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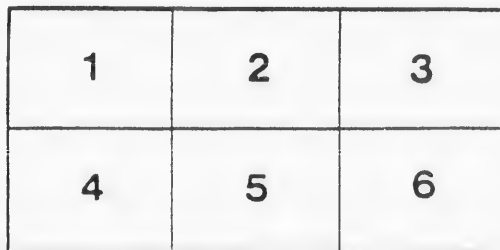
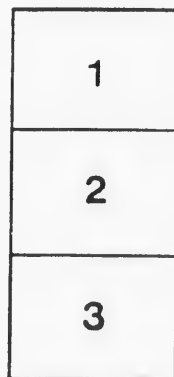
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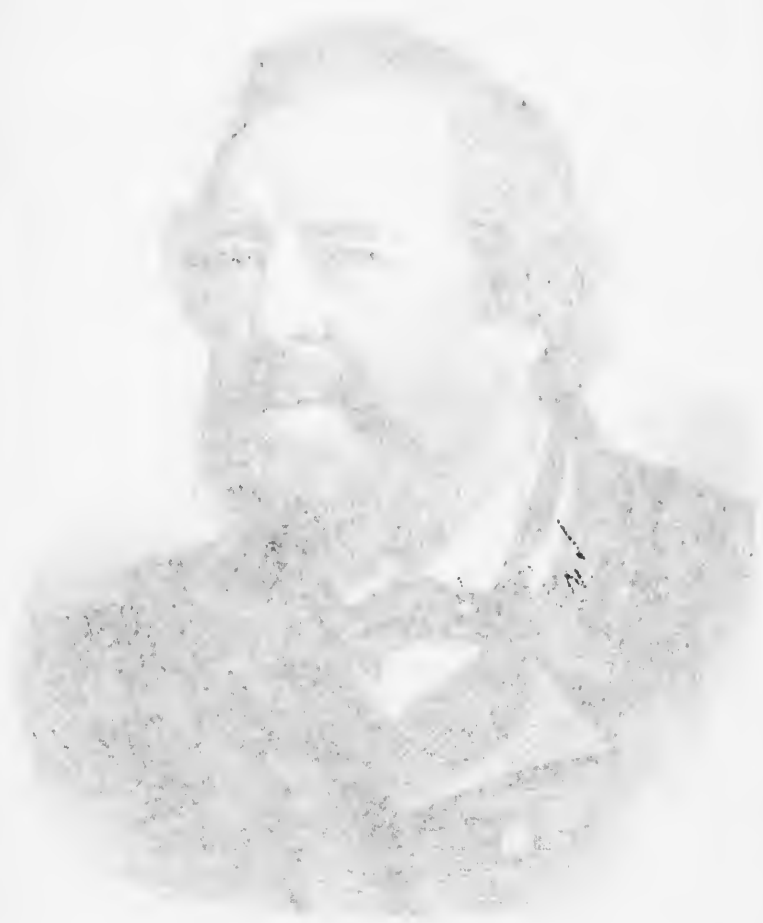
WORLD OF THE FUTURE

AND THE

WORLD OF THE PAST

OF THE

WORLD OF THE PRESENT



P

THE
POETICAL WORKS
OF
SAMUEL LOVER.

Jaques. Will you sing?

Amiens. More at your request than to please myself.

* * * * *

Touchstone. Lovers are given to poetry.

AS YOU LIKE IT.

Samuel Lover



NEW YORK:
D. & J. SADLER & CO., No. 31 BARCLAY STREET.
MONTREAL: 275 NOTRE DAME STREET.

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1875.

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P R E F A C E.

WHEN an author writes a preface to a fifth edition of his book, he generally plumes himself on the success which a fifth edition implies; but so far from indulging in any exultancy on the subject, I confess that, were the following pages to be submitted to the world for the first time, I should fear to publish them; for I feel there are many among them unequal to bear the test of a strict criticism, if considered as merely literary productions. At the same time, I venture to believe that, in this continued and enlarged publication, some are sufficiently readable to save me from the charge of presumption.

This volume is not put forth to court a *new* celebrity. It is but a collection of compositions, most of them *old* in public favor; and though they are, therefore, almost beyond the perilous pale of the critic, still would I say a few words to some who may read them for the first time, divorced from the music to which they have been wedded.

In the first place, I would beg to remind the critic that a song, as a peculiar sort of composition, must not be measured by ordinary rules of criticism. The song-writer is limited within many bounds to which other writers are not restricted. The song-writer's work must be within a small compass; so far he must have the power of condensing—a great quality, which if he possess, allowance ought

to be made for his want of some other. A song, if written to any particular tune, may require a peculiar metre, taxing ingenuity. A song must be constructed for singing rather than for reading, and hence, to accommodate the vocalist, it should be built up of words having as many open vowels, and as free from guttural and hissing sounds, as possible, and in English these requirements are very difficult. Again, a song must suit the peculiar rhythm of some air, whence a disadvantage arises to the author when his song is read by those who have never heard the air to which it is adapted. The lines may be admirably fitted to the air, and sound most smoothly when sung, but when submitted to ordinary reading may appear rough, if not absolutely faulty in metre, and hence nearly all songs are less likely to be euphonic when read than when sung. A critic may consider a song to want grandeur or vigor of expression—a want which the writer himself has lamented, very probably, but he has been compelled to use good *singing* words, rather than *reading* ones; and this should be ever kept in mind when we read songs that have been made for singing. Now, every song in this collection was not only made for singing, but has been sung.

Judging from some of the highest literary evidence, we may conclude that to write a good song is no such easy matter (if by "song" we are to understand a *thing to be sung*), inasmuch as some of the greatest poets have failed in this particular. Take Milton's "Comus," for instance—that exquisite poem, which teems with lofty imagery and is perfectly gorgeous in language—there we find in the "song" of "The Lady"—

"And in the violet-embroider'd vale,
Where the love-lorn nightingale
Nightly to thee her sad song mourneth well."

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Any vocal musician will feel that "violet-embroider'd yels," and "her sad song mourneth well," are not suited to singing.

Take Byron, as another example. He was a glorious poet, but not a good song-writer. In his poems we find some under the title "Stanzas for Music" which are quite unfit for the purpose. Here, for example, are two verses from among five—

"Too brief for our passion, too long for our peace,
Were those hours—can their joy or their bitterness cease;
We repent—we abjure—we will break from our chain—
We will part—we will fly to—quitte it again!

"Oh! thine be the gladness, and mine be the guilt!
Forgive me, adored one!—forsake, if thou wilt;—
But the heart which is thine shall expire undebased,
And *Man* shall not break it—whatever *thou* may'st."

Here we have feeling and passion, but not a good song. There is little *flow* in the fir' of these verses (and there must be flow in a good song), and in the second we have—

"Undebased
Whatever thou may'st."

Who could *sing* such words? These lines Byron sent to Moore with this remark: "Thou hast asked me for a song, and I enclose you an experiment, which has cost me something more than trouble, and is, therefore, less likely to be worth your taking any in the proposed setting. Now, if it be so, throw it into the fire without *phrase*."—*Lord Byron to Mr. Moore, May 10, 1814.*

This song, we may be pretty sure, Moore never did set; or, if he did, it never was heard of—the best proof of its being a failure.

A question naturally arises here, why Moore should ask

Byron to write a song. Moore was justly proud of his lyric fame—proud almost to jealousy. Did he ask Byron to write for the purpose of raising a dangerous rival?—May we not rather think that Moore entertained some opinion about song-writing similar to my own, that a great poet may fail as a song-writer? and in that spirit of fun with which his Irish nature was so deeply imbued, have had a sly pleasure in tempting Byron to write a song, just to show his “noble friend” that it was not quite so easy a matter?

Even Shelley, whose ear was exquisitely sensitive to sweet sounds, and whose soul overflowed with poetry, is not successful in what he calls songs. For instance,

“I love that thou lovest,
 Spirit of delight!
 The fresh earth in new leaves drest,
 And the starry night;

 I love snow, and all the forms
 Of the radiant forest!
 I love waves, and winds, and storms,
 Everything almost
 Which is Nature's, and may be
 Untainted by man's misery.”

Here is great poetic sensitiveness, poetically expressed, but unfit for music. “The fresh earth in new leaves drest” is a sweet line, and gives a pleasant image to the mind, but I defy any one to sing it. Nearly every word shuts up the month instead of opening it, and therefore cannot be vocalized; and “radiant forest” and “everything almost” are also infelicitous for music.

I have purposely (and perhaps hazardously) put forward these great poets as examples that, with all their greatness,

they were not good song-writers. Had I given inferior examples, the motive might be doubted; but no one can be suspected of attempting detraction here. I am only making a plea to show that song-writing has peculiar difficulties which have baffled great men.

If any should say, in retort, that perhaps song-writing is an inferior sort of thing, beneath a great poet, to that I say, Nay. Fletcher, of Saltoun, indulges in the extreme opinion that the ballads of a nation are more potent than its laws, and certainly he had good right to know the influence of a popular song. But such songs as Fletcher speaks of survive the occasion of their birth, outlive intervening generations, and are interesting to us merely for their poetic worth, independently of their temporary political value.

It is no small thing to stir a nation's heart; and that the song-writer has done. It is no small thing to contribute to the charm of the social circle; and that the song-writer has done through all time. To excite or to soothe, to sound the depths of feeling or scale the heights of fancy, each and all of these are the privileges of the song-writer. Some have done them all; but to do any of them is no unworthy achievement.

As it is not the highest genius, neither is it the highest scholarship that insures successful song-writing. Robert Burns, though comparatively unlettered, was supreme as a song-writer. In his best examples, the firmness of his rhythm, and the musical flow of his verse have never been surpassed; and his happy selection of open-voweled words recommends his compositions to vocal purposes. The simple lines—

“Ye banks and braes o' bonny Doon,
How can ye bloom sae fresh and fair?”

open the mouth as agreeably as Italian. Of his depth of feeling, his exquisite sensibility, and his poetic fire (which burned the more vigorously, perhaps, for not being over-raked with a classical poker), this is not the place to treat. I only speak, at present, of the mechanical difficulties, peculiar to the song-writer, over which he triumphed.

That sparkling poet who has but recently passed away from among us, Thomas Moore, was never surpassed, and seldom equaled, in the harmonious flow of his numbers. A singer himself, he understood all the requirements of a singer; and his songs, I think, are matchless in this respect. The care and skill with which his verse is made to abound with open vowels, can only be fully appreciated by those who have contended with the difficulties he has so gracefully overcome.

But even Moore, with all his felicitous versification, is often dependent on the rhythm of the air he writes to for the proper accentuation of his songs; and when such a polished versifier as Moore is liable to be falsely read when the ordinary accent is given to the reading, or, if I may express it in another way, when measured syllabically rather than rhythmically, it will not be wondered at that many of *my* songs may offend in this particular, and more frequently need the aid of melody.

As a loose assertion is fairly open to objection, it may be as well to give proof of what I have just said of Moore's songs; and I can give proof, even to excess, in the following example, where the music is *more* than essential—where it absolutely *increases* the power of the lines:

“The Minstrel Boy to the war is gone,
In the ranks of death you'll find him;
His father's sword he has girded on,
And his wild harp slung behind him.

Land of song!' said the warrior bard,
 'Tho' all the world betrays thee,
 One sword, at least, thy rights shall guard,
 One faithful harp shall praise thee!'"

This is a spirit-stirring verse, as an elocutionist might *speak* it; but how much more grandly is it accented when *sung*. Let four lines be marked with "*longs*" and "*shorts*" as they would be read.

The Min-strel Boy to the war is gone,
 In the ranks of death you'll find him;
 His father's sword he has girded on,
 And his wild harp slung behind him.

How much more massive is the verse, as follows, accented by the music:

Irish Air.—THE MOREEN.

The Min-strel Boy to the war is gone, In the
 ranks of death you'll find him; His fa-ther's sword he has
 gird-ed on, And his wild harp slung be-hind him.

Observe the remarkable succession of long sounds, and the consequent grandeur of effect given to the poem by this noble air.*

*The first portion only of this air is given for example; the second is equally fine, and produces the same ennobling effect upon the verse.—See 5th Number *Moore's Irish Melodies*.

But as these lines will suit the air of LITTLE BO-PEEP quite as well, let us look at them in that pitiable position, as an example of what musical measure can do.

Air.—LITTLE BO-PEEP.

The musical score is written on three staves in G major and 6/8 time. The melody is simple and repetitive, with a dotted quarter note followed by an eighth note. The lyrics are written below the notes, with horizontal lines above the words indicating the syllable structure. The lyrics are: "The Min-strel Boy to the war is gone, In the ranks of death you'll find him; His fa-ther's sword he has gird-ed on, And his wild harp slung be-hind him".

Here the verse is chopped up into "*shorts.*"

I think these examples sufficiently prove how great an influence music can exercise over verse.

Something more, however, than the true accent is gained by the addition of the music to which the poet has written; there is much in the influence of the music itself, the mirth-stirring measure, or the "linked sweetness long drawn out," as either may suit the sentiment of the song: and when these are perfectly in accord, how thrilling is the effect. Thus, songs lose much by being dissevered from their fascinating ally, but, at the same time, it must be acknowledged the music loses more. Why is many an air dear to us? Because it recalls some charming words to which it has been wedded—

"Married to immortal verse,"

as Milton says. And indeed we have abundant evidence of this truth in Moore's Irish Melodies. Some of these airs

were only known within a limited circle of musical amateurs, or in remote districts of Ireland; but Moore's words made them known to all the world.* And by what names are they known? Not by the original ones they bore (though these names were given in the musical edition of the Melodies); they are known, without exception, by the titles which he gave the songs he adapted to them. This places poetry in a higher rank than music; but still, poetry must ever feel indebted for much, in the alliance of her charming sister.

But though poetry stands in a higher rank than music, I do not think that a successful song need be of the highest class of poetry. Indeed I have shown, as presumptive evidence of this, that the highest poets have not produced the best songs.

Shakespeare says—

“One touch of nature makes the whole world kin;”

and it is this kindred influence that a song should possess, I think, beyond every other quality. To awaken sympathy by the simplest words, will go farther in a song than pomp of language and elaborate polish. But simplicity should never descend into baldness, or the stringing of nonsensical rhymes together. A song should *have a thought in it*, and that thought gracefully expressed, at least; and if the *tone* of expression touch the head or the heart of the listener—appeal either to his fancy or his feeling—it has in it, I believe, the germ of success. If you preach too much, or

* Here is a remark by Moore too applicable to the subject to be omitted—“The ‘Sovereign of the willing soul’ (as Gray calls music) always loses by being made exclusive Sovereign,—and the division of her empire with poetry and wit, as in the instance of ‘The Duenna,’ doubles her real power.”—*Memoirs of Sheridan*, by Thomas Moore. See Ed., Vol. I., p. 169.

philosophize too much, or if passion, like the queen in the play in Hamlet, "doth protest too much," the chances are the song is over done. The feelings you want to excite in a song should be rather *suggested* than ostentatiously paraded, and in proportion as this is skillfully done, the song, I believe, proves successful. Of course there are exceptions to this; but my experience supports me in the belief that my notions on this subject are not far wrong.

I fear, however, I have overstepped the proper bounds of a preface, and almost wandered into an essay; but as I felt the strong necessity of saying something to induce a considerate forbearance as to the poetic half of my songs, I could not say less, having once touched upon the subject. The motive that urged me has at least one grace to recommend it—the grace of diffidence.

The Tales and Miscellaneous Poems having hitherto appeared but in a scattered form of publication, are now collected, for the first time, in this volume.

SAMUEL LOVER.

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POETICAL WORKS
 OF
 SAMUEL LOVER.

THE FISHERMAN.

The Fisherman who is the hero of the following tale is not merely a creature of imagination, for the self-denying spirit which forms the staple of the story is, I am happy to say, in accordance with fact; and the last magnanimous achievement of the poor Fisherman is literally true. Magnanimous may seem an inflated word to employ in connection with so humble a subject, but it is believed that the reader, on arriving at the end of the story, will not think the epithet unwarrantable.



'Twas down by the shore of the steep coast of Kerry
 Dwelt a young Irish Fisherman—mournful, or merry,
 As the fast-changing flow of his feelings might be;
 Just as tempests of winter will darken the sea,
 Or the breeze and the sunshine of summer will chase
 In ripples and brightness along its fair face.

And what made the darkness of young Donoghue?
 'Twas the sense of a sorrow-steeped poverty grew,
 Like the dripping sea-weed by the storm-beaten shore,
 And clung fast to the heart sorrow's tide had run o'er,
 And what made his brightness? A lovely young girl—
 More precious to him than the ocean-deep pearl—
 And if diving the sea could have made the boy win it,
 Were it fifty miles deep, he'd have surely been in it.

But parents are thoughtful as lovers are blind,
 And tho' Dermot and Peggy were both of a mind,
 The father and mother, on either side, thought
 That over-young weddings with sorrow were fraught
 To those who were fast bound in poverty's fetter ;
 So the mother would only consent he should get her
 When "times were more promising." Oh! where's the lover
 Broke promise so often as Time hath done, ever ?
 And poor Dermot, as some "time of promise" drew nigher,
 Found "Owld Father Time" was a "mighty big liar."

Young Donoghue's friends used to rally him often,
 Why to marriage he could not his sweet Peggy soften ;
 They said, "Marry at once, and take chance, like the rest."*
 But young Donoghue, while a sigh swell'd his breast,

* The improvidence of the Irish in their early marriages has been often made the subject of indiscriminate censure by writers who are only too willing to find fault with poor Pat, and either overlook or will not see any countervailing argument in his favor. That improvident marriages often lead to distress cannot be denied, but let it be remembered, at the same time, that they prevent what is worse than distress—crime. Parliamentary inquiry has proved that crime of the particular character to which allusion is here made, is more rare in Ireland than in any other part of the kingdom—perhaps, it may be said, than in any other part of the world ; and while using the general term "crime," it must be remembered that there are many branches of it—the branches much worse, by the by, than the parent stem ; for the first crime is consistent, at least, with humanity, though it is humanity under the penalty of the Gall, while the after crimes are abhorrent to our nature. The daily Police Reports of England give such melancholy evidence of a criminal state of society on this point, that, in comparison, the improvident marriages of Ireland may be looked upon as beneficial rather than censurable. A quotation from the *Levithan* journal of London will form an appropriate conclusion to this note, and offer a strong argument in its support. In an article touching one of our statistical tables (I think a report of the Registrar-General), this passage occurs:—"There cannot be a worse indication of a people's social state than the decay or neglect of the marriage institution. The home and the family are at the bottom of all national virtues, and if these foundations of good citizenship are impaired, the whole superstructure is in danger."—*The Times*, September 23, 1859.

