There are two immediate reasons for this concentration on Music: first, Collins' interest in Greek music, which he we know from the composition of the lost "Ode on the Music of the Greek Theatre," and second, the fact that this Ode was written to be performed to music. But there is surely something deeper in this conjunction of emotional expression and Greek Music: Collins can be referring to nothing else than the true Pindaric Ode, a form of poetry which expresses emotion through the medium of Greek Music. In effect, Collins is making two points in this Ode—that the poet must have knowledge of human emotions, and that the *ideal* way to express these emotions is through a form of poetry which employs the "just Designs" of classical music. I say "ideal" because Greek Music, as Collins admits, is a lost art. He clearly attached great importance to music's share in poetry. Music is said to possess a

> native simple Heart,
> Devote to Virtue, Fancy, Art. (104-5).[5]

If "simple" here—and in the passage quoted above—is given the force of Collins's "Simplicity," then the musical nature of poetry is clearly fundamental; but musical poetry (whether actually accompanied by music or not) means lyrical poetry—the very kind of poetry which Collins and Warton were striving to rehabilitate, as against the apparently artificial and rational poetry of their contemporaries. Again, we see Collins trying to construct an imaginative poetry on a classical basis.

This group of Odes culminates in the "Poetical Character," which portrays the master-power, Imagination, and its essential part in Poetry. Poetry, Collins says in the finest image of his writing, is the child of God and Imagination, or "Fancy." It is the sole test of great poetry, and—significantly—has been lost to man's sight since Milton's day. The meaning is so clear that there is no need to linger.

We now turn to the second, or "political" group of Odes, which contain Collins's idea of the political and social conditions necessary for the true composition of Poetry. First, "Liberty": here Collins insists that Poetry requires a free country. Liberty is described as a "soul-enforcing goddess," and Poetry is of the soul. There is a close connection between "Liberty" and "Simplicity": Collins repeats here what he has said in the "Ode to Simplicity"—that when Rome lost her political freedom, she lost her wholeness of soul, and dragged down in ruin "all the blended works of strength and grace" before an "artless race." The connection between Liberty and true Poetry is stated directly:

> Ye Forms Divine, ye Laureate Band,
> That near her inmost Altar stand ! (129-30).

The Poets, as it were, are the priests of Liberty—and priests of a high order, for they stand in Liberty's Holy of Holies. They are called upon to "soothe her" so as to gain "Blithe concord's social form": which indicates that the liberty desired is one of peace and harmony, not the wild license of the "northern sons of spoil" who destroyed Rome. It is in this Ode that Collins expresses most clearly his general concept of the new poetry, though it is put in architectural guise:

> Ev'n now before his favour'd Eyes,
> In Gothic Pride it seems to rise !
> Yet Græcia's graceful Orders join,
> Majestic thro' the mix'd Design. (117-20).

The blending of "strength and grace," the intellectual control of classicism combined with the imaginative power of romantic poetry—this is Collins' ideal, and the ideal of the "pre-romantic" movement.

Collins's hatred of war and love of "concord" are again expressed in the Odes to "Mercy" and "Peace." Although of themselves these poems appear to have little direct bearing upon the general theme of the book as suggested here, yet, taken in conjunction with the passage on "concord" in the "Liberty" Ode, they complete the picture of a free country living in peace and social harmony, and "Mercy" is said to wrest the "spear" from the grasp of "Valour" by means of "songs divine to hear." Collins is clearly working on the principle that a peaceful age is the best to write in, though he would perhaps not insist upon its complement, that it is the worst to write of.

The Odes "To a Lady" and "How Sleep the Brave," being in conception one, have the same thematic value. Not only must the poet's country be a land of free men, it must also be a land of brave men, ready to die for that freedom. "Brave men make brave songs" is the burden of these two poems. Over the graves of the "warlike dead . . . who fill the fair recording page" sit "aerial forms . . . who bend the pensive head." It is felt that, somehow, the bravery of the song shall atone for the loss of the man:

> Where'er from Time Thou court'st Relief,
> The Muse shall still, with social Grief,
> Her gentlest Promise keep;
> Ev'n humblest Harting's cottag'd Vale
> Shall learn the sad repeated Tale,
> And bid her Shepherds weep.
> ("To a Lady," 43-8).

