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The Works Of Horatio Walpole, Earl of Orford

In Five Volumes

Walpole, Horace

London, 1798

Pieces omitted in the foregoing Catalogue.

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[526]

PIECES OMITTED

IN THE FOREGOING
CATALOGUE OF ROYAL AND NOBLE AUTHORS,
And discovered since the Volume was printed.

NOTE to the last line of the sonnet of Richard the first, page 254,
"La mere Loys*."

* In the new history of the Troubadors, collected from the MSS. of mons. de Sainte Palaye, is an article of Richard 1st, and translations of his two poems. In the first, there is no attempt at explaining the two last lines in this sonnet above.

The second is a spirited invitation to two French petty sovereigns to join him against Philip Augustus, with a mixture of irony that does not want taste.

Between the articles of Edward the second and Henry the eighth this paragraph must be inserted :

There is still better authority for adding to this list a descendant of the last-mentioned prince ; one equally unworthy of the crown and the lyre, less blameable, and, if possible, more unfortunate. In that very curious collection of papers given to the public under the too modest title of *Nugæ antiquæ* by doctor Harrington, from the MSS. of his ingenious ancestor, the translator of Ariosto, is a little piece † of three stanzas, which is asserted to have been the composition of Henry the sixth. The lines are melancholy and simple as we should expect, and not better than a faint might compose : yet there is one expression which the present age, being more refined and delicate than a faint, will not allow me to repeat ; and which intimates, that if the good prince was very pious ‡, it was not, as some have supposed, from an insensibility to pleasure.

† *Nugæ antiquæ*, vol. ii. p. 145, 2d edit. In that very curious repository are particularly three letters, which exhibit more faithful portraits of queen Elizabeth and James 1st than are to be found in our most voluminous historians. Vide vol. ii. pp. 116, 132, 271, 2d edit. 1779.

Henry's mind early, that he was even admitted into holy orders almost in his childhood. As such a step could not be taken even by priests without authority, I should suspect the measure was dictated by his ambitious uncle cardinal Beaufort, in hopes of retaining greater influence over the young monarch.

‡ Such pains were taken to impress religion on

It is not worth making an article on purpose, as the authority is so vague, but Strutt in his third volume of *The manners and customs of the English*, has from a MS. in his own possession, written as early as in the reign of Henry 5th, given part of a poem composed by a duke of York, who must have been Edward, eldest son of Edmond of Langley, there being no other duke of York in the reign of Henry 5th. Yet as the verses seem to be addressed to a queen, they must have been written in the preceding reign, duke Edward having fallen in the battle of Agincourt, before the marriage of Henry 5th. If the poem is authentic, it was probably addressed to Joan, second wife of Henry 4th, Strutt only saying that the hand-writing seems to be as old as the time of Henry 5th. It might be a few years older, or written soon after she became queen dowager.

Add to the article of Henry the eighth, after "De iusto in Scotos bello." Page 258,

A stanza long known, and beginning "The eagle's force," sir John Harrington asserts* was composed by his majesty, and addressed to Anne Boleyn. Though it has no great merit, it raises our opinion of his majesty as an author.

Add to queen Elizabeth's works, p. 269, in notes after "Sallust †."

† Translation from Seneca, in the *Nugæ antiquæ*, vol. ii. p. 309, 2d edit.

Translation of one of Cicero's Epistles, ib. vol. iii. p. 93.

Add, in note to James the second, p. 277, after "Charles the second †."

† Yet sir John Hawkins, in the appendix to his *History of music*, has from an old copy produced a song said to be written by king Charles.

There is certainly nothing in the composition to contradict the report: the expression is easy and genteel, and the thoughts amorous.

Add to George Boleyn-viscount Rochford, p. 295,

Having mentioned a suspicion that some of this lord's poetry may exist among the unascertained poems in the collection of those of lord Surrey and

* *Nugæ antiquæ*, vol. ii. p. 248.

fir

fir Thomas Wyat, I am the more confirmed in that opinion, by having been so fortunate as to find one * piece of lord Rochford's identified amidst some verses of those noble friends, which have been printed of late years from the valuable MSS. of fir John Harrington in the *Nugæ antiquæ*; though by a trifling mistake lord Rochford is there called *earl*, instead of viscount. The MS. was dated in 1564, but 28 years after the death of the composer, and may therefore be depended upon. There is a melancholy simplicity and harmony in the lines, that rank them with the best compositions of the above-mentioned poets; and though the variation of accents and pronunciation have rendered some of the lines not quite melodious to modern ears, yet the measure and general expression are so elegant, that I am tempted to show, that without much alteration it might easily pass for the production of a more refined age.