Would laugh off their taunts, and say, "Better to wait,
Than 'marry in haste, and repent' when too late."

'Twas thus that he *spoke*, but the *thoughts* were more deep
That kept him awake when the world was asleep ;
He thought of the joys that would bless him, if she
Were the wife of his bosom—his *cushla ma chree* ;*
But, suddenly, conscience would sternly reprove,
And balance the scale between passion and love,
"By weddin' his darlin' what would he be doin'
But playing the guide where the road led to ruin ?"
And then by his manly resolve he would profit,
And, closing his eyes, say—"I must not think of it."

But fancy would trouble his feverish rest,
For in dreams the sweet vision still haunted his breast ;
He saw his belov'd one, bewitching, as when,
Fresh, fair, round, and lovely, she tripp'd down the glen,
Her blush like the morn, and her hair dark as night,
Her brow's playful shadow o'er eyes gleaming bright,
Her lip like the rose, and her neck like the lily,
Her tongue's ready taunt making suitors look silly—
All suitors but one—and to him the sweet tongue
With accents of tenderness ever was strung,
And the eye and the brow forgot coquetry's art
And were open'd—to let him look into her heart.

Oh, dream too delicious!—he'd start and awake,
And again summon courage the dream to forsake—

* It would be hard to find a more touching term of endearment than this, "vein of my heart." The true spelling in the Celtic is *chuisle mo chroidhe* ; but the vulgar spelling may be considered pardonable, if not preferable, in familiar usage.

First, his arms open'd wide to clasp beauties of air,
 And then chasten'd thought clasp'd his hands in deep pray'r,
 And he vow'd that he never would darken the brow
 That glow'd with the light of mirth's witchery now.

And Peggy knew this—and she lov'd him the more ;
 And oft, when poor Dermot was stretch'd on the shore
 And lost in sad thought—pretty Peggy, perchance,
 Half pleas'd and half pitying, might furtively glance
 From the cliff overhead—and her sensitive heart
 Could divine what his felt—and, with love's tender art,
 She would gather the flowers from the dark cliff, and pass
 Round some pebble a primitive tie of wild grass,
 And, attaching her nosegay, would fling it from high,
 And the flow'rs fell on Dermot, as though from the sky—
 From the sky? say from Heaven ; for the dew ne'er did drop
 From the fountain on high on the summer-seorch'd crop,
 More assuaging its fervor, refreshing its might,
 Than those flow'rs dropp'd on him from that Heaven-
 crown'd height !

Then would Dermot take heart—and he thought some fine
 day

Would reward him, at last, for this cruel delay ;
 He had heard it remark'd, "It was no use to fret,"
 And believ'd there was "great luck in store for him yet ;" *
 And, seeing that nothing is e'er got by wishing,
 He though he'd "get up out o' that," and go fishing ;

* There is something very touching in the hopefulness of the Irish peasantry in the midst of all their poverty and other trials ; and the two sayings quoted above are frequently heard amongst this light-hearted people. As to Pat's aspirations for luck, he is accused of sometimes making a blunder in giving them expression, when he crows a cup to Fortune, and exclaims, "The worse luck now, the more another time !"

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But even then, Fancy still play'd her sly part :
The net seem'd a woman—each herring a heart.

And thus it went on—weeks and months passed away,
And Peggy, the pride of the glen,
Grew fairer and fairer with every day,
And was courted by all sorts of men ;
The long, and the short, and the fat, and the lean,
In Peggy's long list of admirers were seen,
But Dermot, in all these great hosts round her thronging,
If he was not the longest, at least was most longing—
Longing, tho' vista of hope seem'd no clearer—
Longing for time that came never the nearer.
Oh, longing !—thou love-lure—thou heart-wasting fire
Engend'ring the sultry mirage of desire
That flatters while flying, allures to betray,
Exciting the thirst which it cannot allay !

Poor Dermot !—What projects prodigious would start
From the fanciful fumes of that furnace, his heart,
To haunt his poor brain !—Could he seize on some chance
That might better his lot ?—Or his fortune advance
By some feat of great prowess ?—Some high-daring deed ?—
And what danger could daunt him—with Peggy the meed ?

Some think we're surrounded by mystical pow'rs,
That work into shape the wild dreams of lone hours,
And 'twould seem that such spirits were willing to test*
The forces of evil and good in the breast

* How prevalent this belief in attendant spirits has ever been, and still is, we have proof from the earliest times to our own. And this belief is no proof of a weak mind, for one of the greatest philosophers of antiquity held it: Socrates had his demon. Nor is the belief confined to Paganism, for a Christian of high

Of the deep-loving dreamer—soon doom'd to a trial
 For mortals the hardest of all—self-denial :
 But if spirits of darkness *do* watch, as 'tis said,
 To pilot our way, if towards wrong we would tread,
 As watchfully guardful are spirits of light,
 To shed a bright ray on our pathway, when right,
 And, o'er our poor fisherman, *which* did prevail
 Let us haste to record, and so finish our tale.

One winter's day, when the sea rolled black,
 With a fringe of white on its foamy track,
 A storm-tost ship by the Skelligs past *
 With shatter'd sail and shiver'd mast ;
 Vainly she strives to weather the shore—
 Brave ship, thy course on the ocean's o'er ;
 Nor sail, nor helm, nor mariner's might,
 Can save thee from being a wreck this night.

The fishermen crowd with coil and rope,
 To the cliff where the doom'd ones drive ;
 For a while on earth and sea was hope,

mental power has recorded a similar credence. Alexander Pope writes to a friend : " Like the trust we have in benevolent spirits, who, though we never see or hear them, we think are constantly praying for us " And this passage Doctor Johnson has quoted in his Dictionary, the Doctor himself sharing in the belief with Pope. But, to go to the highest authority, is it not recorded in Holy Writ that the harp of David was employed to charm away the evil spirit that made terrible the dark hour of Saul?

* These bold masses of rock, standing some miles from the coast of Kerry, rise abruptly from the sea to a considerable height, in sharp spiral forms, resembling, in some aspects, a double obelisk, and, hence, are looked for as a landmark by mariners. The point is of such importance to seafarers, that a lighthouse is established here, and therefore many a ship, storm-tossed or otherwise, passes the Skelligs, where so heavy a sea runs in general, that the lighthouse has to be well furnished with supplies of provisions, as sometimes, for six consecutive weeks, it is impossible for any craft to approach the solitary landing-place on these desolate crags.

But nought with the might of the storm could cope—
 'Twas a scene that the heart might rive ;
 The hardiest fisher's cheek was paled,
 And women shriek'd, and children wail'd,
 While the village priest lent a hand to the toil,
 Heaving the cable and casting the coil,
 Cheering his flock with his voice and his blessing,
 While deep invocations to Heaven addressing,
 And when mortal might could no more essay,
 He exhorted his children to kneel and pray.*

A sight more solemn was seldom seen,
 Than that on the storuy cliff, I ween :
 They might not cast down to the sea a rope—
 But to Heaven they could raise the holy hope !
 And down they knelt in that stormy night ;
 The lightning's flash was the altar's light,
 And they fear'd as they crouch'd on the drenchèd sod,
 The thunder above as the voice of God,
 With awful burst and solemn roll
 Summoning every sinful soul ;
 And, trembling, they pray
 For the castaway,
 And many a bead they tell,
 While the boom of the billows, madly rolling,
 In crashing breakers burst and spent,
 And the howling wind, were strangely ble
 With the clang of the chapel bell—
 Tolling, tolling, dismally tolling
 The mariners' funeral knell.

* This is not an imaginary incident. Just such a scene was witnessed by a friend of mine, who communicated this fact to me many years ago, and it made too deep an impression on my memory ever to be forgotten.

When morning dawn'd, the storm was gone,
 But the thundering waves kept rolling on ;
 And the eyes of the village were set on the sea,
 To mark how much of the wreck might be.

Her naked ribs stand gaunt and grim,
 While planks and spars in riot swim,
 And, among them floating, can Dermot see
 A part of the wreck of the merchantman ;
 'Twas a laden cask,—The father and son
 By a glance implied what might yet be done !
 'Twas wine—the rich wine of sunny Spain,*
 If Dermot a cask of that wine could gain,
 With the gold he should get for his stormy prize
 The dream of his heart he might realize ,
 He then might wed Peggy!—The thought and the act
 Of the father and son were as one ; they track'd
 Down the cliff their swift way, and as swiftly their boat
 They launch through the foam, on the waves they're afloat ;
 Have a care how you pull ! not a stroke must you miss ;
 The brave buoyant boat down the wat'ry abyss
 Sweeps deeply and swiftly, then up the white crest
 Of the wave over-hanging, she lifts her broad breast,
 And casts off the foam—like a sea-bird, whose feather
 Is made for defiance of hurricane weather.

* How they should know this cask contained wine, and not only wine, but pronounced to be the wine of Spain, may seem a stretch of the author's imagination, or that too much is assumed for the acuteness of his fellow-countrymen ; but the inference of the fishermen will be acknowledged as perfectly natural, when it is stated that a mercantile intercourse between Spain and Galway has existed for a very long time, and that along the western coast of Ireland, that fact is perfectly well understood ; but many a east-away cask of wine, before and since O'Donoghue's day, might have enlightened stupider fellows than Irish fishermen are in general, without any special knowledge of Galway importations.

High heaves the huge wine-cask! they pull might and main,
 As near and more near on the waif they gain,
 And a coil and a grapple merrily threw
 The hand of the lover—well done, Donoghme!
 The cask is secured!—How his heart bounded then!
 He'd have not chang'd his lot with the proudest of men,
 As, lashing his prize to the stern of the boat,
 With a heart-wild hurrah Dermot open'd his throat,
 And then bent his sinewy arm to the oar,
 To pull his rich prize where the tide swept on shore;
 But while with fond triumph his bosom beat high,
 While hope swell'd his heart and joy flash'd in his eye,
 He heard o'er the waters a wild wailing cry,
 And he hung on the oar with a paralyz'd dread:—
 For the cry was a cry might have waken'd the dead,
 As up rose a fragment of wreck o'er the wave,
 Where a man clung for life—*o'er a watery grave*,
 Unless Dermot row back that wild shrieker to save.

With his prize at the stern, he can't row 'gainst the storm,
 Where the billows surge up round the drowning man's form.
 Oh! what shall he do?—If he cling to his prize,
 Unrescued that poor shipwreck'd mariner dies.
 If the prize he give up—then he loses a wife;
 A forfeit to him even *dearer* than life,—
 So he look'd to his father, with death on his cheek,
 He look'd—for in vain had he striven to speak;
 And his father said, "Dermot, my boy, I am old,
 I can bear for the rest of my life the keen cold
 Of poverty's blast—but for you, darling boy,
 With that rich cask of wine, there are long years of joy;
 So do what you like—save the man—*or* the cask—
 God forgive me, if answering wrong what you ask."

Oh! could you have seen the dark look of despair
 Young Donoghue cast on his prize—safely there—
 While he hears the faint wail of the fast-sinking sailor,
 And pale as his cheek was—just then it grew paler.
 Fierce, fierce was the struggle—the foul fiend had nigh
 Made Donoghue deaf to the drowning man's cry,
 But the short silent pray'r the young fisherman made,
 Restor'd him—and swiftly he drew forth his blade,
 And the rough-handled knife of a fisherman wrought
 A victory more glorious than sword ever fought,
 A victory o'er self, and a victory o'er love—
 That passion all passions supremely above—
 He cut the strong lashings that held his rich prize,
 He was deaf to the calls of his own heart's wild cries,
 While the cry of another that noble heart heeds—
 Oh! talk not of laurel-crown'd conquerors' deeds,
 Compar'd with this fisherman's feat of the ocean,
 This single-soul'd triumph of Christian devotion!

High Heaven is not slow in rewarding the good;—
 When Dermot the drowning man sav'd from the flood
 His heart in its generous virtue grew brave,
 When he found 'twas his brother he'd snatch'd from the wave.
 His brother, who long had been absent at sea
 In a war-ship, and prize-money plenty made he;
 The money was safe with the agent on shore—
 Let the wine-cask be lost in the breakers' wild roar,
 As the prize-money freely was shar'd with poor Dermot,
 And Hymen gave thirsty young Cupid a permit,
 For Peggy was married to brave Donoghue,
 The loving, unselfish, and manly and true;
 And, to end, as tales ended in my boyish day,
 "If they didn't live happy, that you and I may!"

FATHER ROACH.