The whole conception of these "patriotic" Odes is summed up, though somewhat cryptically, in the concluding lines of "How Sleep the Brave":

> And Freecedom shall awhile repair,
> To dwell a weeping Hermit there !

"Hermit," as is clear from the use of similar words in the "Ode on the Death of Thompson," is an imaginative equivalent for the Poet of the romantic type. Collins, then, stresses the intimate kinship between his Poet and Freedom to such a degree that the two are, for the purposes of this image, identified. "Freedom, a weeping hermit" could be translated as "A Poet who is also a citizen of a free country." Collins is also careful to point out that poetry springing from such real conditions is more genuine than any merely imaginative poetry. Spring, he says,

> there shall dress a sweeter Sod
> Than Fancy's Feet have ever trod. (ll. 5-6).

There remains the "Ode to Evening" and the Poet's reaction to Nature. If the interpretation suggested here is correct, "Evening" is made to stand, by a kind of synecdoche, for "Nature" as a whole, probably because Collins had already stated much of his attitude to Nature as an inspirer of poetry in the "Simplicity" Ode. The choice of the evening hour, with its agonising tranquillity—the hour of the "Elegy"—is significant: it is the obviously romantic hour, the hour chosen, not by Collins alone among his contemporaries, but by Gray and Warton for their white melancholy and their "Gothick churchyards"; the hour when the poet of classical training could most easily find his way into the fairyland of romance. For the "pre-romantic" poets, Nature was predominately the time of gentle meditation and half-concealment; the fierce light of a more concentrated perception, the aching focus of the "gaudy, blabbing and remorseless day," has no place in this picture of browns and greys. Collins's shrinking from the garish lights of a town society again explains his choice. The apostrophe is, in any case, direct and clear: the spirit of Evening is asked to teach the poet how to sing in songs which will be suited to her own twilight hours:

> Now teach me, Maid compos'd,
> To breathe some soften'd Strain,
> Whose Numbers stealing thro' thy darkning Vale,
> May not unseemly with its Stillness suit,
> As musing slow, I hail
> Thy genial lov'd Return (15-20).

To sum up: Collins's Poet must be "modelled on the antique"; his "soul" must be "sincere" and devoted; he must be able to portray the "manners" and emotions of men; he must shun the outworn way of tradition; his genius must be primarily lyrical in a way that recalls the lyrical poetry of Greece; and all these qualities must be crowned by the master-power of Imagination. He must be an active member of a society of free and brave men, and that society, for preference, should be at peace with its neighbours and in harmony with itself. Finally, he must go to Nature, particularly in her evening hours, for inspiration and solace.

Perhaps this conception is not a very original one; but it is definite (surprisingly so, indeed, considering that it is expressed in a series of lyrical poems) and it is complete; and, considered in its own time, it is very striking in saying nothing about one requirement which most contemporary writers would have placed first in the list: the Poet's ability to inculcate a factual truth of life or of morality. Here again Collins is at one with Warton; and if this hypothesis is accepted, the close connection between Warton's "Preface" and Collins's "Odes" is made more definite than before.

S. Musgrove.
New England University College (University of Sydney), Armidale, N.S.W.

[5] The apparent oddity of this combination of "simplicity" and "art" is explicable if we remember Collins' classicism: spiritual simplicity is essential, but the expression must be controlled intellectually; or is an easy rhyme responsible?

ELIZA COOK AND CHARLOTTE CUSHMAN.—In the *Broadway Journal*, New York, 1 Nov. 1845 (II, 259) is the following note:

> We have before us a letter from Miss Eliza Cook, in which she says: "I need not tell you how much I admire and esteem your bright countrywoman, Miss Cushman. We are friends, and, I trust, will

long be such. She is gathering golden opinions from the English, and will take a high standing in her profession."

Poe was, of course, the editor of the paper, but makes it clear the letter was not addressed to him. It may have been to some lady of his acquaintance, Mrs. Frances Sargent Osgood and Mrs. Mowatt being among the possible recipients. The letter may be of use to future students, so I communicate it to 'N. and Q.'