I.

Awake, my lute, perform the last
And only service we will waste;
Repeat the strain in sighs begun;
And when the vocal moment's past,
Be still, my lute, for I have done.

II.

Is music heard, where ear is none?
Can crayons grave on marble stone?
My notes may pierce her heart as soon!
Should we then sigh, or sing, or moan—
No, no, my lute, we must have done.

III.

The rock unmov'd when ocean raves
As soon shall yield to dashing waves,
As Juliet by my suit be won:
My vows she scorns, *thy* soothing braves;
Then, my sweet lute, let us have done.

* *Nugæ antiquæ*, vol. ii. p. 252. In the same collection, vol. i. p. 86, are some miserable verses said to be written by T. Seymour lord Sudley, lord admiral, the night before his execution, but they deserve no further notice. The muses seldom visit a man at his death, whom they had neglected till that crisis.

IV.

Yet Venus shall assert her reign,
 Proud nymph, and punish thy disdain;
 Thro' that cold breast a flame shall run,
 And me revenge some other swain,
 Altho' my lute and I have done.

V.

Sad in thy turn, the live-long hour
 Of solemn night shall hear thee pour
 Thy plaintive descant to the moon;
 While thy fair face's fading flow'r
 Shall touch not me, for I have done.

VI.

Then Juliet shall perhaps repent
 Of youth unprofitably spent,
 And sigh in vain o'er moments gone;
 And, finding beauty was but lent,
 Shall weep its scorn as I have done.

VII.

Then cease, my lute; be this the last
 And only service we will waste;
 Here end my love as it begun:
 Be from my heart her name eras'd,
 As from thy strings, when thou hast done!

Add to lord Clarendon, after "with other state-papers," p. 390,

Of these and of his letters three volumes in folio have been published at different times; the last so recently as in 1786, containing, besides numerous letters, three several additional characters of his lordship's bitter antagonist lord Digby [earl of Bristol] extended to above 23 pages in folio, and of sir John Berkeley, and sir Henry Bennet earl of Arlington.

VOL. I.

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But

But those are not the most remarkable contents of the third volume. A letter from the marquis of Ormond to Charles 2d, expressing such provocations from the duke of York as a gentleman could not endure, and hinting at revenging himself unless redressed, gives, considering the loyalty and temper of the marquis, very unfavourable ideas of James; and the publication proves that the university of Oxford have surmounted their tenderness for that unfortunate family.

In good truth, the university has not been delicate towards their favourite Clarendon. His transactions with father Talbot, a Romish monk, for the assassination of Cromwell, on which black business Talbot writes to the king himself; and the following horrid expression in a letter from sir Edward Hyde to secretary Nicholas, "But it is a worse and baser thing that any man should appear in any part beyond sea under the character of an agent for the rebels and not have his throat cut;" v. p. 144: such transactions, such sentiments, must make one lament that the fury of civil war and party rage could so transmute the soul of a good and wise man, and reconcile him to the worst practices of Borgia and Machiavel. Even the hypocrite usurper Cromwell scorned to stoop to such shameful warfare; and we can but admire the contrast, when in the same volume we see his playful policy (for so we may call it when compared with assassination) employed in sowing feuds between the brothers Charles and James, and the latter falling into the snare which Lockhart laid for him, and breaking with his brother on the dismissal of his favourite sir John Berkeley, against whom Cromwell for that purpose had contrived to instill prejudices into the king.

Lord Clarendon also wrote "Verses to sir William Davenant," on the latter's *Albovine*; printed in sir William's Works.

Add to page 426, after "The antiquated coquet,"

"A song," [by the earl of Dorset] published in the first volume of a collection called *The sports of the Muses*, printed in 1752, p. 46.