This story, like the foregoing, is founded on fact, and exhibits a trial of patience that one wonders human nature could support. Passive endurance we know is more difficult than active, and that which is recorded in the following tale is strictly true. The main facts were communicated to me many years ago, in the course of one of many pleasant rambles through my native land, by a gentleman of the highest character, whose courtesy and store of anecdote rendered a visit to his house memorable:—I speak of the late Christopher Bellew, Esq., of Mount Bellew, County of Galway.

~~~~~

FATHER ROACH was a good Irish priest,  
 Who stood in his stocking-feet, six feet, at least.  
 I don't mean to say he'd six feet in his stockings ;  
 He only had two—so leave off with your mockings—  
 I know that you think I was making a blunder :  
 If Paddy says lightning, you think he means thunder :  
 So I'll say, in his boots, Father Roach stood to view  
 A fine comely man, of six feet two.

Oh, a pattern was he of a true Irish priest,  
 To carve the big goose at the big wedding feast,\*  
 To peel the big *pratie*, and take the big can  
 (With a very big picture upon it of "Dan,")†

\* The festivities attendant on the rustic wedding in Ireland are never considered complete without the presence of the priest, who holds presidential authority.

† "Dan" signifies Daniel O'Connell, whose portraits, in the times alluded to, abounded throughout the length and breadth of the kingdom, and in Ireland very generally on drinking vessels. The above diminutive of his potent name, was that by which the peasantry of Ireland loved to designate him. It was short, and could pass the more rapidly from lip to lip of the people whose

To pour out the punch for the bridegroom and bride,  
 Who sat smiling and blushing on either side,  
 While their health went around—and the innocent glee  
 Rang merrily under the old roof-tree.

Father Roach had a very big parish,  
 By the very big name of Knockdundherundharish,  
 With plenty of bog, and with plenty of mountain :—  
 The miles he'd to travel would thrangle you countin'.  
 The duties were heavy—to go through them all—  
 Of the wedding and christ'ning, the mass, and sick-call—\*  
 Up early, down late, was the good parish pastor :  
 Few ponies than his were obliged to go faster.

He'd a big pair o' boots, and a purty big pony,  
 The boots greas'd with fat—but the baste was but bony ;  
 For the pride of the flesh was so far from the pastor,  
 That the baste thought it manners to copy his master ;  
 And, in this imitation, the baste, by degrees,  
 Would sometimes attempt to go down on his knees ;  
 But in his too-great freedom the Father soon stopp'd him,  
 With a dig of the spurs—or, if need be, he whopp'd him.

And Father Roach had a very big stick,  
 Which could make very thin any crowd he found thick ;

principal theme of conversation he constituted ; and as they loved as well as honored him, the familiarity of the term was more consonant with affection. It may be generally remarked, that great men are seldom designated in public parlance by their proper names. The great Napoleon was familiarly known to the French army under the title of "The Little Corporal." The great English Admiral, Lord St Vincent, was called "Billy Blue" in the fleet ; and the illustrious Irishman, Wellington, was endeared to his soldiers under the significant and rather comical name of "Nosey."

\* This is not an overdrawn picture. In some of the wild districts of Ireland, the duties of the Roman Catholic priesthood are very onerous.



The good Father's heart in its unworldly blindness,  
 Overflow'd with the milk of human kindness,  
 And he gave it so freely, the wonder was great  
 That it lasted so long—for, come early or late,  
 The unfortunate had it. Now some people deem  
 This milk is so precious, they keep it for cream ;  
 But that's a mistake—for it spoils by degrees,  
 And, tho' exquisite milk, it makes very bad cheese.

You will pause to inquire, and with wonder, perchance,  
 How so many perfections are placed, at a glance  
 In your view, of a poor Irish priest, who was fed  
 On potatoes, perhaps, or, at most, griddle bread ; \*  
 Who ne'er rode in a coach, and whose simple abode  
 Was a homely thatched cot, on a wild mountain road ;  
 To whom dreams of a mitre yet never occur'd :  
 I will tell you the cause, then—and just in *one word*.

Father Roach had a MOTHER, who shed  
 Round the innocent days of his infant bed  
 The influence holy, which early inclined  
 In heav'nward direction the boy's gentle mind,  
 And stamp'd there the lessons its softness could take,  
 Which, strengthen'd in manhood, no power could shake :  
 In vain might the Demon of Darkness approach  
 The mother-made virtue of good Father Roach !

Father Roach had a brother beside ;  
 His mother's own darling—his brother's fond pride ;

\* The domestic utensil called "griddle" in Ireland, goes by the name of "girdle" in Scotland, and is so spelt in Johnson's Dictionary, with the definition "a round iron plate for baking." The griddle-bread of Ireland is a flat cake of about an inch and a half in thickness, generally made of whole wheaten meal mixed with water, and without yeast.

Great things were expected from Frank, when the world  
Should see his broad banner of talent unfurl'd.  
But Fate cut him short—for the murderer's knife  
Abridged the young days of Frank's innocent life ;  
And the Mass for *his* soul was the only approach  
To comfort now left for the fond Father Roach.

Father Roach had a penitent grim  
Coming, of late, to confession to him ;  
He was rank in vice—he was steep'd in crime.  
The reverend Father, in all his time,  
So dark a confession had never known,  
As that now made to th' Eternal Throne ;  
And when he ask'd was the catalogue o'er,  
The sinner replied—"I've a trifle more."

"A trifle?—What mean you, dark sinner, say?  
A trifle?—Oh, think of your dying day!  
A trifle *more*?—What more dare meet  
The terrible eye of the Judgment-seat  
Than all I have heard?—The oath broken—the theft  
Of a poor maiden's honor—'twas all she had left!  
Say what have you done that worse could be?"  
He whispered, "Your brother was murdered by me."

"O God!" groan'd the Priest, "but the trial is deep,  
My own brother's murder a secret to keep,  
And minister here to the murderer of mine—  
But not *my* will, O Father, but *thine*!"  
Then the penitent said, "You will not betray?"  
"What? I, thy confessor? Away, away!"  
"Of penance, good Father, what cup shall I drink?"—  
"Drink the dregs of thy life—live on, and *think*!"

The hypocrite penitent cunningly found  
 This means of suppressing suspicion around.  
 Would the murderer of Frank e'er confess to his brother? \*  
*He*, surely, was guiltless ;—it must be some other.  
 And years roll'd on, and the only record  
 'Twixt the murderer's hand and the eye of THE LORD  
 Was that brother—by rule of his Church decreed  
 To silent knowledge of guilty deed.

Twenty or more of years pass'd away,  
 And locks once raven were growing gray,  
 And some, whom the Father once christen'd, now stood,  
 In the ripen'd bloom of womanhood,  
 And held at the font *their* babies' brow  
 For the holy sign and the sponsor's vow ;  
 And grandmothers smiled by their wedded girls ;  
 But the eyes, once diamond—the teeth, once pearls,  
 The casket of beauty no longer grace ;  
 Mem'ry, fond mem'ry alone might trace  
 Through the mist of years a dreamy light  
 Gleaming afar from the gems once bright.

O Time! how varied is thy sway  
 'Twixt beauty's dawn and dim decay!

\* Here was a very crafty culprit; for while to the senses of the world in general it would appear impossible that the murderer would have chosen the brother of his victim for his confessor, yet that very act was the surest to paralyze the action of the person most interested in making a discovery, for even if any chance had afterwards thrown in the Priest's way a clue to the mystery, yet he, having been already entrusted with the fatal secret under "the solemn seal of confession," was precluded from making any use of it, as a word or a look of his, indicating or suggesting even a suspicion in the true direction, would have been a violation of the sacred trust reposed in him. The Priest was, in fact, as the last line of the stanza states, committed "To silent knowledge of guilty deed."

By five degrees beneath thy hand,  
 Doth latent loveliness expand ;  
 The coral casket richer grows  
     With its second pearly dow'r,  
 The brilliant eye still brighter glows  
     With the maiden's ripening hour :—  
 So gifted are ye of Time, fair girls,  
     But Time, while his gifts he deals,  
     From the sunken socket the diamond steals,  
 And takes back to his waves the pearls!

It was just at this time that a man, rather sallow,  
 Whose cold eye burn'd dim in his features of tallow,  
 Was seen, at a cross-way, to mark the approach  
 Of the kind-hearted parish priest, good Father Roach.  
 A deep salutation he render'd the Father,  
 Who return'd it but coldly, and seem'd as he'd rather  
 Avoid the same track ;—so he struck o'er a hill,  
 But the sallow intruder *would* follow him still.

“Father,” said he, “as I'm going your way,  
 A word on the road to your reverence I'd say.  
 Of late so entirely I've alter'd my plan,  
 Indeed, holy sir, I'm a different man ;  
 I'm thinking of wedding, and bettering my lot—”  
 The Father replied, “You had better not.”  
 “Indeed, reverend sir, my wild oats are all sown.”  
 “But perhaps,” said the Priest, “they are not yet *grown*—  
 “At least, they're not *reap'd*,”—and his look became keener ;  
 “And ask not a woman to be your gleaner.  
 You have my advice !” The Priest strode on,  
 And silence ensued, as, one by one,



They threaded a deep defile, which wound  
Through the lonely hills—and the solemn profound  
Of the silence was broken alone by the cranch  
Of their hurried tread on some wither'd branch.

The sallow man follow'd the Priest so fast,  
That the setting sun their one shadow cast.  
“Why press,” said the Priest, “so close to me?”  
The follower answer'd convulsively,  
As, gasping and pale, through the hollow he hurried,  
“’Tis here, close by, poor Frank is buried—”  
“*What* Frank?” said the Priest—“*What* Frank!” cried the  
other;  
“Why, he whom I slew—your brother—your brother!”

“Great God!” cried the Priest—“in Thine own good time,  
Thou liftest the veil from the hidden crime.  
Within the confessional, dastard, the seal  
Was set on my lips, which might never reveal  
What *there* was spoken—but now the sun,  
The daylight hears what thine arm hath done,\*  
And now, under Heaven, my arm shall bring  
Thy felon neck to the hempen string!”

Pale was the murd'rer, and paler the Priest.  
Oh, Destiny!—rich was indeed thy feast  
In that awful hour!—The victim stood  
His own accuser;—the Pastor good,  
Freed from the chain of silence, spoke;  
No more the confessional's terrible yoke

\*The moment the culprit made an *open declaration* of having committed murder, his words reached the ear of the priest under a new condition, and left him a free agent to publish the guilt.

Made him run, neck and neck, with a murderer in peace,  
And the villain's life had run out its lease.

The jail, the trial, conviction came,  
And honor was given to the poor Priest's name,  
Who held, for years, the secret dread,  
Of a murderer living—a brother dead,  
And still, by the rule of his Church compell'd,  
The awful mystery in silence held,  
Till the murderer himself did the secret broach—  
A triumph to justice and Father Roach.

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## THE BLACKSMITH.

If this story be not founded, like the preceding ones, on fact, at least it has claim to verisimilitude. During the period of "Whiteboy" disturbances in Ireland, special enactments were passed, by which opportunities were but too temptingly afforded to the vicious to implicate the innocent.—Along with this extra legal severity, the ordinary course of justice was set aside; the law did not wait for its accustomed assizes, but Special Commissions were held, dispensing judgments so fast that the accused had in many cases no time to collect evidence to rebut a charge, and the rapidity with which execution followed judgment utterly paralyzed the wholesome agency of respite of sentence. There can be little doubt that the "form and pressure of the time" gave opportunities to scoundrels to make the sharp laws of those days subservient to many a base purpose; and that hundreds of innocent people were transported.



Faintly glitters the last red ray,  
 Tinting the flickering leaves that play  
 On the swaying boughs of the old gray trees,  
 That groan as they rock in the fitful breeze.  
 Deep in their shadow a watcher lies,  
 The beam of the lynx in his eager eyes;  
 But twilight darkens—the eye can't mark—  
 And the ear grows keen to the mental "hark,"  
 And the rustling leaf is unwelcome o'erhead,  
 Lest it baffle the sound of the coming tread.

There's a stir in the thicket—a footstep outside,  
 And the coming one stops in his rapid stride,  
 As, rising before him, like spectre from tomb,  
 'Tis a *man*—not a *woman*—appears through the gloom,  
 And he holds hard his breath, and he clinches his hand,  
 As he halts to the low-mutter'd summons of "Stand!"

“Who dares to impede me?”

“Who dares to invade

With guilty purpose the quiet glade ?

’Tis the brother you meet of the girl you pursue :

Now give over that chase, or the deed you shall rue !”

“Back, ruffian ! nor venture on me a command !”

And a horsewhip was raised—but the vigorous hand

Of young Phaidrig the Blacksmith a blow struck so sure

That it fell’d to the earth the Squireen of Knocklure.

Remember, I pray you, the difference that lies

Between Squire and Squireen. To the former applies

High birth and high feeling ; the latter would ape,

Like the frog in the fable, a loftier shape,

But as little succeeds. Thus are lords aped by flunkies,

And lions by jackals, and mankind by monkies.

Our Squire was that thing as a “middleman” known,

An agent—the tyrant of lands not his own.

The unscrupulous servant of all who could serve him,

The means of advancement could never unnerve him,

To get up in the world, nothing balk’d his temerity,

No matter how he might go down to posterity ;

High pay and low pleasures he loved—nothing pure

But pure whisky could please the Squireen of Knocklure.

The Blacksmith’s fair sister had caught his foul eye :

The watchful young brother was quick to descry

The sly-baited lures that were laid to ensnare

Her heart in a hope that might end in despair—

Such hope as, too often, the maiden enthralled,

Through a villain’s false vows, till she trusts and she falls—

So, to save from pollution the simple and pure,

Stern warning was given to the knave of Knocklure,

Till Phaidrig, at last, in his passion's fierce glow,  
The threat of the horsewhip chastised with a blow.

A vengeance demoniac the Squireen now plann'd,  
In fetters to palsy the brave brother's hand ;  
In the dead of the night loaded arms he conceal'd  
In the ridge of potatoes in Phaidrig's own field ; \*  
Then the Smith he denounced as a Whiteboy. A search  
For the fire-arms conceal'd, tore up many a perch  
Of the poor Blacksmith's garden. What he had intended  
Life's prop, was not only uprooted, but blended  
With seed of destruction !—The proof-seeking spade  
Found the engines of death with the staff of life laid !  
'Twas enough. Undeniable proof 'twas declared  
That Phaidrig in Whiteboy conspiracy shared ;  
The Blacksmith was seized, fetter'd, sworn 'gainst, and  
thrown  
In a dungeon that echo'd his innocent groan.

Those were days when the name of a Whiteboy brought fear  
To the passion or judgment—the heart or the ear  
Of the bravest and calmest—when Mercy aloof  
Stood silent, and babbling suspicion seem'd proof.  
Then Justice look'd more to her sword than her scale,  
Then ready unfurl'd was the transport-ship's sail  
To hurry the doom'd beyond respite or hope—†  
If their destiny's thread did not end in a rope !

\* The concealment of arms, or any other thing that involved a violation of the law, was not uncommonly resorted to by informers of the period to which this story refers. The rigorous enactments of those days, and the unscrupulous manner in which they were carried out, offered tempting opportunities to any miscreant to inculpate an innocent man.

† This is no exaggeration. In those days of "Whiteboy Persecutions," the condemned were sent direct from the court-house dock on board the transport,

Phaidrig soon was on trial. When call'd on to plead  
 In defence to this charge of a dark lawless deed,  
 This hiding of arms, he replied, "The Squireen  
 She w'd the place of concealment; no witness has been  
 To prove he was *told* of the arms being there;  
 Now how did he know it? 'The question is fair—  
 But unanswer'd. The old proverb says—'They who hide  
 Can find.' 'Twas the villain himself, who has lied  
 On the Gospels he kiss'd, that conceal'd the arms there;  
 My name thro' the country is blameless and fair;  
 My character's spotless. Can any one say  
 I was found among Whiteboys by night or by day?  
 'Twas the Squireen himself who contrived it: my curse  
 Be upon him this day—for I know there is worse  
 In his heart yet to do. 'There's an innocent girl  
 He's hunting to ruin—my heart's dearest pearl  
 Is that same—and he seeks for *my* banishment now,  
 To brand with a darker disgrace *her* young brow.  
 If I'm sent o'er the sea, she'll be thrown on the world,  
 Lone, helpless, and starving. The sail once unfurl'd  
 That bears me from her and from home far away,  
 Will leave that poor girl to the villain a prey.  
 That's the truth, my Lord Judge. Before Heaven and men  
 I am innocent!"—Lowly the murmurs ran then  
 Round the court; indignation and pity, perchance,  
 Glow'd deep in some bosoms, or gleam'd in some glance;  
 But THE ARMS left the timorous jury no choice—  
 They found "GUILTY;" and then rose the Judge's mild voice,

with a view to strike terror through the land. In *these* days, it is often found difficult to obtain a conviction even for murder; and should conviction be obtained, even then, with verdict recorded and sentence passed, we have seen appeal made for mercy. But at the period to which our tale refers, many an innocent man was "whistled down the wind" to the penal colonies.

"Transportation" the sentence—but softly 'twas said  
 (Like summer wind waving the grass o'er the dead) ;\*  
 And Phaidrig, though stout, felt his heart's current freeze  
 When he heard himself banish'd beyond "the far seas."  
 "Oh, hang me at once!" he exclaim'd ; "I don't care  
 For life, now that life leaves me only despair ;  
 In felon chains, far from the land of my birth,  
 I will evey the dead that sleep cold in the earth !"

He was hurried away, while on many a pale lip  
 Hung prophecies dark of "that unlucky ship"  
 That should carry him. "Didn't he ask for his death ?  
 And sure Heav'n hears the pray'r of the innocent breath.  
 Since the poor boy's not *plac'd* with the sentence they found,  
 Maybe God will be good to him—and he'll be *drown'd* !" †

Now the villain Squireen had it "all his own way,  
 Like the bull in the china-shop." Every day  
 Saw him richer and richer, and prouder and prouder ;  
 He began to dress finer, began to talk louder ;  
 Got places of profit and places of trust ;  
 And went it *so* fast, that the proverb, "needs must,"  
 Was whisper'd ; but he, proverbs wise proudly spurning,  
 Thought his was the road that should ne'er have a turning.

\* Such judges have been, in whom the *suaviter in modo, fortiter in re*, has rendered their sentences but more terrible.

† This passage may seem grotesque to the English reader, but not to those conversant with Ireland. In the first place, there is a deep trust among the Irish people that "the prayer of the innocent" is never unavailing. In the second, the phrase "God will be good to him," is not of the author's making, but a national form of speech; and that a grant of Divine *favor* should be inferred from the anticipated fact of a man being *drown'd*, is but one of those grotesque figures of speech that Ireland abounds in, but which, on investigation, and, taken with the context, will be found to contain this meaning—that Heaven will grant the prayer of injured innocence.

But "Pride has its fall," is another old saying ;  
 Retribution *will* come, though her visit delaying ;  
 Though various the ways of her devious approach,  
*She'll come*—though her visit be paid in a coach ;  
 And however disguised be the domino rare,  
 The mask falls at last—RETRIBUTION IS THERE!

The Squireen lived high, drank Champagne ev'ry day,  
 "Tally ho!" in the morning; at night, "hip hurrah!"  
 In reckless profusion the low rascal revel'd ;  
 The true "begggar on horseback"—you know where he  
 travel'd.

But riot is costly—with gold it is fed,  
 And the Squireen's affairs got involved, it is said ;  
 And time made things worse. Then, in wild speculation  
 He plunged, and got deeper. Next came *pec-ulation*—  
 There is but one letter in difference—what then ?  
 If one letter's no matter, what matter for ten ?  
 One letter's as good as another—one man  
 Can write the same name that another man can ;  
 And the Squireen, *forgetting his own name*, one day  
 Wrote another man's name—with a "promise + pay."

All was up with the Squireen—the "Hue and Cry" spread,  
 With "Five Hundred Reward" on the miscreant's head ;  
 His last desp'rate chance was precipitate flight,  
 In the darkness—his own kindred darkness—of night.

. . . . .

But what of the Blacksmith?—the exiled one, cast  
 From the peace of his home to the wild ocean blast ?  
 Was he drown'd?—as the pitying prophecy ran ;  
 Did he die?—as was wish'd by the heart broken man.



No! Heaven bade him live, and to witness a sign  
 Of that warning so terrible—"VENGEANCE IS MINE!"\*  
 He return'd to his home—to that well-beloved spot  
 Where first he drew breath—his own wild mountain cot.  
 To that spot had his spirit oft flown o'er the deep,  
 When the soul of the captive found freedom in sleep.  
 Oh! pleasure too bitterly purchased with pain,  
 When from fancy-wrought freedom he woke in his chain,  
 To labor in penal restraint all the day,  
 And pine for his sea-girdled home far away!

But now 'tis no dream—the last hill is o'erpast,  
 He sees the thatch'd roof of his cottage at last,  
 And the smoke from the old wattled chimney declares  
 The hearth is unquenched that had burn'd bright for years.  
 With varied emotion his bosom is sway'd,  
 As his faltering step o'er the threshold's delay'd :  
 Shall the face of a stranger now meet him, where once  
 His presence was hail'd with a mother's fond glance,  
 With the welcoming kiss of a sister adored?  
 A sister!—ah! misery's link'd with that word,  