T. O. Mabbott.

JOHNSON ON A METAPHOR OF DRYDEN'S.—

They Nature's King through Nature's optics view'd;
Revers'd they view'd him lessen'd to their eye.
'Hind and Panther,' 1, 57, 8.

"They" are the Socinians, who could not see a God in an infant. On this Johnson wrote: "His vanity now and then betrays his ignorance. He had heard of reversing a telescope, and unluckily he reverses the object." Clearly he took "reversed" to refer to "him"; but that word has "lessened" attached, and does not easily bear a second attribute. May we not save Dryden's knowledge at the expense of his lucidity by taking "reversed" with "they," a confusion of the observers with their optics? That Dryden knew what he was writing about is clear from the prologue to 'The Prophetess':

A play, which, like a prospective set right,
Presents our vast expenses close to sight;
But turn the tube, and there we sadly view
Our distant gains, and those uncertain too.

R. H.

JOHNSON, BROCKLESBY AND JUVENAL.—J. while recovering from his stroke wrote to Mrs. Thrale 20 June 1783: "When I waked, I found Dr. Brocklesby sitting by me, and fell to talking with him in such a manner as made me glad, and, I hope, made me thankful. The Doctor fell to repeating Juvenal's ninth satire; but I let him see that the province was mine."

Boswell, describing Johnson's last days, December 1784, writes (iv. 401): "On another day . . . when talking on the subject of prayer, Dr. Brocklesby repeated from Juvenal '*Orandum est, ut sit mens sana in corpore sano*,' and so on to the end of the tenth satire; but in running it quickly over, he happened, in the line '*Qui spatium vitae extremum inter munera ponat*,' to pronounce *supremum* for *extremum*; at which Johnson's critical ear instantly took offence, and discoursing vehemently on the unmetrical effect of such a lapse, he showed himself as full as ever of the spirit of the grammarian."

So far our authorities. But I have seen the letter, and found that J. wrote not *ninth* but *tenth*. It is no doubt possible that B. quoted the same passage (for doubtless it was the same) on two occasions, and on both made a mistake. But it is tempting to suppose that when he told his story to Boswell he confused the two illnesses, or that Boswell got a wrong impression.

R. W. C.

MURDERS, EXECUTIONS, BURIALS.— In referring to 'The Chronicles of Crime' 1886, edited by Camden Pelham and illustrated with fifty-two ingenious pictures by "Phiz" (Hablot Knight Browne) I find annexed to the book a statement of 7 Aug. 1886, in *Worcester Journal* on the subject of the execution and burial of a murderer, Williams (or Murphy) in 1811, in London.

I have not traced the name "Marr" in the print in the newspaper; it may have been a slip for "man," or "Marr" may have been the name of a victim. I have not the complete Caulfield at hand.

I append the newspaper statement, "Discovery of a Staked Skeleton."

In excavating a trench for the purpose of laying a main for the Commercial Gas Company, the workmen of Messrs. John Aird and Sons a few days ago made a remarkable discovery. At a point where the Cannon-street-road and Cable-street, in St. George's-in-the-East; cross one another, and at a depth of six feet below the surface, they discovered the skeleton of a man with a stake driven through it and some portions of a chain were lying in close proximity to the bones. It is supposed that these are the remains of an Irish sailor named Williams, *alias* Murphy, who was apprehended on a chargee of murder in the year 1811, but who committed suicide in prison.

Writing on the subject of the discovery of a staked skeleton in London, a correspondent of the *Globe* points out that the murderer Murphy, *alias* Williams, is the one mentioned by De Quincey in his essay, "Murder considered as one of the Fine Arts." It appears that the body of this murderer and suicide was placed on a raised platform, on a very high cart, and the fatal mallet and crowbar —the instruments of his crime—placed by the side of his head. The procession was attended by the head constable and head burghs of the district, and about 250 or 300 constables with drawn cutlasses. As the house of the unfortunate Marr was passed, where one of the murders was committed, the shaking of the cart caused Williams' head to turn on one side, and he looked as though he were

staring at the scene of his terrible crime. Thousands of spectators were present on the occasion, and the stake, horrible to relate, was driven into his body with the very mallet with which he committed the murders.

