

## ERRATA.

The following errors occur in a few copies only; most of them having been discovered before the form was entirely worked off.

In the Dedication, for your's read *yours*; page 7, line 9, for *its* read *their*; line 12, for *it* read *they*; page 17, for "we have worn the *opinions of her criticism* on all subjects," read "we have worn the opinions of *Rome*—her criticism on all subjects;" page 38, line 25, for *it* read *them*; page 45, for "they pass like thoughts o'er a clear blue *sky*," read "they pass like thoughts o'er a clear-blue *eye*;" page 56, line 3, for *glittered* read *glittering*; line 20, for *filicitous*, read *felicitous*:—page 82—the reader will understand by these words "THE TIME EMPLOYED IS THREE DAYS"—not the time of the *first canto*, as it would seem from the position of the words—but the time of the whole poem; page 98, line 6, for *quits* read *visits*; page 110, line 11, substitute a *comma* for the *semicolon*, at the end of the line—the *sense*, (if there be any,) is materially affected by the present reading; page 116, line 27, substitute a *period* for a *comma*; page 154, line 8, for *give* read *given*; page 235, line 26, for *were* read *we're*; page 236, line 9, for *angel's wings* read *angel-wings*; this *important* alteration is made that the line may be decently musical.

The reader is desired to spell *warriour*, *terror*, and such words with an *u*, throughout the whole book. I am not particularly partial to Dr. Johnson, but I have sufficient respect to the best standard in our language, to follow it, even in trifles—and I did follow it, but the *improvements* of the printer have rendered this note necessary.

And, finally, the reader will be good enough to add the following note to page 56; referring to it from the word *poet* in the *first line*. It was omitted in an unaccountable manner.