 For that sister he found—but fast dying. A boy  
 Was beside her. A tremulous flicker of joy  
 In the deep-sunken eye of the dying one burn'd ;  
 Recognition it flash'd on the exile return'd,  
 But with mingled expression was struggling the flame—  
 'Twas partly affection, and partly 'twas shame,  
 As she falter'd, "Thank God, that I see you once more,  
 Though there's more than my death you arrive to deplore.  
 Yet kiss me, my brother! Oh, kiss and forgive—  
 Then welcome be death! I had rather not live

\* "For it is written, Vengeance is mine, I will repay, saith the Lord,"—  
*Romans xii. 19.*

Now *you* have return'd ; for 'tis better to die  
 Than linger a living reproach in *your* eye.  
 And *you'll* guard the poor orphan—yes, Phaidrig *ma chree*,  
 Save from ruin my child, though you could not save me.  
 • Don't think hard of my mem'ry—forgive me the shame  
 I brought—through a villain's deceit—on our name.  
 When the flow'rs o'er my grave the soft summer shall bring,  
 Then in *your* heart the pale flow'r of pity may spring."

No word she spoke more—and no words utter'd he—  
 They were chok'd by his grief ; but he sank on his knee,  
 And down his pale face the big silent tears roll—  
 That tribute which misery wrings from the soul,  
 And he press'd her cold hand, and the last look she gave  
 Was the sunset of love o'er the gloom of the grave.

. . . . .

The forge still existed, where, days long ago,  
 The anvil rang loud to the Smith's lusty blow,  
 But the blows are less rapid, less vigorous now,  
 And a gray-haired man wipes labor's damp from his brow.  
 But he cares for the boy, who, with love gives him aid  
 With his young 'prentice hand in the smithy's small trade,  
 Whose stock was but scanty ;—and iron, one day,  
 Being lack'd by the Blacksmith, the boy went his way,  
 Saying, " Wait for a minute, there's something I found  
 Th' other day, that will do for the work, I'll be bound ;"  
 And he brought back a gun-barrel. Dark was the look  
 Of the Blacksmith, as slowly the weapon he took.  
 " Where got you this, boy ?" " Just behind the house here ;  
 It must have been buried for many a year,  
 For the stock was all rotten, the barrel was rusty——"  
 " Say no more," said the Smith. Bitter Memory, trusty

As watch-dog that barks at the sight of a foe,  
 Sprang up at this cursèd memento of wee,  
 And the hard-sinew'd Smith drew his hand o'er his eyes,  
 And the boy asks him why—but he never replies.

. . . . .

Hark! hark!—take heed!  
 What rapidly rings down the road?  
 'Tis the clattering hoof of a foaming steed,  
 And the rider pale is sore in need,  
 As he 'lights at the Smith's abode;  
 For the horse has cast a shoe,  
 And the rider has far to go—  
 From the gallows he flies,  
 If o'ertaken, he dies,  
 And hard behind is the foe

Tracking him fast, and tracking him sure!  
 'Tis the forger—the scoundrel Squireen of Knocklure!  
 Flying from justice, he flies to the spot  
 Where, did justice *not* strike him, then justice were not.  
 As the straw to the whirlpool—the moth to the flame—  
 Fate beckons her victim to death and to shame!

Wild was the look which the Blacksmith cast,  
 As his deadliest foe o'er his threshold pass'd,  
 And hastily ordered a shoe for his horse;  
 But Phaidrig stood motionless—pale as a corpse,  
 While the boy, unconscious of cause to hate  
 (The chosen minister, call'd by Fate),  
 Plac'd the gun in the fire, and the flame he blow,  
 From the rusty barrel to mould a shoe.  
 Fierce as the glow of the forge's fire  
 Flash'd Phaidrig's glances of speechless ire,

As the Squireen, who counted the moments that flew,  
 Cried, "Quick, fellow, quick, for my horse a shoe!"  
 But Phaidrig's glances the fiercer grew,  
 While the fugitive knew not the wreck of that frame,  
 So handsome once in its youthful fame,  
 That frame *he* had crush'd with a convict's chain,  
 That frame *he* had tarnish'd with felon stain.

"And so you forget me?" the Blacksmith cried.  
 The voice roll'd backward the chilling tide  
 Of the curdling blood on the villain's heart,  
 As the words he heard with a fearful start;  
 But, with the strong nerve of the bad and the bold,  
 He rallied—and pull'd out a purse of gold,  
 And said, "Of the past it is vain to tell,  
 Shoe me my horse, and I'll pay you well."

"Work for you? No, never!—unless belike  
 To rivet your fetters this hand might strike,  
 Or to drive a nail in your gallows-tree—  
 That's the only work you shall have from me.  
 When you swing, I'll be loud in the crowd shall hoot you!"  
 "Silence, you dog, or, by Heaven, I'll shoot you!"  
 And a pistol he drew—but the startled child  
 Rush'd in between, with an outcry wild,  
 "Don't shoot! don't shoot! Oh, master sweet!  
 The iron is now in the fire to heat;  
 'Twill soon be ready, the horse shall be shod."  
 The Squireen return'd but a curse and a nod,  
 Nor knew that the base-born child before him  
 Was his own that a ruin'd woman bore him;  
 And the gun-barrel, too, in that glowing fire,  
 Was his own—one of those he had hid to conspire

'Gainst the Blacksmith's life ; but Heaven decreed  
His own should result from the darksome deed,  
For the barrel grows red—the charge ignites,  
Explodes!—and the guilty Squireen bites  
The dust where he falls. Oh, judgment dread!  
His own traitor-weapon the death-shot sped ;  
By his own child it was found, and laid  
In the wrong'd one's fire. The gathering shade  
Of his doom was completed. Fate's shadows had spread  
Like a thunder-cloud o'er his guilty head,  
And the thunder burst, and the lightning fell,  
Where his dark deeds were done, in the mountain dell.

The pursuit was fast on the hunted Squireen ;  
The reeking horse at the forge is seen,  
There's a shout on the hill, there's a rush down the glen.  
And the forge is crowded with armèd men.  
With dying breath, the victim allow'd  
The truth of the startling tale  
The Blacksmith told to the greedy crowd,  
Who for gold had track'd the trail.

Vain golden hope—vain speed was there ;  
The game lay low in his crimson hair!  
To the vengeance of earth no victim was  
'Twas claim'd by the higher tribunal of Heaven.

## THE DEW-DROP

A METRICAL FANTASY.

## PART I.

A DEW-DROP, once,  
In a summer's night,  
Was touched by the wand  
Of a faithless sprite,  
  
As the moon, in her change,  
Shot a trembling ray  
Down the bosky dell  
Where the dew-drop lay ;  
  
And tainted with change  
By the wild-wood sprite,  
Was the dew-drop, till then  
So pure and so bright.  
  
For what might be pure,  
If 'twere not the dew ?  
A gift from the skies  
Earth's sweets to renew.  
  
What may be bright  
As the dew-drops are ?  
Kindred are they  
To the evening star.

Blest is the dew  
When the day's begun,  
It flies to the kiss  
Of the godlike sun.

Blest is the dew  
At the evening hour,  
Taking its rest  
In some grateful flower,

That gives forth its odor,  
To welcome the fall  
Of the dew-drop that sinks  
In the balmy thrall.

Enfolded in fragrance,  
Entranced it lies,  
Till the morning's dawn,  
When it lightly flies

From the balmy lips  
Of the waking flower,  
Which droops through the day,  
When the dew-drop's away,  
And mourns the delay  
Of the evening hour.

Oh, how the sprite-struck  
Dew-drop stray'd  
'Mong the wildest flow'rs  
Of the wild-wood glade!

Toying with all,  
She was constant to none;  
Though she held her faith  
To the lordly sun.

She sought a new couch  
As the eve grew dim,  
But at morning she ever  
Returned to him.

The fond rose pined  
In its hidden heart  
While the dew-drop play'd  
Her changeful part.

And though it was kiss'd  
By *some* dew-drop bright,  
Grieved that it was not  
The one of last night

The leaf-shelter'd lily,  
Pale "flow'r of the vale,"  
The love-plaint felt  
Of the nightingale ;

Whose song never bore  
So much meaning as now.  
Oh, sympathy ! subtle  
In teaching art thou.

The violet (heart-like),  
The sweeter for grief,  
Sigh'd forth its balm  
In its own relief ;

While its jealous companions  
Conceived it blest,  
And envied the pang  
Of an aching breast.



Thus, eve after eve,  
Did the dew-drop betray  
Some leaflet that smiled  
On the pendant spray;

And blossoms that sprang  
From a healthful root,  
Faded in grief,  
And produced no fruit.

But what cared she?  
Who was always caress'd,  
As she sank in delight  
On some fresh flower's breast.

Though it died the next night,  
She could pass it, and say,  
"Poor thing—'twas my love  
Of yesterday."

At last, in her pride,  
She so faithless got,  
She even forsook  
The forget-me-not.

And Nature frown'd  
On the bright coquette,  
And sternly said—  
"I will teach thee yet  
A lesson so hard  
Thou wilt not forget!"

## PART II.

THE roses of summer  
Are past and gone,  
And sweet things are dying  
One by one ;

But autumn is bringing,  
In richer suits,  
To match with his sunsets,  
His glowing fruits ;

And the flowers the dew-drop  
Deserted now  
For the richer caress  
Of the clustering bough.

So dainty a dew-drop  
A leaf would not suit,  
For her nothing less  
Would suffice than the fruit.

The bloom of the plum  
And the nectrine's perfume  
Were deserted, in turn,  
A fresh love to assume ;

And, as each she gave up,  
If her conscience *did* preach,  
He ready excuse  
Was the down of the peach.

But fruits will be gather'd  
Ere autumn shall close ;  
*Then*, where in her pride  
May the dew-drop repose ?

Nor a bud, nor a flower,  
Nor a leaf is there now ;  
They are gone whom she slighted--  
There's nought but the bough.

And the dew-drop would now  
Keep her mansion of air,  
With her bright lord the sun,  
Nor, at evening, repair

To the desolate earth,  
Where no lovers remain,  
But grasses so humble,  
And brambles so plain,

So crooked, so knotty,  
So jagged and bare--  
*Indeed* would the dew  
Keep her mansion of air!

But Nature look'd dark,  
And her mandate gave,  
And the autumn dew  
Was her winter slave,

When the lordly sun  
Had his journey sped,  
Far in the south,  
Towards ocean's bed ;

And short was the time  
That he held the sky,  
His oriflamme waving  
Nor long nor high ; .

And the dew-drop lay  
In the dark cold hours,  
Embraced by the weeds  
That survived the flowers.

Oh! chill was her tear,  
As she thought of the night  
She had wept in pure joy  
At her rose's delight ;

While now for the morning  
She sigh'd—that its ray  
Should bear her from loathsome  
Embraces away.

Like a laggard it came ;  
And so briefly it shone,  
She scarce reach'd the sky  
Ere her bright lord was gone ;

And downward again  
Among weeds was she borne,  
To linger in pain  
Till her bright lord's return.

And Nature frown'd  
On the bright coquette,  
And again she said—  
“I will teach thee yet  
A lesson so hard  
Thou wilt never forget !”

## PART III.

Through the bare branches  
Sigh'd the chill breeze,  
As the sun went down  
Where the leafless trees

Are darkly standing,  
Like skeletons grim,  
'Gainst the fading light  
Of the west, grown dim ;

And colder and colder  
The embers decay  
That were glowing red  
With the fire of day,

Till darkness wrapp'd  
In her mantle drear  
The withering forms  
Of the dying year.

Thus bleak and black  
Was the face of the world,  
When Winter his silvery  
Banner unfurl'd,

His sprites sending forth  
In their glitt'ring array,  
To seize in the night  
Each fantastical spray ;

And the fern in the wood,  
And the rush by the stream,  
Were sparkling with gems  
In the morning beam.

So charm'd was the stream  
With the beauty around,  
That it stopp'd in its course,  
And it utter'd no sound ;

In the silent entrancement  
Of Winter's embrace,  
It sought not to wander  
From that charmèd place ;

For better it lovèd  
With old Winter to be,  
In the di'moc'-drag woods,  
Than be lost in the sea.

But the dew-drop's home  
Was in yon bright sky,  
And when in the sunbeam  
She sought to fly,

Chain'd to a weed  
Was the bright frail thing,  
And she might not mount  
On her morning wing.

"Ha! ha!" laugh'd Nature,  
"I've caught thee now ;  
Bride of old Winter,  
Bright thing, art thou!

“Think of how many  
A flower for thee  
Hath wasted its heart  
In despondency.

“Now where thou’rt fetter’d  
Thou *must* remain ;  
Let thy pride rejoice  
In so *bright* a chain.”

“True,” said the dew-drop,  
“Is all thou’st told,  
My fetters are bright—  
But ah, *so* cold!

“Rather than sparkle  
In di’mond chain,  
I’d dwell with the humblest  
Flower again ;

“And never would rove  
From a constant bliss,  
If I might ’scape  
From a fate like this ;

“In glittering misery  
Bid me not sleep!  
Mother, oh, let me  
Melt and weep!

“Weep in the breast  
Of my chosen flower,  
And for ever renounce  
My changeful hour ;

“For tho’ to the skies  
I shall daily spring,  
At the sunrise bright,  
On my rainbow wing,

“To my flower I’ll return  
At golden even,  
With a love refresh’d  
At the fount of heaven!”

The Spirit of Spring  
Was listening near;  
The captive dew-drop  
She came to cheer!

Her fetter she broke,  
And the chosen flower  
Was given to the dew-drop  
In happy hour.

And, true to her faith,  
Did the dew-drop come,  
When the honey-bee,  
With his evening hum,

Was bidding farewell  
To the rose, which he taught,  
By his fondness, to know  
’Twas with sweetness fraught.

And the rose thought the bee  
Was a silly thing,  
To fly from the dew  
With his heavy wing;



For "Ah!" sighèd the rose,  
 As it hung on the bough,  
 "Bright dew-drop, there's nothing  
 So sweet as thou!"



### THE BRIDAL OF GALTRIM.

A LEGEND OF MALAHIDE CASTLE.\*

THE priest's at the altar ; the bride and the groom,  
 The bridesmaids and gallants, with doff'd cap and plume,  
 Are kneeling around till the word forth is gone  
 That blesses the union of two into one.  
 But while the devout were responding "Amen,"  
 The blast of a war-trumpet rang thro' the glen,  
 And each man, as he sprang to his feet, gripp'd his sword,  
 While the fresh-plighted hand of the bride held her lord.

"Oh, hold me not, dearest!—you would not detain?  
 It is honor to go—'twere disgrace to remain.  
 The foe's at the gate ; we must drive him away :  
 A joust is befitting a chief's wedding-day!"  
 He buckled his mail o'er his gay wedding garb ;  
 He call'd for his lance, and he sprang on his barb,  
 And waved back a graceful adieu, as he cried,  
 "A victor I soon will be back with my bride!"

\* A possession of the Irish Talbots. At present the seat of Lord Talbot de Malahide.

And soon *was* he back, and a victor beside,—  
 But 'twas to his widow, and not to his bride ;  
 For, foremost in danger the foe to repel,  
 In the moment of conquest the conqueror fell.  
 Slowly the victors return from the field,  
 Lamenting the knight whom they bore on his shield ;  
 And the Lady of Galtrim, as Chronicles say,  
 Was maid, wife, and widow—and all in one day.



### THE MAIDEN MASQUE.

SHOWING HOW TURGESIUS THE DANE INVADED IRELAND. HIS BARBAROUS  
 RULE, AND CRUELITIES COMMITTED THEREIN. AND HIS FINAL OVERTHROW  
 BY MAOLSEACHLIN, KING OF MEATH, A. D. 866.

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#### FYTTE THE FIRST.

'Twas a thief audacious,  
 One call'd Turgesius,  
 A Dane pugnacious from the frozen sai ;  
 When the ice was melted,  
 Away he pelted,  
 Swoarded and belted, all for Dublin Bay.  
 He had no flocks,  
 For his own bare rocks  
 Wouldn't feed a fox, much less a sheep :  
 Without a flitch in  
 His stinted kitchen,  
 Some prog to pitch into he went to seek.

There's no denyin'  
 (Unless through lyin'),  
 That given to flyin' was the Pats that day :  
 Thy sons, Milaysius,  
 The fierce Turgesius  
 Compell'd most spaciously to clear the way.  
 With fierce aggression  
 He took possession  
 (The thievin' robber!) of the Emerald Isle ;  
 And his bad behav'or  
 To every neighbor  
 In tears soon dthrownded that nation's smile !

For 'twas his ordhers  
 That at free quarthers  
 His throops should live upon the natives then,  
 Which made it hardher  
 To keep the lardher,—  
 For them Danes was mighty purty trencher-men.  
 Of a feast right hearty  
 That would feed a party  
 Of a dozen Irish—ay, and sparin' some—  
 One Dane was able  
 To clear the table,  
 And wouldn't lave the flies a single crumb.

If a widow lonely  
 Had one cow only  
 To feed her orphans with a dhrop o' milk,  
 In that the ruffins  
 Would steep their muffins ;  
 And the young Hibernians of their breakfast bilk.

They saw no harm in  
 To see *them* starvin',  
 So for their *own* selves they got enow ;  
 And if any glutton  
 Had a taste for mutton,  
 He scorn'd the widow and kilt her cow.

'Twas hard times thin  
 For the thrimblin' hin,  
 As her screechin' chickens all disappear'd :  
 In deep despond, sure,  
 She paced the pond, sure,  
 And wish'd 'twas ducklins that she had rear'd!  
 For his posterity,  
 In loud temerity,  
 The cook did crow all in bitter wrath,  
 Forseeing, clearly,  
 How very nearly  
 His own fate tended towards chicken-broth.

Then the Hierarchy  
 Grew starin'-starky-  
 Mad and outrageous at these goin's on,  
 And proclaim'd at last  
 That a solemn fast  
 Should be kept, with prayer, until the Danes were gone •  
 But the starvin' crowd,  
 With a murmur loud,  
 Cried, "Fasts can't *save* us, you must allow :  
 Could fasts bring freedom  
 We should not need 'em,—  
 For we can't fast faster than we're fastin' now!"

Turgesius ruled, then,  
 An ounce of goold, men  
 Of Irish blood ev'ry year should pay,  
 Or of each defaulther  
 He the face would alther  
 By loss of nose on the thribute day.  
 What noses *then* cost  
 The art my pen's lost  
 In sterlin' value to calculate ;  
 But now, at Mint price,  
 'Twould (at the stint price)  
 Be three pounds seventeen and tinpince nate.

All eddication  
 From out the nation  
 He next detarmins to undhermine,  
 And who refuses  
 To renounce the Muses  
 The floggin' cat is his tuneful nine.  
 The Sates of Larnin'  
 (Arm-chairs so chaumin')  
 Was knock'd to smithere by the Tyrant's tools,  
 Til, in saycret places,  
 Each professor taches :—  
 The sates of larnin' but three-leggèd stools.

No Irish wench, sure,  
 Could even venture  
 To take a walk in the ruriel shade ;  
 For the Danes—the blackguards—  
 Did haunt the stack-yards,  
 And small attintion to manners paid.

So the girls kept knittin',  
 To keep them sittin'  
 At home, unknowst to these furrin' Turka,  
 In saycret spinnin',  
 Or weavin' linen,—  
 A thrade that still in this nation works.

No lady's scarf flow'd  
 By sweet Clontarf road,  
 The sai-breeze coortin' in the settin' sun ;  
 For, if Dane did spy it,  
 To saize he'd thry it,  
 And for her life w. s Beauty forced to run.  
 If the robbers *could* close  
 With her, the good clothes  
 From off the Irish ladies' backs they tore,  
 Their own dhrabs dhressing,  
 With much caressing,  
 In silks and satins they ne'er saw before :

While the rags *they* cast off  
 Were basely pass'd off  
 Upon the lovely Irish ladies fair,  
 Who, mad as hatters,  
 To match their tatters,  
 Began (no wondher) for to tear their hair!  
 But stars disastherous,  
 When they o'ermasther us,  
 Sweet Pity plasther us at last bestows  
 For wounds past bearin' ;  
 And so poor Erin  
 A friend in need found to aise her woes!

'Twas one Maolseachlin ;  
 And not in Lochlin—  
 Renown'd by Ossian, that Prince of Bards—  
 Could one be found who  
 Was more profound—who,  
 In game of life, bett'her play'd his eards.  
 He had the knack, Sir,  
 To cut the pack, Sir,  
 Where'er the king might approach the knave ;  
 And though odd thricks  
 In his acts might mix,  
 His honor always he contrived to save.

His head was long, Sir,  
 His sinse was sthrong, Sir,  
 His maues was narrow, but his shoulders broad  
 To bear the griefs  
 Such as Irish chiefs  
 Time immemorial have sustain'd unaw'd  
 His voice was low,  
 And his speech was slow,  
 So his temper quick could not get the start  
 Of that hesitation  
 Which gave contimplation  
 Full time to measure what he said with art.

He had a daught'her  
 Of " the purest wather,"  
 A jewel rarest from beauty's mine !  
 If Hunt and Storr, Sir,  
 Had such, be-gor, Sir,  
 From all their stock it would take the shine !

And fierce Turgesius,  
 That brute salacious,  
 This princess prond when he chanced to spy,  
 He kick'd up a shindy.  
 At her drawin'-room windy,  
 And swore that none should his love deny !

So the king, her father,  
 Though he would rather  
 (If he had his will) knock the villain down,  
 With smiles dissemblin'  
 His rage and thremblin',  
 He plann'd a deed that gave him much renown.  
 He knew that Cupid  
 Makes people stupid,  
 Knowin' no differ betune wrong and right;  
 Or like thrav'lers silly  
 That wispy Willy  
 Deludes to death with his false rushlight !

“O, Great Turgesius !”  
 Says the sire sagacious,  
 ‘Tis well you know that you cannot wed;  
 The Church declares  
 We must love in pairs,  
 Nor exceed the measure of a double bed.  
 Therefore, Turgesius,  
 Your heart capacious  
 Expands beyant the bounds of Canon Law ;  
 But as you're a dashin'  
 High man of fashiou,  
 'Tis little *you* think of a small *fais pas*.



"Now 'tis well know'd, Sir,  
 Bone of your bone, Sir,  
 You have already an ould scraggy dame ;  
 Though you'd like betther a  
 Plump young *et cætera*,  
 You know it can't be without sin and shame.  
 So some est. ant, Sir,  
 In this Isle of Saints, Sir,  
 I hope you'll put upon your passions wild,  
 Nor in this nation  
 Mar the reputation  
 And the marriage prospects of my lovely child !

"Not but upon her  
 I know 'tis honor  
 That you should cast your discernin' eye,  
 And, like a bellows,  
 Thro' her window-threllis  
 Fan love's soft flame with your stormy sigh.  
 But love's bright candle  
 Might enlighten scandal,  
 Which soon explodes with an amorous spark !  
 So my advice is,  
 In this tindher crisis,  
 We use some prudence *to keep it dark*.

"Think how they'd boast, Sir,  
 In *The Morning Post*, Sir,  
 Of this *escapade* made in circles high ;  
 And how ironical  
 The *Morning Chronicle*  
 To cut a joke at our cost would thry.

And think what rhymes  
 Would o'erflow *The Times*,  
 And how *The Observer* would in riddles speak;  
 And what lucubrations,  
 With illustrations,  
 Would illumine the columns of *Once a Week*.

“ Now my suggestion  
 Will avoid all question  
 Of a lady's honor, I'm sartin' sure :  
 Let her repair, Sir,  
 To some back stair, Sir,  
 Near the posthern-gate—*vulgo*, the back-door—  
 Of your castle splendid,  
 Where she'll be attended  
 By fifteen vargins of beauty bright,  
 And you may revel,  
 Like the Barber of Seville,  
 That coortyer famous and ladies' knight

Now here the Bard  
 Dhraws his breath so hard  
 At this bowld ascent up Parnassus Hill,  
 That, to win your smile,  
 He would rest awhile,  
 To slake his thirst in Castalia's rill.  
 Refresh'd thereby,  