W. H. Quarrell.

NOTES ON THE CAMBRIDGE BIBLIOGRAPHY: I. GREENWOOD'S 'LONDON VOCABULARY.'—I am working on the bibliography of one of the most successful best-sellers of all time, the *Janua linguarum reserata* of Jan Amos Komensky (Comenius), and a lucky little discovery connected with it is worth recording. One of the works derived from Comenius is James Greenwood's 'The London vocabulary english and latin.' The earliest edition recorded under the author's name in the British Museum Catalogue is the third, of 1713; so in 'D.N.B.', *s.n.* Greenwood; so again in the 'Cambridge bibliography' (ii, 128*a*). The first edition, however, is also in the British Museum (12932. a. 31); it was published anonymously and without date.

The last edition recorded by the Cambridge bibliography is that of 1797, the twenty-first; but the twenty-sixth, "revised and arranged systematically . . . by Nathaniel Howard," was published in 1817. Notwithstanding Howard's claims, the text of his edition varies only slightly from the preceding one—or from the first for that matter.

Theodore Besterman.

A BUNYAN BROADCAST.—Last night I listened to 'The Pilgrim's Progress,' the First Part—I had forgotten there was a second until I wondered why the broadcast didn't end with: "the trumpets sounded for him on the other side"—one of the finest sentences in English literature, I think—and I got the book to look for it, and found it was said of Mr. Valiant-for-truth in the Second Part—not, as I've thought for years, of Christian. The broadcast was not good enough—one lost the sense of reality one gets in reading the book. I wondered if it was only my memory of an enthralled childish reading, so I tried it again in bed, and found that it was as natural now as then: the characters were alive—real people, talking naturally, not puppets with their individualities forced by placards: "This is how a sly man talks, a timorous man hesitates, a boasting man blusters," etc., and all stood up against a cardboard background. Reading the book one sees the miry clay and feels it sucking at one's feet, breathes hard with Christian and Faithful as they climb the Hill Difficulty, and is fearful at the approach of Giant Despair, nor does one's modern mind jib at the simple piety of the pilgrims' language, as it does when listening to the precise elocution of the broadcasting actors.

P. J. M.

INN SIGNS IN THE DESERT.—In view of the interest taken by many correspondents in the subject of inn-signs, it is perhaps worth recording that English inn signs now appear in North Africa. In *The Times* of 7 Aug. 1943 Colonel Hurford Tatlow, Controller of Canteen Services in the Middle East, is reported as saying that "he believed it was a way of keeping touch with civilization to be able to go into a store and buy something, and it was his idea to open canteens named after English inns in the desert. Among the more famous of these are The Noah's Ark at El Daaba, The Ship at Mersa Matruh, The Two Bees at Buq Buq, and the Half Moon at Sidi Barrani. Each carries an inn-sign similar to those at home."

It may be noted that The Two Bees adds a new specimen to the rather rare class of "insect signs" (see clxxxiv. 56 and references there given).

L. M. W.

THE CRAFTSMAN'S TOOLS.—In an article on The Farmer's Museum, Cooperstown, N.Y., in *New York History*, January 1943, Mr. Clifford L. Lord writes of some of the exhibits:

He who has once seen the perfection of form of a fine butter mould, the delicately shaped handle some blacksmith gave his carefully forged ladle, the heavy, strong, yet graceful lines of the anvil; or the whittled base of a wooden apple parer;

and then, alas, the English becomes dreadfully polysyllabic:

(Such an one) at once appreciates the fact that the craftsman often enjoyed the same decorative utilitarianism in his tools, primary and secondary, that he demanded in his product;

in fact he improved on William Morris's sound and tolerant counsel: "Have nothing in your houses but what you know to be useful or believe to be beautiful." In his workshop this craftsman insisted that whatever was useful should itself be beautiful, and no one would have been more pleased than William Morris, or than Mr. H. J. Massingham (see clxxxiii. 312).

Memorabilist.