease of mind and pleasing indolence in which they were formerly happy, but all their words and actions were misinterpreted by each other, and every excellence in their speech and behaviour was looked upon as an act of emulation to surpass the other. These beginnings of disinclination soon improved into a formality of behaviour, a general coldness, and by natural steps into an irreconcilable hatred.

These two rivals for the reputation of beauty, were in their stature, countenance, and mien so very much alike, that if you were speaking of them in their absence, the words in which you described the one must give you an idea of the other. They were hardly distinguishable, you would think when they were apart, though extremely different when together. What made their enmity the more entertaining to all the rest of their sex was, that in detraction from each other, neither could fall upon terms which did not hit herself as much as her adversary. Their nights grew restless with meditation of new dresses to outvie each other, and inventing new devices to recal admirers, who observed the charms of the one rather than those of the other, on the last meeting. Their colours failed at each other's appearance, flushed with pleasure at the report of a disadvantage, and their countenances withered upon

instances of applause. The decencies to which women are obliged, made these virgins stifle their resentment so far as not to break into open violences, while they equally suffered the torments of a regulated anger. Their mothers, as it is usual, engaged in the quarrel, and supported the several pretensions of their daughters with all that ill-chosen sort of expense which is common with people of plentiful fortunes and mean taste. The girls preceded their parents like queens of May, in all the gaudy colours imaginable, on every Sunday, to church, and were exposed to the examination of the audience for superiority of beauty.

During this constant struggle it happened, that Phillis one day at public prayers smote the heart of a gay West-Indian, who appeared in all the colours which can affect an eye that could not distinguish between being fine and tawdry. This American, in a summer-island suit, was too shining and too gay to be resisted by Phillis, and too intent upon her charms to be diverted by any of the laboured attractions of Brunetta. Soon after, Brunetta had the mortification to see her rival disposed of in a wealthy marriage, while she was only addressed to in a manner that showed she was the admiration of all men, but the choice of none. Phillis was carried to the habitation of her spouse in Barbadoes. Brunetta had the ill-nature to inquire for her by every opportunity, and had the misfortune to hear of her being attended by numerous slaves, fanned into slumbers by successive bands of them, and carried from place to place in all the pomp of barbarous magnificence. Brunetta could not endure these repeated advices, but employed all her arts and charms in laying baits for any of condition of the same island, out of mere ambition to confront her once more before she died. She at last succeeded in her design, and was taken to wife by a gentleman whose estate was contiguous to that of her enemy's husband. It would be endless to enumerate the many occasions on which these irreconcilable beauties laboured to excel each other; but in process of time it happened, that a ship put into the island consigned to a friend of Phillis, who had directions to give her the refusal of all goods for apparel, before Brunetta could be alarmed of their arrival. He did so, and Phillis was dressed in a few days in a brocade more gorgeous and costly than had ever before appeared in that latitude. Brunetta languished at the sight, and could by no means come up to the bravery of her antagonist. She communicated her anguish of mind to a faithful friend, who by an interest in the wife of Phillis's merchant, procured a remnant of the same silk for Brunetta. Phillis took pains to appear in all the public places where she was sure to meet Brunetta; Brunetta was now prepared for the insult, and came to a public ball in a plain black silk mantua, attended by a beautiful negro girl in a petticoat of