 He will proudly thry,  
 In the second fytte, to record such deeds  
 As far surpasses  
 Ould Halicarnassus,  
 Historic craving who so amply feeds.

## FIFTEEN THE SECOND.

Now Turgesius, smitten  
 Like some foolish kitten  
 That plays deludher'd with a sthring and cork,  
 Of the sweet delusion  
 Jump'd the conclusion,  
 And to Fox Maolseachlin he play'd The Stork.  
 For the divil a taste  
 Of a dainty waist  
 Did the Irish king think to give the Dane,  
 But, through this inviution,  
 It was his intintion  
 The land's redimption for to obtain.  
  
 Turgesius home went,  
 And not a moment  
 Was lost in summoning a bowld fifteen  
 Of scamps he cared for,  
 And then prepared for  
 Such feist of love as they had seldom seen.  
 While the Irish king went,  
 On mortal sting bent,  
 Among the purtiest youths his coort could brag,  
 Round the brimming cup, too,  
 Saying, "What are you up to?—  
 Have you the pluck Turgesius fierce to lag?"  
  
 "And no mistake!"  
 Cried each beardless rake.  
 With that a chest of ladies' clothes was brought,  
 And with bib and tucker,  
 And flounce and pucker,  
 They were transmogrified as quick as thought.

“Don't sthride so wide, boys,”  
 The king then cried, boys,  
 “And keep your swords undherneath your gown ;  
 Could you hide your swagger  
 As well as your dagger,  
 I'd be prouder of it than half a erown.

“But why so meekly  
 Of *half* crown speak we ?  
 We'll win a *whole* one by this night's work !  
 I'll freely bet it,  
 Our fish is netted—  
 Them Northern sharks !—worse than pagan Turk.  
 Now no more gostherin,  
 But to the posthern  
 Conduct the Princess, and keep her snug ;  
 Don't look too bowld, boys,  
 Till you get your howld, boys,  
 Then give the tyrants ‘their tay in a mug!’”

But 'twas not tay  
 That the Dane would lay  
 On his rampant table, that night to hail ;  
 In the chamber upper  
 Of his castle, supper  
 Was laid upon a most extensive scale.  
 There was shins of beef,  
 And in bowld relief—  
 (As the sculpthors say—and likewise the cooks)  
 There was divill'd turkey,  
 And—(rather murky)—  
 A pie of crows—meant to pass for rocks.

There was no lack, Sir,  
 Of puddin's black, Sir,  
 With flour well dhredg'd, in a goodly row,—  
 They cut such figure  
 As might a nigger .  
 Who had lately pass'd through a storm o' snow ;  
 There was bacon rashers,  
 With eggs for thatchers,  
 And thripe and cowheel, with ingyán sauce,  
 And other dishes—  
 That famed Apicius,  
 If he was there, would have had no loss.

With latch half-raised,  
 And the hinges grazed  
 Of the sly back-door, to prevent a creak,  
 That no sharp senthry  
 Might mark the enthry  
 Of the gentle vargins with blushin' check,  
 Turgesius, waitin'  
 At the little gratin',  
 To watch their comin' himself did stay,  
 And when they came, sure,  
 With tindher flame, sure,  
 He said, " You're welkim as the flow'rs in May !"

Through crannies crooked,  
 In many a nook hid,  
 Turgesius layding, away they goes,  
 And along the passages  
 The smell of sassiges  
 Was mighty plazin' to the native nose.

And one young lady  
 (Call'd Jack O'Grady),  
 A great admirer of that luck call'd "pot,"  
 With an awful snifther  
 Alarm'd each sisther,  
 And very nearly bethray'd the plot.

For the soundin' snort  
 Stopp'd the party short,  
 "What noise is that?" fierce Turgesius said ;  
 When the Princess, sweetly,  
 Replied discreetly,  
 "My cousin Onah's got a cowl'd in her head ;  
 'Tis a sevaré case,  
 And up this staircase  
 A blast is blowin' might turn a mill ;  
 So hurry up, sir,  
 And let us sup, sir,  
 For our walk has given us a right goodwill."

"Faix, little jew'l, sure,  
 You're not a fool, sure,"  
 Says foud Turgesius, in a loving tone ;  
 "You're in the nick, dear,  
 Of time,—so quick, dear,  
 Pick your steps up-stairs, and then pick a bone ;  
 And to wet your whistle  
 I've a purty dhrizzle  
 Of mountain-dew as did e'er impearl  
 The flow'rs of fancy,  
 Which best we can see  
 With a jug o' punch and a purty girl!"

Now the Danes were dhrinkin',  
 Their cans loud clinkin',  
 Anticipatin' Love's comedié,  
 While the *Malepomenes*  
 (The Irish *homines*)  
 Were just as aiger for the thragedié.  
 They soon did clambèr  
 To the festal chamber,  
 Where the dhrunken Danes was at jinks so high,  
 And with shouts did greet  
 These young vargius sweet,  
 Who curtsheed low with a downcast eye.

The Danes advancin'  
 With saucy glancin',  
 Each of a maiden would make a prize.  
 But the lug he got  
 Made each dhrunken sot  
 To open first—and then close his eyes!  
 For, to the hilt,  
 With a home-thrust kilt,  
 Each Dane was spitted in a minute's space,  
 And the Clargy boasted  
 They'd all be roasted  
 In proper time, in the proper place.

For the Bishop stepp'd in  
 As Maolseachlin leap'd in,  
 With a hundhred sojers in steel complete,—  
 For one Tim Riley  
 (Of the vargius), sliely  
 Stole back and open'd the posthern-gate.

The Danes they leather'd,  
 And Turgesius tether'd,  
 Like a calf for market, by neck and heels,  
 And exposed him proudly  
 Next day, while loudly  
 The joy-bells clatther'd in merry peals.

The Danes, dishearten'd,  
 Their movements smarten'd,  
 To run away "while their shoes were good,"  
 With sail and oar, too,  
 From Erin's shore—Whoo!—  
 They made the most of that mornin's flood ;  
 The tether'd king  
 Did the Irish bring  
 To special thrial, to find a way  
 The best for killin'  
 So great a villin,  
 When ev'ry talker had his word to say.

The paviours, gronin',  
 Proposed a stonin' ;  
 The gamblers wish'd to choose his death by lot ;  
 The hangman's hope  
 Was the good owld rope,  
 While the sojers shouted to have him shot.  
 Some wish'd to starve him,  
 As right 'twould sarve him  
 Who starved the Irish through his evil days,  
 And the larnèd cronies  
 Cried "Lex talionis !"  
 But that Latin sintince did not seem to plaze.



Some gentle Quakers,  
 Who were coffin-makers,  
 Proposed to bury the Dane alive :  
 They would not *kill*,  
 And, who had the will,  
 Though serew'd down tight, to get out might sthrive.  
 If he *could* get out,  
 Which they much did doubt  
 'Gainst his future doings they could say "nay ;"  
 And this proceeding,  
 While it spared all *bleeding*,  
 Would quiet keep him for many a day.

But Maolseachlin, wiser  
 Than each deviser,  
 Cried, "Let *me* say how the Dane should die.  
 From sthrongest dhrink, boys,  
 He ne'er would shrink, boys,  
 And the more he dhrank he the more was dhry.  
 Now hear my plan, boys :  
 To ev'ry man, boys,  
 Who's never happy except when dhrunk,  
 The direst slaughter  
 Is to die by wather :  
 So let Turgesius in the sai be sunk !"

The Dane was dhrowned,  
 And Maolseachlin crownèd  
 Upon the spot, by the Bishop's grant,  
 On Maolseachlin's poll he,  
 As monarch solely  
 Of Ireland all, a goold crown did plant.

He first assoil'd him,  
 And then he oil'd him,  
 To slip him aisy through his future reign ;  
 With oaths then probed him,  
 And then he robed him—  
 Oeh! the like I'm sure will ne'er be seen again!

And now I've indid  
 This record splendid  
 Of the MAIDEN MASQUE, which success did crown ;  
 'Twas the grandest lesson  
 (By all confessin')  
 That e'er proceeded from cap and gown!  
 The king's bright daughter—  
 Sweet cause of slaughter—  
 By monarchs coorted both high and low,  
 Made a right good marriage,  
 And kep' her carriage,  
 And all this pass'd a thousand years ago.

And so my song—since  
 It is so long since  
 That airy date—it might come to pass  
 That scribes persuadin'  
 May be mislaidin',  
 For fact is fadin', as flesh is grass.  
 While lies engendhers,  
 Through false pretendhers,  
 Patching Clio's robe with their figments new,  
 So the tale foregoin'  
 There is no knowin'  
 But not a word of the same is thrue.

## FALCON LEIGH.

Is a boyish rage to roam,  
Recklessly I fled from home,  
But whither should my footsteps lead,  
What might chance to be the end  
Of the vagrant outbreak, ne'er  
Heart or mind had wish or care.  
Heedless rambler I became,  
But, to wound a noble name,  
*That I would not* :—so the page  
Rich in a lofty lineage  
Stainless is, whate'er *my* shame,  
For the Rover changed his name.

Was the Rover happy?—Yes,  
In that sort of happiness  
License and hot blood engender,  
Till the reason makes surrender,  
And the tyrant will commands  
Soul and body—heart and hands.

Lustily I join'd the cheer  
Of the eager Buccaneer,  
When, from topmast first descried,  
“Land!” exultingly was cried :  
For around the tropic isles  
Fortune on the Rover smiles,

Where Gallèon, deep in freight  
Of merchandise and "piece of eight"  
To the Buccaneer must strike  
In conflict close of boarding-pike.

Lovely were the Tropic isles—  
We had more than Fortune's smiles,  
For the ill-got gold to spill  
In profusion, vicious still,  
Was our wout--and golden show'rs  
Harvests bring of gleesome hours :—  
Gleesome hours that cost us years  
Of after shame, remorse, and tears.

'Twas in *one* remoter place  
Where the wild untutor'd grace  
Of nature and of woman reign'd,  
That a milder mood we feign'd,  
Laid our ship down to careen,  
Safe within the leafy screen  
Of a richly-wooded creek :—  
There, in safety, might we seek  
Brief repose, until again  
The bark, repair'd, should cleave the main.

A lovely and unwarlike race  
Dwelt in that sequester'd place,  
Whose forests deep of solemn quiet  
Repress'd the very thought of riot.  
How the sultry solitude  
While it yielded joy, subdued !  
All that fruits of tropic splendor  
To the parch'd throat could render,

All that fragrant shade could yield  
 From the torrid heat to shield,  
 Gave a sort of drowsy pleasure  
 We indulged in without measure.  
 Gorgeous shrubs of various dye  
 In wild profusion charm'd the eye,  
 Bright birds flitted thro' their stems,  
 Like a flight of wingèd gems,  
 But voiceless all—as tho' they chose  
 Not to break the sweet repose.

Such a reign of beauty round us,  
 In a soft enchantment bound us,  
 And the magic of that spot  
 Tempted me to leave it not—  
 But the soft temptation pass'd :—  
 'Twas my fate!—my lot I cast  
 With the vicious and the vile—  
 Could *I* ever hope to smile?  
*Laugh* I might—the empty laugh  
 Of ribald revelers while they quaff,  
 But the smile that sweetly tells  
 The joy that in the bosom dwells,  
 Never, never, may appear  
 On the lip of Buccaneer!

Off and on we came to seek  
 Shelter in our favorite creek,  
 With some dashing cruise between  
 The visits to our leafy screen.  
 Tho' I never chose to brag  
 Of our dreaded Sable Flag,

Still, that terror of the main  
Never brought my bosom pain ;  
Never in the heady fight  
Did my torpid conscience smite ;  
Hand to hand, and shot for shot,  
Good as that we gave, we got ;  
That I flinch'd not from ;—but when  
The councils fierce of murd'rous men  
In dev'lish mood, brought torture dark  
Within their hellish code, the spark  
Of pity that so long had slept  
Into a flame of fury leapt,  
And scorched my heart to madness!—I  
Denounc'd such felon infamy  
With seathing words—till many a knife  
Was brandish'd 'gainst my threaten'd life ;  
I brav'd them all—shot down the chief ;  
And then, with 'passion'd speed—more brief  
Than words that tell it—headlong gave  
My body to the surging wave.  
Swift as I swam, the bullets swifter  
Came pelting round :—a deadly snifter !  
But harmlessly the bullets sped—  
'Tis a small mark, a swimmer's head—  
Ere long the leaden storm was o'er,  
And, nearly spent, I reach'd the shore.

How I did the snake escape  
In the densely-tangled brake,  
How the alligator pass  
Thro' the treacherous morass,  
And the panther in his lair,  
Marvellous to tell it were,

But vain the wondrous tale—suffice,  
 I struck the coast by Barcobieo  
 (One of the fabled El Dorados),  
 And found a bark bound to Barbadoes.

On board—and 'scaped the danger great  
 That hung around me—my poor head  
 Gave way to fever's racking raid—  
 By turns I curs'd, by turns I pray'd ;  
 In darksome dream I saw the meek  
 Old visage of the good Cacique  
 In placid courage all unmov'd,  
 While, murder'd round him, those he lov'd.  
 And then a lovelier face would seem  
 To watch me in my troubled dream ;  
 But soon Cacique and Princess flew  
 O'er seas of blood in swift canoe,  
 And when I woke, a cherub face,  
 Resplendent with its mother's grace,  
 My languid eye beheld with joy—  
 Yes!—I had saved my darling boy!

\* \* \* \* \*

Pass we o'er some gaps of time ;  
 I had fled the tropic clime,  
 Had seen (unknown) my natal hall,  
 Silent and desolated all,  
 Its stalwart sons had wither'd fast,  
 Of all its race I was the last,  
 And strange emotions iuly burned  
 Within the Prodigal returned,  
 And early lessons crowding came  
 To bow my harden'd heart to shame :—

No father, with forgiving eye  
To weep upon my neck was nigh ;—  
No—he had died—nor knew his son  
Repented of the evil done.

Should I the bonds of mystery burst  
And prove myself the heir ?—At first  
I shrank from such ordeal dread—  
Better, by far, be rumored “ dead,”  
Than known to live, and living, be  
The mark of odious obloquy ;—  
For rumors o’er the sea had sped  
Of wicked life by Rover led :—  
Oh ! when did rumor ever fail  
To propagate an ugly tale !

Still, for my boy’s sake to retain  
My lineal rights, whate’er the pain  
To me, was duty ;—so I gave  
All scruple to the winds—and brave  
In love parental—forth I stood,  
And needed all my hardihood,  
To meet the looks of dull suspicion,  
The jeering lip of cold derision,  
When in the open Court I sued  
Before the Bench, my rights of blood.  
Methought a sickening echo sped  
Throughout the hall when “ blood ” I said ;  
Or were they many whispers vile  
That hiss’d the word thro’ scoffing smile ?

Deep was the shadow upon the brow  
Of the stern Judge, in asking how





# MICROCOPY RESOLUTION TEST CHART

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I dare adventure claim for one  
All unentitled, tho' my son ;  
No proof of marriage rite I gave—  
    The ancient line of Faleon Leigh  
    Might never represented be  
By offspring of some Indian slave.

High swell'd my heart—and forth I said  
“Simple the rite by which I wed  
No Indian slave—no menial thing,  
My bride was daughter of a king,  
The Princess of a distant coast :—  
No Christian rite, 'tis true, they boast  
In that far land ;—but simply taking  
Each other's hand is marriage-making,  
And sprinkled flow'rs above the head,  
Declare the plighted lovers wed :—  
The rite is all-sufficient, sure,  
Which custom in each land makes pure,  
And ne'er before cathedral shrine  
Was marriage vow more pure than mine!”

Then did a shout indignant burst  
Throughout the hall.—“He is accurst !”  
The crowd exclaim'd : “In Pagan lands  
He has abjur'd his God's commands,  
And here a Christian people braves  
With impious words !”—The lifted staves  
Of the Court's officers alone,  
Preserv'd my life from staff and stone,  
And, 'midst the uproar wild, a cry  
Rang in my ears, “Fly, father, fly !”

It was my boy's—how came he there  
I knew not—but his childish pray'r  
Imparted childish fear to me—  
Sooner I'd dared and died, than flee  
Th' ignoble crowd before he spoke,  
But now, parental fear awoke  
Within my heart for that dear child,  
Amidst a multitude so wild ;  
I clasp'd him close and rush'd away,  
Lest his young life should fall a prey  
To the demoniac crowd, whose yell  
Rang in my ears like blasts from hell.  
Forth thro' a secret panel, known

To few but me, we swiftly passed,  
Behind me a fierce curse I cast  
Upon the mob, whose prey was flown ;  
My shallop's topsail caught the wind,  
Laden with shouts of foes behind,  
But less and less the outcry grew  
As o'er the lake the shallop flew.

Straight for Skalkragga's isle I steer'd,  
It was a spot devoutly fear'd ;  
Of evil fame—although to me  
In boyhood known familiarly  
(For I was ever prone to run  
To wild adventure others shun),  
And in that isle, above the flood  
In stalagmitic grandeur stood  
A cavern deep of ample dome,  
A fitting spot for outlaw's home,  
For, known to few, 'twas seldom near'd,  
And by the few 'twas known, 'twas fear'd.

So fear'd, so dark, so lone a place,  
 Well suited was to blink a chase ;  
 There all unharm'd the wild fowl flew,  
 There all unseen the lilies grew  
 In cloister'd beauty on the wave  
 That rippled through that lonely cave,  
 While lofty rushes rose between,  
 And made an ample waving screen  
 Which, as it rustled to the wind,

Whisper'd of safety and repose  
 To hunted fugitive who'd find

A shelter sure from furious foes,  
 So, thro' the thangled flowery zone  
 I burst into that cavern lone,  
 There, passion-torn and sore distress'd,  
 My lov'd child clasping to my breast,  
 Lull'd by the ripples of the deep,  
 Exhausted I lay down to sleep.

But not for long was slumber granted,  
 On my shoulder roughly laid

A hand awoke me ;—for my blade  
 I vainly grasp'd, and struggling panted,  
 An Amazon it was who broke  
 My spell of sleep, and thus she spoke—  
 (Strange words to fall from Beauty's daughter),  
 " Sir, I have brought your sleeping-water,  
 Get up at once or you'll be late,  
 The train you go by leaves at eight."

---

NO FOLLOWERS.  

---

WHAT'S the hardest of all things to follow?  
An ostrich, I'm told, tries our mettle;  
But there's something that beats that quite hollow  
As, in singing, a lark beats a kettle.

A chamois, they say, 's not a trifle  
In steep Alpine passes to follow,  
But a chamois you'll "down" with a rifle,  
There's that beats the chamois quite hollow.

A fox is a puzzle sometimes,  
That baffles the best in a chase;  
Or, sound-led by far-away chimes,  
One wanders a wearisome pace.

A lady's a hard thing to follow  
Coquettish and full of vagaries,  
Who feeds you with snubs, hard to swallow,  
And acts by "the rule of contraries."

To follow professional starving,  
Is very hard following, I guess,  
Yet harder than mere want of carving  
Is the thing on your notice I press.

To follow a Nimrod is hard,  
When plashing through puddles you spank it ;  
Or to follow a lead, when the card  
Is not in your hand—the deuce thank it.

And I've heard that a flea in a blanket  
Is a very hard matter to follow ;  
And very hard driving they rank it  
A certain brute, given to wallow.

'Tis hard in a Hansom, to ride  
Behind a huge van, till you swear,  
Stuck fast in a jam in Cheapside,  
While you're anxious to reach Grosv'nor-square.

I know many hard things to do :  
'Tis hard, when you're wrong'd, to say "thankee,"  
'Tis hard to bamboozle a Jew—  
But very much harder, a Yankee.

And hard 'tis to take up your bills  
Without money ; and hard to get credit  
When your failure the newspapers fills,  
And all your acquaintance have read it.

'Tis then hard to follow, I grant,  
The remains of a wealthy relation,  
Who has left his "own people" in want,  
And his millions has willed to the nation.

But I see you are wearied with guessing,  
I'll tell you what 'tis and be done,  
Perplexity's always distressing,  
So here is the answer, my son :

Of all things we know, great or small,  
 In sea or in air, hill or hollow,  
 On this-here terrestrial ball,  
 Good advice is the hardest to follow.

---

A FATAL UNION.

---

WIND of the West, that gently blows,  
 Filling the sail that freely flows ;  
 Wind of the South, whose breath, more soft,  
 Tempts the white canvas wings aloft,—  
     *Each* friendly gale  
     Can fill the sail  
     Of bark that bends  
     Towards home and friends ;  
 But, blended both, how fierce the blast !  
 Then rent the sail—then riv'n the mast !  
     The sparkling waves  
     That onward bore  
     Are turned to graves,  
     And friends deplore :—  
 Ye South and West, apart how kind !  
 But oh ! how merciless combin'd !

---



## WRITTEN IN THE SAND.

“’Tis writ in sand,” a current phrase has pass’d  
 To stigmatise some work that will not last :  
 And yet a phrase preceptive, which must stand  
 While Christendom endures, was writ in sand.

When Scribes and Pharisees to Jesus brought  
 The erring woman, and a judgment sought,  
 Eager to punish, the unthinking throng,  
 Would, each and all, have struck to avenge the wrong.

But to the test the Holy Teacher brought  
 The throng unthinking, by awaking thought ;  
 Writ in the sand the challenge thus was thrown,  
 “Who’s sinless, first be his to cast the stone.”

Thus conscience-stricken, each withheld his hand :  
 O glorious Scripture ! Memorable sand !  
 Tablet of heavenly mercy ! Still in thee  
 Let us for ever a memento see.

O, where’s the Christian that can look on sand  
 Without remembering the Divine command ?  
 Be it the desert vast he struggles o’er,  
 Or mighty margin of the sounding shore,

Or sandy hollow in the fir-crowned hill,  
 The atoms eloquent admonish still ;  
 Even the humblest hour-glass has the pow’r,  
 To tell Christ’s lesson while it tells the hour !

THE POET'S HOME.  

---

MARK yonder cot, among the trees,  
Where flow'rs in native freedom twine,  
Whose fragrance courts the healthy breeze  
That sheds around their scent divine.  
Within that humble cot thou'lt find  
More pow'r than dwells 'neath gilded dome ;  
The wealth of wit, the pow'r of mind,  
For there behold a poet's home.

While counted gold, 'neath bolt and bar,  
To hide from all the miser tries,  
The poet's wealth—more precious far—  
In open page, uncounted lies.  
The pearls of thought, the mental ore,  
By fancy's fire to gold refin'd,  
The poet makes no hidden store,  
But shares his wealth with all mankind.

Then wealth, and pomp, and pow'r give way,  
And warriors bold with flag unfurl'd ;  
A king can but one nation sway—  
The poet's rule is o'er the world !  
Then honor be, without a blot,  
Around his path where'er he roam,  
But where he loves and wanders not  
Be blessings!—on the poet's home.

## SOMETHING WORTH HAVING.

To have the sure esteem  
 Of those whose worth we know,  
 The heart will oft redeem  
 From many a doubtful throe ;  
 The anxious soul declares  
 Some good must be in *us*,  
 Or, by *such* souls as theirs  
 We were not valued thus.

When brimming cups go round,  
 When friendly faces meet,  
 Where jest and smile abound,  
 Oh, if we there may meet  
 Such long-tried friend of years  
 To share with us the wine—  
 'Tis nectar then—and cheers  
 With influence divine !

Or, if oppress'd with care  
 Or sickness, low we lie,  
 What med'cine can compare  
 With friendship's love-lit eye ?  
 One fond plain English word  
 More cheers our suffering man  
 Than all the pomp absurd  
 Of doctor's Latin can.

Oh, bliss how bright, how rare,  
 Where friend like this appears,  
 With smiles our joy to share,  
 Or share our grief with tears :  
 To have this, is to win  
 From out our earthly strife  
 The brightest jewel in  