Add

Add to page 441,

Charles Mordaunt earl of Peterborough is said to have written a pamphlet, called "Remarks on a pamphlet entitled The thoughts of a member of the lower house, in relation to a project for restraining and limiting the power of the crown in the future creation of peers: London, printed for J. Roberts, 1719, third edition."

Add to page 453, after "A tragedy in rhyme,"

"A satire in the manner of Perſius," printed in the 5th vol. of Dodſley's Miscellanies.

"Verses to Mr. Poyntz," with doctor Secker's sermon on education; published in The new foundling-hospital for wit, part 4th, p. 119; 1771.

"Two epigrams on Chifwick." Ib.

Add to the account of lord Melcomb, p. 458, after "fallies are forgotten,"

It had been well for lord Melcomb's memory, if his fame had been suffered to rest on the tradition of his wit and the evidence of his poetry. The posthumous publication of his own Diary has not enlarged the stock of his reputation, nor reflected more credit on his judgment than on his steadiness. Very sparingly strewed with his brightest talent, wit, the book strangely betrays a complacency in his own versatility, and seems to look back with triumph on the scorn and derision with which his political levity was treated by all to whom he attached or attempted to attach himself. He records conversations in which he alone did not perceive, what every reader must discover, that he was always a dupe; and so blind was his self-love, that he appears to be satisfied with himself, though he relates little but what tended to his disgrace; as if he thought the world would forgive his inconsistencies as easily as he forgave himself. Had he adopted the French title, *confessions*, it would have seemed to imply some kind of penitence: but vain-glory engrossed lord Melcomb; he was determined to raise an altar to himself, and

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for

for want of burnt-offerings, lighted the pyre, like a greater author (Rouffeau), with his own character.

However, with all its faults and curtailments, the book is valuable. They who have seen much of courts, and are faithful, as lord Melcomb was, in relating facts (whether they mean to palliate or over-charge), still leave much undisguised, which it did not answer their purpose to conceal. Many traces of truth remain in his Diary; and the characters of the actors may be discerned (not much to their advantage), though the book was mangled, in compliment, before it was imparted to the public.

Other pieces by lord Melcomb are,

“Verses on the birth-day of sir Robert Walpole;” in Doddsley’s Miscellanies, vol. iv. p. 227.

“Verses to Mr. Stubbs;” in The European magazine for July 1784, p. 53.

Add to Charles Sackville duke of Dorset, p. 460,

In the two additional volumes to The works of Alexander Pope, printed for R. Baldwin, 1776, octavo, are these four poems by Charles duke of Dorset when lord Middlesex:

“Verses to Mr. Pope on reading Mr. Addison’s Account of the English poets;” vol. i. p. 151.

“Translation of the 21st ode of the 3d book of Horace.”

“Verses upon a goose.”

“Verses on lady Abergavenny.”

“Song on the death of Frederic prince of Wales,” in The gentleman’s magazine for May 1751, p. 227.

Add

Add to Joanna lady Bergavenny, p. 479,

Since the last edition of this work I have been inclined to think that the lady Bergavenny of the text was not Joanna Fitz-Alan, but her daughter-in-law the lady Frances Manners, daughter of Thomas earl of Rutland, and wife of Henry lord Bergavenny, as I find that lady Frances was an authoress; for Hugh Jackson, in 1580, printed a piece called Precious perles of perfect godlines, &c. begun by lady Frances Abergavenny, and finished by John Philips. Vide Typogr. antiq. by Herbert, vol. ii. p. 1134, quarto.

Add to Mary countess of Pembroke, p. 483, to the last note,

And some of her versions of psalms are printed in *The nugæ antiquæ*, vol. i. p. 277, 2d edit.

Add to Anne viscountess Irwin, p. 512,

Her "Answer to some verses of lady Mary Wortley," is printed in vol. i. of *The additions to Pope's works*.

Add to Henry Hare lord Colerane, p. 517, after "Faithorne,"

"A lyric poem" by him is mentioned in *Nichols's Life of Bowyer the printer*, p. 106.

Add to p. 519, note, after "obey the Crusca*,"

* "A song," by lord Roscommon, in *The sports of the Muses*, vol. i. p. 28.

Add to Robert viscount Molesworth, p. 522, after "have been published,"

To that John lord Molesworth is ascribed "A song" in *The gentleman's magazine* for August 1740, p. 408.