*That crown of thorns—called life !*

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#### A CHRISTMAS ODE TO THE GOOSE.

---

THE EAGLE, sov'reign of the skies,  
 Let others sing, with praise profuse,  
 More justly shall my lay arise  
 In grateful homage to the Goose.

Did flesh of eagle ever grace  
 A feast throughout the whole year's cycle ?  
 While goose at Christmas holds proud place,  
 And favor finds with great St. Michael.

And was't the bird of Jove whose cries  
 Saved Jove's own temple from the foe ?  
 No :—'twas the goose that made the noise  
 And let Rome's guards the danger know.

So thus, the goose high place may claim  
 In cause domestic or heroic,  
 In this she holds a classic fame,  
 In that, her claim might move a stoic.

In soaring contest for the sky  
 The eagle easily would beat her,  
 But goose, in question of "supply,"  
 Would win :—majorities would eat her.

The eagle has a bolder heart  
 And wing, to scorn the hunter's quiver,  
 But,—oh !—upon the other part,  
 Just think upon the goose's liver !

Could Strasbourg hold her point of pride  
 Upon the apex of her steeple?  
 No !—*pâté foie gras* has supplied  
 Her source of glory to most people.

And then the diners, "greatly daring,"  
 Who gorge on goose at mighty feast,  
 And prove (for decency uncaring)  
 A bird can make a man a beast.

And after the profuse repast,  
*Whose* feathers make the needful bed?  
 And (on the pliant pillow cast)  
*Whose* down supports the aching head?

Why, *thine*, brave goose, whose double dower  
 Of savory meat and ample feather  
 Supplies, in plenitude of power,  
 The ailment and the cure together.

So, let the Goose be honor'd all  
 Throughout the future, past, and present,  
 And ever grace my Christmas hall !!!—  
 (Unless some friend should send a pheasant.)

JULIA

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## THE CROOKED STICK.

JULIA was lovely and winning—  
And Julia had lovers in plenty,  
They outnumber'd her years  
More than twice, it appears—  
She kill'd fifty before she was twenty.  
Young Harry  
Had asked her to marry ;  
But Julia could never decide,  
Thus early, on being a bride ;  
With such ample choice,  
She would not give her voice,  
In wedlock so soon to be tied ;  
And though she liked Hal, thought it better to wait,  
Before she would finally fix on her fate ;  
For though Harry was "every way worthy" to get her,  
*Perhaps she might see some one else she liked better.*

Hal, discarded by Venus, went over to Mars ;  
And set off to the war in a troop of hussars ;  
To sabres and bullets exposing a life  
Made wretched to him by the want of a wife.  
But Death would not take what fair Julia refused ;  
And, in fact, Harry thought himself very ill used  
By "Death and the Lady,"—till Time's precious ointment  
Cured the wound Julia made,  
And the soldier's bold blade  
Soon won him a colonel's appointment ;

And then he went home, by hard service made sager  
And found Julia had married a yellow old major.

For the sake of old times, Harry called on the lady,  
Who was now on *that* side of *this* life they call "shady ;"  
Which, though pleasant in streets, in the summer's bright  
sun,

On life's path is *not* pleasant—when summer's all done.  
He took her hand kindly—and hoped she was well—  
And looked with a tender regret on his belle !  
"Ah ! Julia ! how's this ?—I would not give you pain,  
But I think I may ask, without being thought vain,  
How the girl who refused to let Harry enage her,  
Could consent to be trapped by a yellow old major ?"  
"Come dine here," said she—"and at evening we'll take,  
On horseback a ride through the hazelwood brake ;  
And as I've lost my whip—you must go to the wood,  
And cut me a riding switch handsome and good,—  
Something nice—such a one as I'll keep for your sake,  
As a token of friendship ; but pray do not make  
Your absence too long—for we dine, sharp, at six ;  
But you'll see, before then, many beautiful sticks."

Harry went on this mission, to rifle the riches  
Of the hazelwood brake—and saw such lovely switches,  
But none good enough to present, as a token,  
To her who, "lang syne," had his burning heart broken ;  
The wood was passed through—and no switch yet selected,  
When "six o'clock," suddenly, Hal recollected,  
And took out his watch :—but ten minutes to spare—  
He employed those ten minutes with scrupulous care,  
But, spite of his pains—the best switch he selected  
Did not equal, by much, many first he rejected ;

He eye'd it askance—and he bent it—and shook it—  
 And owned, with a shrug, 'twas a *liddle* bit crooked.  
 He returned, and told Julia the state of the case,  
 When she—(a faint smile lighting up a sad face)—  
 Said, “Harry, your walk through the hazelwood brake  
 Is my history—a lesson that many might take;  
 At first, you saw beautiful sticks by the score,  
 And hoped to get better, with such ‘plenty more,’  
 But at the last moment—no time left to pick—  
 You were forced to put up with a crooked stick.”

O Woman!—designed for the conquest of hearts,  
 To your own native charms add not too many arts;  
 If a poet's quaint rhyme might dare offer advice,  
 You should be nice all over—but not over-nice.  
 I don't wish a lady so wondrously quick  
 As to sharpen her knife for the very first stick;  
 But—for one good enough 't were best not o'erlook it,  
 Lest, in seeking too straight ones—you get but the crooked.

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### A FACTION FIGHT.

---

THE first time I went to a fair  
 I saw a man *sthracolin'* his coat in the gutther,  
 With a shout and a splutther,  
 And thought it was *quare*;  
 “What's that for?” says I to my mother,  
 Who was minding both me and my brother.



"Don't you see it was out of that tint that he wint,  
 Where all the M'Carthys is dhrinkin' so gaily?  
 And *them* and th' O'Mayley  
 Is never contint  
 Till they prove to each other their merit:  
 'Tis a proof," says my mother, "of *sperit*."

Then I saw a man rush to the fray  
 And stamp on that coat that was dragg'd in the gutter;  
 But a shutther  
 Was very soon call'd for to take him away,  
 For the coat-sthreeler, with his shillaley,  
 Crack'd the crown of the headstrong O'Mayley.

But other O'Mayleys soon gather'd,  
 And, rattling down swiftly, the cudgels came clusthering,  
 With blusthering,  
 And oaths that M'Carthy for ever be *smather'd!*  
 And in mutual defacing "God's image"  
 Both clans had a darlin' fine scrimmage!

Well, when I grew up to a man,  
 I copied the doin's of them went before me  
 In glory;

But I've now chang'd my plan,  
 "For," says I, "'tis but spoilin' of frieze  
 For gainin' sore bones and black eyes."

And my Molly, that fondly I dote on,  
 She used to complain of the numberless patches  
 To cover the gashes

She stitch'd my long coat on;  
 So, to shun all temptation to racket,  
 I now go to fairs in a jacket.

## TO MARY.

As in the calmest day the pine-tree gives  
A soft low murmur to the wooing wind,  
When other trees are silent—so love lives  
In the close covert of the loftier mind,  
Responding to the gentlest sigh would wake  
Love's answer, and his magic music make.

'Twas thus I woo'd thee—softly and afraid :  
For no rude breath could win response from thee,  
Mine own retiring, timid, bashful maid ;  
And hence I dedicate the slender tree  
To dearest memories of the tenting fine  
I woo'd thee with—as Zephyr woos the pine.

And hence I love with thee through woods to wander,  
Whose fairy flowers thy slight foot scarcely bends,  
Growing, as time steals o'er us, only fonder,  
Following, mayhap, some streamlet as it tends  
To a lone lake—full as our hearts, and calm,  
O'er which the op'ning summer sheds its balm.

Soft is the breeze ;—so soft—the very lake  
Hath not a ripple on its mirror face ;  
And hence, a double beauty doth it make,  
Another forest in its depths we trace,  
The sky's repeated in reflected kiss ;—  
So loving hearts can double ev'ry bliss.

The sun is high—we seek refreshing shade,  
 Beneath the pines we choose a flowery seat :  
 And, while a whisper in their boughs is made,  
 Couching, with fondness, at thy tiny feet,  
*I'll whisper thee*, while sheltering from the sun—  
 “Sweet Mary, thus I woo'd thee, thus I won.”

---

YEARNING.

---

FAR shore, far shore—*how far*  
 O'er the tide of Time you seem ;—  
 Where is the mystic star  
 To guide o'er the waters far—  
 To that shore of my fancy's dream ?

Far shore, far shore, on thee  
 Are the flowers in endless bloom ?  
 Or there may the desert be,  
 With the deadly Upas tree,  
 Where the seeker but finds a tomb ?

A voice from the deep replied—  
 “Ask not what lies before—  
 (Vain wish, by Heaven denied ;)  
 Thy bark a resistless tide  
 Will bear, as it others bore.

Dream not of shores so far,  
 Heed not a siren's song,  
 Seek not for mystic star—  
 Trust to the means that are—  
 Be thy voyage or short, or long.”

WHERE TO GO TO.  

---

"THERE is a isle in the British Channel,  
Where they goes through the winter without flannel;  
If you doubt of what I tell yers,  
Unbelievers, go to Heliers."

Thus I heard a vulgar fellow,  
Shiv'ring 'neath an old umbrella,  
In a sleet-show'r sharp and chilly,  
Tell his friend in Piccadilly.

He was right, that vulgar fellow,  
'Neath his winter-worn umbrella;  
"Go to Heliers" is a dictum  
Well address'd to bronchial victim.

Place of refuge for the wheezy,  
There asthmatics take it easy;  
If of lungs you'd be retrievers,  
Go to Heliers, unbelievers.

Don't you frown, and look so haughty,  
And think my form of speech is naughty;  
Heliers, madam—cry you mercy—  
Is the capital of Jersey.

By a *Saint* the place was founded,  
Though ('tis strange) the isle is bounded  
By rocks of the *Plutonic* order;  
Hence, it hath a fire-made border.

Hence, perhaps, no cold invades it,  
 But a genial clime pervades it :  
 If for coziness you're minded,  
 Go to Heliers, and you'll find it.

When among the Gauls, great Cæsar,  
 Catching cold, became a wheezer ;  
 'Stead of crossing Charon's ferry,  
 Went to Heliers, and grew merry.

Built a castle there, and call'd it  
 "Mont Orgueil," and proudly wall'd it ;  
 Thus to Norman-French no stranger,  
 Tho' he was from Rome a ranger.

Time doth work a change in all things,  
 Be they great or be they small things ;  
 If *from* Rome they roam'd afore-days,  
 'Tis *to* Rome they roam in our days.

Pardon me this brief digression,  
 List, again, to my profession,  
 That Heliers, *nem. con.*, for the wheezy,  
 Is the place to take it easy.

Don't I well, *so* well, remember,  
 In the middle of December,  
 Seeing silken flounces flying  
 Round some fornas well worth espying :—

For winter mufflings do no duty  
 Here, to hide the lines of beauty ;  
 Double *japons*, furs, and kersey,  
 Never wanted are in Jersey.

Fair ones—bless their pretty faces,—  
On the pier, disport their graces,  
Clad in silks and velvet jackets,  
Watching for the English packets.

Some for friends expected, looking,  
Friends who come for Christmas cooking ;  
Wisely 'scaping London murky :—  
Go to Heliers for your turkey !

Ay ! turkey, grouse, black-game, and widgeon,  
Pheasant, partridge, pie of pigeon,  
Solid round, or *vol-au-vent* light  
(Worthy of a poet's song quite).

These, with plenty more, abound here,  
And the best of wine is found here !  
And, would thirsty souls drink deep,  
In Heliers (luckily) drink is cheap :

For here—rejoice—no duty paid is,  
Save that we gladly pay the ladies.  
So swains, in sparkling wine—how nice—  
Can toast their sweethearts at half-price.

Here, too, shines a summer sun,  
When in England summer's done ;  
Grateful for the solar blaze is  
He who sings to Heliers' praises.

Let them boast of their Madeiras,  
Their Teneriffes, and their Tereciras,  
Their Cannes, their Nices, their Montpeliers,  
Still will I say, "Go to Heliers."

## LOVE AND DEATH.

A FABLE FROM ÆSOP.

VERSIFIED AND DI-VERSIFIED.

Cupid, one day, was surprised in a shower of rain,  
 (He's a delicate fellow);  
 So, for shelter, he ran to a shadowy grotto hard by,  
 For he had no umbrella.  
 He thought he might rest while the storm was in action, so he  
 Lapp'd one wing o'er his head,  
 The other he folded so nicely beneath him, and slept  
 On his own feather bed.  
 O Cupid! you stupid! what were you about  
 To lie down in that cave?—  
 'Twas as good as a grave—  
 As he soon found out.

For the arch where the Archer reposed was the cavern of  
 Death,  
 Who had stol'n out, unknown,  
 To unfasten the portals of life with his *skeleton* keys,  
 In *St. Mary-le-bone*.  
 Soon he returned, and Love, waking, to see the grim king  
 With terror did shiver,  
 And, in a hurry arising, his arrows he dropt  
 In a *quake* from his *quiver*.  
 O Cupid! you stupid! 'twas silly to fly;  
 Death could not hurt you:—  
 For love, when 'tis true,  
 It never can die!

Now the arrows of Death were all lying about on the ground,  
 And with Cupid's did mix ;  
 And, ever since, Cupid and Death are unconsciously playing  
 Most unlucky tricks ;  
 For Love, having gather'd some arrows of Death with his  
 own,

Makes, sometimes, a hit  
 And the "gallery of beauty," but finds that his mistaken shaft  
 Drives some belle to "the pit."  
 O Cupid! you stupid! why spoil thus your quiver,  
 And send to the *heart*  
 Some poisonous dart  
 That was meant for the *liver* ?

And Death, as unconsciously shooting Love's arrows around,  
 To bring down the old ones,  
 Sees grandads and dowagers wondrously *warm'd* into love,  
 That he meant to be *cold* ones.  
 Oh, mischievous medley of Love and of Death!—which is  
 worse—

('Tis a question perplexing ;—)  
 To be too young to die, or be too old to love?—both per-  
 verse,

Are confoundedly vexing.  
 O Cupid!—how sadly grotesque is the view  
 Of white gloves and favors  
 To Death for *his* labors.  
 And hatbands to *you* !



## P R O L O G U E.

---

An Amateur Dramatic Entertainment by gentlemen connected with the Glasgow Press was given in aid of a fund collected for the benefit of the family of a deceased member of that literary brotherhood. The play performed was "Guy Mannering;" and the prologue was spoken in the character of Dominic Sampson.

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Enter the DOMINIE, looking about vaguely.

WHERE are they all?—or have I miss'd my way?
They said they wanted me to join their play;
But where to go, in truth I am uncertain—

[Appears surprised to see the audience.

I fear I've got the wrong side of the curtain.
Are *you* the players?—Why, yes; for Shakespeare's page—
"Made for all time," says "All the world's a stage,
And all the men and women merely actors,"
And here you play the part of benefactors!

Now, for your delectation, I'll reveal
A treasure it were Goth-like to conceal;
A literary treasure—prose and rhyme,
A heap of newspapers, of every time,
Diurnal and hebdomadal. I found them
Just as you see, with this old blanket round them—
A good precaution, let th' unwise be told,
For you should never let your news grow cold.

[Opens the parcel and lays it at his feet.

Deep in the dust of a Collector's closet
I found this typographical deposit,

And of all "ographties" beneath the moon
 Typography has been the noblest boon.
 Some guess'd at first the Devil had a hand in't,
 Until experience prov'd such good and grand in't,
 That guesses—to extremes opposing giv'n—
 Went up from low to high, and guess'd at Heaven—
 And guess'd aright.—Truth's early way was rough,
 And barr'd with much "impenetrable stuff,"
 And cowl and helmet—men in frock and brass
 Held jealous guard above the narrow pass,
 And heavy toll was wrenched by hand of power
 From the o'er-mastered many—till an hour
 Of bright redemption o'er their slavery broke—
 A new-born Giant came and burst their yoke!
 What was that Giant's name?—(decreed to pluck
 Oppression down and set young Freedom up)
 The name's an odd one—that I must confess—
 It is a paradox, and nothing less—
 The conquerer of *oppression* was 'The Press!

[Takes a small octavo sheet from the bundle.

From small beginnings see what wonders rise,
 Here is a firstling;—of the infant size,
 A sweet young innocent—a milky darling
 Before he cut his teeth and took to snarling,
 But he grew bigger,

[Produces a somewhat larger paper.

learn'd to deal in chuckles,
 Outgrew his sleeves—*ergo*, he shewed his knuckles;
 His jibes and knocks alarm'd some sober folk,
 His jokes hit hard—his hitting was no joke—
 Tyrants and knaves no bounds to anger knew,
 But all the more *they* stormed the more *he* grew.

[Takes a larger paper from the parcel.

Look to *this* goodly folio's brave expanse—
 But I should tire in regular advance
 Size on size, so let me show, complete,
 The Press's triumph in a DOUBLE SHEET,
 Compared with which young fly-leaves were but midges—
 Behold it in its glory—

[*Unfolds a newspaper of the largest size.*

There!—Prodigious!!!

Our earlier "Courier" went a sober gait,
 And readers, editors, and time could wait,
 When mails were slow, and even the express
 No speedier than the mail—or rather less.—
 Next, rapid railway (once esteem'd so fast),
 More rapid work upon reporters cast,
 But now, with telegraphic fires surrounding,
 News flashes in a way that's quite confounding!
 Think of the Editor who's bound to form
 A calm digest of this electric storm;
 Of north and south, and east and west, he dashes
 From his conducting pen the brilliant flashes,
 The hours of daily life for every bright'ning,
 Gilding *our* dullness with *his* gay sheet-lightning!

And all this toil from morn till night is borne;
 Nay, harder still, too oft from night till morn;
 For while the pampered idle dream and snore,
 (Perhaps disturbing somebody next door,)
 The sleepless Editor his vigil keeps,
 To happier make the happy dog who sleeps,
 Sleeps till he wakes for bath and breakfast gaily,
 To swallow tea and muffins with "The Daily."

This printed wonder—many-flavor'd olio—
 To suit all tastes—an ever-welcome folio.

How 'tis accomplish'd, hard 'tis to conceive,
 But what we see we must, perforce, believe,
 And here it is :—

[Points emphatically to a newspaper.

Brain-dust and midnight oil

Create these columns, rich in mental toil,
 These columns—and remember, as you read 'em,
 The temple they support is that of Freedom!

Ah! there *was* one we knew whose spirit bright
 Blaz'd foremost in the intellectual fight;
 Who set his lance in rest where'er abuse
 Defied encounter—and ne'er granted truce,
 Till Truth's fair banner glitter'd on the height,
 Wherever wrong contended against right!
 The battle won—he scorned a further blow;
 He brook'd no chain—and would not chain a foe;
 The contest ended—with his brave right hand
 Back to the sheath he turn'd his biting brand,
 And in the grasp of friendship would conclude
 A future peace to crown a bygone feud!

Peace to his gallant spirit!—Here we've met
 For sake of merits we can ne'er forget.
 Peace to his spirit.—But I must depart—
 I feel a weakness coming o'er my heart,
 And with Coriolanus I arrive at
 This truth,—Scars should be only shown in private,
 Here 'tis too public for a mourning matter.

[Promper's bell rings.

But bless me, what is this prodigious clatter?
 I quite forgot—

[Gathers up his papers and points to the curtain.

They want my learnèd labors,

[*Addresses the orchestra.*]

So now, begin yon, with your pipes and tabors,

I quite forgot!—I'm lost in pleasing vapors

Whene'er I dip into delightful papers.

[*Exit hugging his papers.*]

A HEALTH TO GARIBALDI.

Written to be sung at the Anniversary Dinner of the Glasgow St. Andrew's Society, November 30th, 1866, after the toast of "The Honorary Members of the Society."

BROTHERS of St. Andrew bold,
 Fast in manly faith enroll'd,
 When our joyous feast we hold,
 Graced with minstrelsy ;
 Then our shells of joy we crown,
 To the names of bright renown,
 Names that live thro' ages flown
 With fame that ne'er can die.

Our hearts to stir, a mighty spell
 In glorious names will ever dwell,
 William Wallace—William Tell—
 Garibaldi—shine.
 Lights throughout all time to be,
 Kings to warn, to guide the free,
 Beacon tow'rs of Liberty,
 Guarding fire divine!

Garibaldi, brave and good,
 Honor'd in thy brotherhood,
 The WALLACE Casket's sacred wood
 Bore our pledge to thee.*
 'Twas our cross, our badge of pride,
 Tried in faith, in battle tried,
 Let it on thy bosom bide,
 'Tis emblem of the free.

Ne'er did cross of honor rest,
 On a more undaunted breast,
 Home of every high behest,
 Fill'd with Freedom's flame ;
 So crown the bowl—a brimming toast—
 “The battle-ery of Freedom's host—
 “The brightest star our rank's can boast—
 “Garibaldi's name !”

IMPROMPTU

On being requested to write an elegy on an unworthy occasion.

DEAR MADAM, I ne'er could play poet on woes ;
 In rhymes I rejoice, but I sorrow in prose ;
 Tho' a verse I can turn for a song or a glee,
 I a foot ne'er could make for a friend's L E G.

* The St. Andrew's Cross enclosed in a handsome casket made of a portion of the celebrated “Wallace Oak,” was sent to the General in his island home of Caprea.

ROSE OF ROSS CASTLE :

A REMINISCENCE OF KILLARNEY.

THERE'S a tower that stands by Killarney's fair lake,
 And the towrists come there its owld faytures to take,
 Bnt a young bit of beauty is livin' hard by,
 At which poets and painters *will* peep, on the sly ;
 'Tis Rose of Ross Castle, and sore I'm afraid
 That some of them scamps, with fine arts for their thrade,
 Would coax her, and hoax her, and stale her away :—
 Bnt whoever does that—oh ! let *him* rue the day !

Paws off, false admirers—of Conal beware,
 For he'll guard his girl with a lover's fond care ;
 As the bright guardian waters round Castle Ross play,
 So he'll gnard his darling by night and by day.
 But 'tis aisy for wather a castle to gnard,
 For the wather is cowl'd, and the stones they are hard :
 Oh ! if girls were but stone, and that boys were but cool,
 What trouble 'twould save them in playing the fool !

Oh, the eye of the hawk and the ear of the hare
 In guarding a girl will have nothing to spare ;
 If our siven small sineses just doubled had been,
 'Tis little enough that you'd find the fourteen !
 But sometimes siv'n sineses are knock'd into one,
 'Tis the one sense of *love* for the loved one alone ;
 And that will ne'er falter, nor slumber, nor sleep,
 And Rose of Ross Castle in safety will keep !

GIVE ME MY ARROWS AND GIVE ME
MY BOW.

In the Great North American lakes there are islands bearing the name of "*Maitou*," which signifies "THE GREAT SPIRIT," and Indian tradition declares that in these islands the Great Spirit concealed the precious metals, thereby showing that he did not desire they should be possessed by man; and that whenever some rash mortal has attempted to obtain treasure from "The Manitou Isle," his canoe was always overwhelmed by a tempest. The "Palefaces," however, fearless of "Manitou's" thunder, are now working the extensive mineral region of the lakes.

~~~~~

TEMPT me not, stranger, with gold from the mine,  
I have got treasure more precious than thine ;  
Freedom in forest, and health in the chase,  
Where the hunter sees beauty in Nature's bright face :  
Then give me my arrows and give me my bow,  
In the wild woods to rove where the blue rapids flow.

If gold had been good, THE GREAT SPIRIT had giv'n  
That gift, like his others, as freely from Heav'n ;  
The lake gives me Whitefish, the deer gives me meat,  
And the toil of the capture gives slumber so sweet :  
Then give me my arrows and give me my bow,  
In the wild woods to rove where the blue rapids flow.

Why seek you death in the dark cave to find  
While there's life on the hill in the health 'breathing wind ?  
And death parts you soon from your treasure so bright—  
As the gold of the sunset is lost in the night :  
Then give me my arrows and give me my bow,  
In the wild woods to rove where the blue rapids flow.



## THE CHAIN OF GOLD.

The Earl of Kildare, Lord-Deputy of Ireland, ruled justly, and was hated by the small oppressors whose practices he discountenanced. They accused him of favoring the Irish to the King's detriment, but he, in the presence of the King, rebutted their calumnies. They said, at last, "Please your Highness, all Ireland cannot rule this Earl."—"Then," said Henry, "he is the man to rule all Ireland," and he took the golden chain from his neck and threw it over the shoulders of the Earl, who returned, with honor, to his government.

Oir, Moina, I've a tale to tell  
 Will glad thy soul, my girl :  
 The King hath giv'n a chain of gold  
 To our noble-hearted Earl.  
 His foes, they rail'd—the Earl ne'er quail'd—  
 But, with a front so bold,  
 Before the King did backward fling  
 The slanderous lies they told :  
 And the King gave him no iron chain—  
 No—he gave him a chain of gold !

Oh, 'tis a noble sight to see  
 The cause of truth prevail :  
 An honest cause is always proof  
 Against a treacherous tale.  
 Let fawning false ones court the great,  
 The heart in virtue bold  
 Will hold the right, in power's despite,  
 Until that heart be cold :  
 For falsehood's the bond of slavery,  
 But truth is the chain of gold.

False Connal wed the rich one  
 With her gold and jewels rare,  
 But Dermid wed the maid he lov'd,  
 And she clear'd his brow from care :  
 And thus, in our own hearts, love,  
 We may read this lesson plain,  
 Let outward joys depart, love,  
 So peace within remain —  
 For falsehood is an iron bond,  
 But love is the golden chain !

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### LINES

On the death of Sir N. Talfourd.\*

THE instantaneous plunge from life to death  
 Is ever awful :—if it be the votary  
 Of empty pleasure that completes the fullness  
 Of his brief time amid the revel's roar ;  
 Or soldiers, in hot blood, while taking life  
 Losing his own.—But more profoundly deep  
 The lesson strikes, when, startled, we behold  
 The judge call'd from the judgment seat to judgment !

Let Hope (most giv'n to scan the future), now  
 Turn to the past, regardful of *his* deeds,  
 And thro' her tears look upward, and exclaim  
 “ May that sweet mercy which he lov'd on earth  
 Welcome his gentle soul to peace in heav'n ! ”

\* This much-lamented decease took place on The Bench in 1854.

## PADDY BLAKE'S ECHO :

ONE OF THE WONDERS OF KILLARNEY.

In the gap of Dunlo  
 There's an echo, or so,  
 And some of them echoes is very surprisin';  
 You'll think, in a stave  
 That I mane to desaive,  
 For a ballad's a thing you expect to find lies in.\*  
 But visibly throe  
 In that hill forninst you  
 There's an echo as plain and as safe as the Bank, too ;  
 But civilly spake  
 "How d'ye do, Paddy Blake?"  
 The echo politely says "Very well, thank you!"

One day Teddy Keogh  
 With Kate Connor did go  
 To hear from the echo such wondherful talk, sir ;  
 But the echo, they say,  
 Was conthrairy that day,  
 Or perhaps Paddy Blake had gone out for a walk, sir.  
 So Ted says to Kate  
 "'Tis too hard to be bate  
 By that deaf and dumb baste of an echo, so lazy,  
 But if we both shout  
 At each other, no doubt,  
 We'll make up an echo between us, my daisy!"

\* 'Tis too true to be put in a ballad is an old Irish saying.

"Now, Kitty," says Teddy,  
 "To answer be ready."  
 "Oh, very well, thank you," cried out Kitty then, sir ;  
 "Would *you* like to wed,  
 Kitty darlin'?" says Ted.  
 "Oh, very well, thank you," says Kitty again, sir.  
 "D'ye like *me*?" says Teddy,  
 And Kitty, quite ready,  
 Cried "Very well, thank you!" with laughter beguiling.  
 Now won't you confess  
 Teddy could not do less  
 Than pay his respects to the lips that were smiling!

Oh, dear Paddy Blake,  
 May you never forsake  
 Those hills that return us such echoes endearing ;  
 And, girls, all translate  
 The sweet echoes like Kate,  
 No faithfulness doubting, no treachery fearing.  
 And, boys, be you ready,  
 Like frolicksome Teddy,  
 Be *earnest* in loving, though given to *joking* ;  
 And, thus when inclined,  
 May all true lovers find  
 Sweet echoes to answer from hearts they're invoking !

## THE WAR SHIP OF PEACE.

The Americans exhibited much sympathy towards Ireland when the famine raged there in 1847. A touching instance was then given how the better feelings of our nature may employ even the engineery of destruction to serve the cause of humanity;—an American frigate (the *James town*, I believe), was dismantled of all her warlike appliances, and placed at the disposal of the charitable to carry provisions.

~~~~~

SWEET Land of Song! thy harp doth hang
 Upon the willows now,
 While famine's blight and fever's pang
 Stamp misery on thy brow ;
 Yet take thy harp, and raise thy voice,
 Though faint and low it be,
 And let thy sinking heart rejoice
 In friends still left to thee!

Look out—look out—across the sea
 That girds thy emerald shore,
 A ship of war is bound for thee,
 But with no warlike store ;
 Her thunder sleeps—'tis Mercy's breath
 That wafts her o'er the sea ;
 She goes not forth to deal out death,
 But bears new life to thee!

Thy wasted hand can scarcely strike
 The chords of grateful praise ;
 Thy plaintive tone is now unlike
 Thy voice of former days ;

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Yet, even in sorrow, tuneful still,
 Let Erin's voice proclaim
 In bardic praise, on every hill,
 Columbia's glorious name!



THE INDIAN SUMMER.

The brief period which succeeds the autumnal close, called "The Indian summer"—a reflex, as it were, of the early portion of the year, strikes a stranger in America as peculiarly beautiful, and quite charmed me.



WHEN summer's verdant beauty flies,
 And autumn glows with richer dyes,
 A softer charm beyond them lies—
 It is the Indian summer.

Ere winter's snows and winter's breeze
 Bereave of beauty all the trees,
 The balmy spring renewal sees
 In the sweet Indian summer.

And thus, dear love, if early years
 Have drown'd the germ of joy in tears,
 A later gleam of hope appears—
 Just like the Indian summer :

And ere the snows of age descend,
 Oh trust me, dear one, changeless friend,
 Our falling years may brightly end—
 Just like the Indian summer.

THE ALABAMA.

TO ———.

I THOUGHT of thee, as down the stream
 I floated, in a wanderer's dream,
 As sunset cast its glowing beam
 On the banks of the Alabama ;
 The waters calm reflected bright
 The golden glory of the light,
 While, stealing on, the shades of night
 Came over the Alabama.

The Evening Star came peeping thro'
 The misty veil of twilight dew—
 Like love thro' tears—its brightness grew
 Like thine—on the Alabama.
 And, sparkling there, as Beauty's queen,*
 Presided o'er the tranquil scene,
 I wished that thou hadst with me been
 On the lovely Alabama.

And then the moon, with silver beam,
 Shed brighter lustre o'er the stream—
 But brighter was the Poet's dream
 Of thee—on the Alabama !
 The sunset bright—the moonlight fair—
 The twilight balm of evening air—
 With thought of *thee* could not compare
 On the lovely Alabama !

* Venus—the Evening Star.

However far, however near,
To me alike thou'rt still most dear—
In thought, sweet love, thou'rt with me here,
 On the winding Alabama.
The watchdog's bark on shore I hear :
It tells me that *some* home is near,
And mem'ry drops affection's tear
 On the distant Alabama.

DROPPING A LINE.

WRITTEN IN 1866.

A LETTER there went from our Queen,*
 In the tenderest spirit conceived,
 To a citizen lady bereaved—
What notice of that has there been ?

Condolences, gentle and kind,
 From Britain were sent o'er the sea,
 But still all unheeded they be—
What moral in this may we find ?

And last, 'mong these failures by dozens,
 Our Telegraph Cable † is lost ;
 So 'tis fruitless, we find to our cost,
This "dropping a line" to our cousins.

* The autograph letter of condolence from Queen Victoria to the widow of President Lincoln.

† The first one.

THE FLOODED HUT OF THE MISSISSIPPI.

On the wide-rolling river, at eve, set the sun,
And the long-toiling day of the woodman was done,
And he flung down the axe that had fell'd the huge tree,
And his own little daughter he placed on his knee ;
She look'd up, with smiles, at a dovecot o'erhead,
Where, circling around, flew the pigeons she fed,
And more fondly the sire clasp'd his child to his breast—
As he kiss'd her—and call'd her the bird of *his* nest.

The wide-rolling river rose high in the night,
The wide-rolling river, at morn, show'd its might,
For it leap'd o'er its bounds, and invaded the wood
Where the humble abode of the woodcutter stood.
All was danger around, and no aid was in view,
And higher and higher the wild waters grew,
And the child—looking up at the dovecot in air—
Cried, " Father—oh, father, I wish we were there ! "

" My child," said the father, " that dovecot of thine
Should enliven our faith in the Mercy Divine ;
'Twas a dove that brought Noah the sweet branch of peace,
To show him the anger of Heaven did cease :
Then kneel, my loved child, by thy fond father's side,
And pray that our hut may in safety abide,
And then from all fear may our bosoms be proof—
While the dove of the deluge is over our roof."

THE CHAMELEON.

LADY, I would woo thee,
But I scarce know how ;
Mirth seems sister to thee
With that sunny brow ;
But while flushed with gladness,
See, a passing shade
Casts a transient sadness
O'er my smiling maid.

Lady, I would woo thee
When I hear thee sigh,
But, while whispering to thee,
Mirth is in thine eye ;
Oh! how bright the flashes—
Lustre through the shade—
Of the dew lashes
Of my tearful maid.

Smiling, love, or weeping,
Call me to thy side,
Love will then be keeping
Watch around my bride :
I'd ne'er ask the morrow
What my fate might be,
So the joy, or sorrow,
Might be shared with thee!

THE STAR AND THE SURGE.

TO —.

WHEX, at night, o'er ocean roaming,
 On the deck I lonely stand,
 O'er the billows wildly foaming,
 Fancy waves her magic wand ;
 Then the surge that's heavenward springing
 Towards the stars so bright above,
 To my heart is sadly bringing
 But the image of our love.

Upward still the surge is straining,
 As 'twould reach the studded sky,
 Where the stars are brightly reigning—
 Stars that rule our destiny.
 Like the hope of hapless lover
 That restless surge to me appears,
 When its daring flight is over,
 Back it falls in scatter'd tears !

Calm and bright the star is glowing,
 Downward still its soft light cast,
 While, below, the tempest blowing,
 Flings the surge upon the blast ;
 Then my blighted bosom heaving,
 Sends a fruitless sigh afar :—
 Canst thou blame me for conceiving
 I'm the surge, and thou'rt the star ?

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NYMPH OF NIAGARA.

NYMPH OF NIAGARA! Sprite of the mist!
With a wild magic my brow thou hast kiss'd ;
I am thy slave, and my mistress art thou,
For thy wild kiss of magic is yet on my brow.*

I feel it as first when I knelt before thee,
With thy emerald robe flowing brightly and free,†
Fringed with the spray-pearls, and floating in mist—
Thus 'twas my brow with wild magic you kiss'd.

Thine am I still ;—and I'll never forget
The moment the spell on my spirit was set ;—
Thy chain but a foam-wreath—yet stronger by far
Than the manacle, steel-wrought, for captive of war ;

For the steel it will rust, and the war will be o'er,
And the manacled captive be free as before ;
While the foam-wreath will bind me for ever to thee!--
I love the enslavement—and would not be free !

Nymph of Niagara! play with the breeze,
Sport with the fawns 'mid the old forest trees ;
Blush into rainbows at kiss of the sun,
From the gleam of his dawn till his bright course be run

* Written immediately after leaving the Falls.

† The water in the centre of the great fall is intensely green, and of gem like brilliancy.

I'll not be jealous—for pure is thy sporting,
 Heaven-born is all that around thee is courting—
 Still will I love thee, sweet Sprite of the mist,
 As first when my brow with wild magic you kiss'd

FLOWER OF NATCHEZ.*

FLOWER OF NATCHEZ, in thy beauty,
 Take, oh take the poet's lay :
 She may claim the minstrel's duty
 Who has charm'd his wand'ring way.
 She's so sightly,
 She's so sprightly,
 With a wit so kind, tho' keen,
 That this flow'r
 Of friendship's hour
 I will call sweet *Rose d'épine*.

Rose d'épine, in love's sweet season,
 Who would steal one leaf from thee,
 May the hand that dares the treason
 Feel the thorn that guards the tree !
 Then safely, Rose,
 Thy sweets repose
 Within thy modest leafy screen,
 Till hand more meet
 Would cull the sweet
 And make his own sweet *Rose d'épine*.

* On the Mississippi.

Other flow'rs in beauty's fleetness
Court the sense, and bloom as fair,
But the sting beneath the sweetness
Makes us touch the Rose with care.
And may the thorn,
In life's sweet morn,
Guard well the sweets that I have seen ;
And gentle be
The hand to thee
That wins and wears sweet *Rose d'épine*.

SLAYING THE DEER.

In the woods, hunters say,
It is glorious and gay
To rush thro' their sporting career,
When the leaves, falling red,
Yield a ready-made bed,
When they rest after slaying THE DEER ;
On the venison steak
Jovial feasting they make,
And the flask, going round, helps the cheer,
While the logs, blazing bright,
Keep them warm through the night,
When they rest after slaying THE DEER.

But I know a sport
 Which is safer resort,
 For wives will repine when too far
 You are tempted to steer
 In pursuit of the deer,
 And they wonder "wherever you are."
 So give me the sleigh
 On the white frozen way,
 With woman beside me to cheer,
 Who is never complaining
 How long you're remaining
 When *thus* you are *sleighbing The Dear*.

While we gallop full speed,
 As we run we may read
 She rejoices how fast we have got on,
 While the proud little minx,
 Wrapped in Bear-skin or Lynx,
 Just looks like a diamond in cotton.
 Her cheek, red as rose,
 (We won't speak of her nose)
 Oh, beauty's a delicate thing,
 Of a bloom on the cheek
 Any poet can speak,
 But a rose on the nose we can't sing.

But never did I
 In a sleigh hear a sigh ;
 In fact, there's no time there for fretting ;
 As fast as the wind
 We leave sorrow behind,
 While the cold is our appetite whetting.
 When the stomach's in order,
 No mental disorder

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Upon any mortal can prey :—
 If your Dear's temper's crost,
 Pray at once for the frost,
 And fix her right into a sleigh.

If she would, she can't scold,
 For the weather's so cold,
 Her mouth she can't open at all ;
 In vain would she cry,
 For the tears in her eye
 Would be frozen before they could fall :
 Then hurra for the snow !
 As we merrily go,
 The bells my fleet horses can cheer,
 While the *belle* by my side
 Is my joy and my pride,
 Oh—there's nothing like *sleighting The Dear!*

LINES

On a dubbing in Dublin.*

THE news of thy knighthood was welcom'd with cheers :
 While it gladden'd our hearts, it was good for our ears :
 The Gazette that records it, wherever it flies
 To your friends thro' the world, will be good for their eyes.
 Thus CARLISLE judiciously dubbing thee, Will,
 In honoring thy merit hath rivall'd thy skill.

* These lines refer to Sir William Wilde, the eminent aurist and oculist

'TIS BETTER NOT TO KNOW.

You say you love me :—can I trust
 That she, by many woo'd,
 By me, at length, has had her heart
 To constancy subdued ?
 Perhaps some other love is there ?—
 But do not tell me so :
 When knowledge will but bring us grief,
 'Tis better not to know.

Perhaps that eye has beam'd with love
 In days I knew not thee ;
 That ruby lip hath bent in smiles
 For others than for me :
 But let that lip still silence keep—
 I'll trust its love-like show—
 Since knowledge would but bring me grief,
 'Tis better not to know.

Oh ! what a simple love is mine,
 Whose wishes make its creed ;
 But let me *think* you love me still
 And I'll be blest indeed :
 'Tis better that the eye ne'er see
 Than that its tears should flow—
 When knowledge would but bring us grief,
 'Tis better not to know,

FĀG-AN-BEALACH.*

This song occurs in a scene of political excitement described in the story of "He would be a Gentleman," but might equally belong to many other periods of the history of Ireland,—a harassed land, which has been forced to nurse in secret many a deep and dread desire.

~~~~~

FILL the cup, my brothers,  
 To pledge a toast,  
 Which, beyond all others,  
 We prize the most ;  
 As yet 'tis but a notion  
 We dare not name ;  
 But soon o'er land and ocean  
 'Twill fly with fame !  
 Then give the game before us  
 One view holla,  
 Hip! hurra! in chorus,  
 Fag-an-Bealach.

We our hearts can fling, boys,  
 O'er this notion,  
 As the sea-bird's wing, boys,  
 Dips the ocean.  
 'Tis too deep for words, boys,  
 The thought we know,  
 So, like the ocean bird, boys,  
 We touch and go :

\* Pronounced *Faug-a-bollagh*, meaning "clear the road," or "clear the way."

For dangers deep surrounding,  
 Our hopes might swallow ;  
 So, through the tempest bounding,  
                   Fag-an-Bealach

This thought with glory rife, boys,  
 Did brooding dwell,  
 'Till time did give it life, boys,  
 To break the shell ;  
 'Tis in our hearts yet lying,  
 An unfledged thing,  
 But soon, an eaglet flying,  
 'Twill take the wing !  
 For 'tis no timeling frail, boys,—  
 No summer swallow,—  
 'Twill live through winter's gale, boys,  
                   Fag-an-Bealach.

Lawyers may indite us  
 By crooked laws,  
 Soldiers strive to fight us  
 From country's cause ;  
 But we will sustain it  
 Living—dying—  
 Point of law or bay'net  
 Still defying !  
 Let their parchment rattle—  
 Drums are hollow :  
 So is lawyers' prattle—  
                   Fag-an-Bealach.

Better early graves, boys—  
 Dark locks gory,

Then bow the head as slaves, boys,  
 When they're hoary.  
 Fight it out we must, boys,  
 Hit or miss it,  
 Better bite the dust, boys,  
 Than to 's it!  
 For dust to dust at last, boys—  
 Death *will* swallow—  
 Hark! the trumpet's blast, boys,  
 Fag-an-Bealach.

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THE FLYING CLOUD.

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The flying cloud, the flying cloud,  
 Is coursing o'er the sky ;  
 The flying cloud, the flying cloud,  
 Is sparkling bright and high ;  
 The soaring lark on matin wing  
 Is singing high and loud,  
 But e'en the soaring lark can't reach  
 That lofty flying cloud !

Oh! once my heart was like that lark,  
 And sang as bright and loud,  
 And hope was high in youth's fair sky—  
 Just like yon flying cloud ;  
 By fancy fired, this heart aspired  
 More high than Fate allow'd ;  
 But now its weary wing is tired—  
 And gone Hope's flying cloud.

“ONCE UPON A TIME.”

---

“Once upon a time!”—I love the phrase :  
 It bears me back to days of old,  
 When pearls were strung on fairy lays,  
 And I was rich in fairy gold ;  
 When rubies grew on silver stems,  
 And emeralds were the leaves of trees,  
 And diamonds were the dew-drop gems  
 That glean'd on wonders such as these,  
 “Once upon a time.”

With childhood pass'd those dreams away,  
 The rose assumed the ruby's place,  
 And leaves that lost the emerald's ray  
 Found greater worth in Nature's grace ;  
 In riper years, the rose more bright  
 To fancy seem'd on beauty's cheek ;  
 And what were diamonds to the light  
 In beauty's eye my heart might seek,  
 “Once upon a time?”

But time rolls on ; the cloud of years  
 Its shadow o'er our lives will cast,  
 And when the present dark appears,  
 Then lingering love beholds the past ;  
 And when *some* friend, some future day,  
 Remembers him who weaves this rhyme,  
 Perchance she'll sigh and sadly say  
 “Once upon a time!—Once upon a time!”

## OH! GIVE ME THY HAND, FAIR LADY.

Oh! give me thy hand, fair lady,  
That snowy-white hand, so small,  
Thy bow'r shall be dainty, sweet lady,  
In a bold baron's ancient hall;  
There, beanties of noble line, lady,  
Shine forth from the pictur'd wall,  
But if thou wilt be bride of mine, lady,  
Then mine will outshine them all!

I see thou wilt not give thy hand, lady,  
I see, by that clear cold eye—  
If thou to my suit didst incline, lady,  
The rose from thy cheek would fly  
*Thy* lip is all ruby-red, lady,  
But mine is so pale the while—  
Nay, frown not, I ask not thy hand, lady,  
But ah!—let me see thee smile.

I only did ask for thy smile, lady,  
Yet scorn to thy lip doth cling—  
That ruby bow will not bend, lady,  
Till Cupid hath touch'd the string;  
But if thou'lt not smile, fair lady,  
An humbler suit I'll try,—  
For the heart thou hast broken, fair lady,  
Oh! give me, at least, thy sigh!

## SECRETS WERE NOT MEANT FOR THREE.

---

Come with me where violets lie  
Like thine eye—hidden deep,  
When their lurking glances blue  
Thro' long lashes peep ;  
There, amid the perfume sweet,  
Wafted on the balmy breeze,  
Shelter'd by the secret shade  
Beneath the whisp'ring trees,  
Whisp'ring there would I be too—  
I've a secret, meant for you,  
Sweeter than the wild bee's hum—  
Will you come ?

Come not when the day is bright,  
But at night, when the moon  
Lights the grove where nightingales  
Sing the lover's tune :—  
But sweeter than the silver song  
That fair Philomel doth sing—  
Sweeter than the fragrance fresh  
The flowers round us fling—  
Sweeter than the poet's dream  
By Castalia's gifted stream,  
Is the tale I'll tell to thee—  
Come with me !

## AN HONEST HEART TO GUIDE US.

As day by day  
We hold our way  
Thro' this wild world below, boys,  
With roads so cross,  
We're at a loss  
To know which way to go, boys :  
With choice so vex'd  
When man's perplex'd,  
And many a doubt has tried him,  
It is not long  
He'll wander wrong,  
With an honest heart to guide him.

When rough the way,  
And dark the day,  
More steadfastly we tread, boys,  
Than when by flow'r  
In wayside bow'rs  
We from the path are led, boys :  
Oh! then beware—  
The serpent there  
Is gliding close beside us ;  
'Twere death to stay—  
So speed the way,  
With an honest heart to guide us.

If fortune's gale  
Should fill our sails,



While others lose the wind, boys,  
 Look kindly back  
 Upon the track  
 Of luckless mates behind, boys :  
 If we won't heed  
 A friend in need,  
 May rocks ahead abide us !  
 Let's rather brave  
 Both wind and wave,  
 With an honest heart to guide us !

---

SIGH NOT—LOVE NOT—DOUBT NOT.

---

Sigh no more, sigh no more, sad one, sigh no more ;  
 Tell me why should you not bear what others did before ?  
 Grief is but the passing cloud  
 Shadowing you like all the crowd ;  
 If the passing cloud were not,  
 Summer would be all too hot—  
 Then sigh no more, sigh no more, sad one, sigh no more.  
 “ Love no more, love no more, fond one, love no more.”  
 Thus have many wise ones sung in wisdom's days of yore ;  
 But other forms there are indeed  
 I'd embrace before their creed :  
 Perhaps when I'm threescore and ten,  
 I *may* sing—but not *till* then—  
 “ Love no more, love no more, fond one, love no more.”

Doubt no more, doubt no more, of woman, doubt no more :—  
 Yet one *with* one is not so sure as “two and two make four.”  
 Yet doubt not woman is divine,—  
 She transcends an earthly line ;  
 Beyond all mortal care—’tis true—  
 Perhaps she does not *care for you*—  
 So doubt no more, doubt no more, sceptic, doubt no more !

---

THE PEARL DIVER.

---

OH ! wherefore, diver, tempt the wave  
 Why rashly dare the sea ?  
 The HAND that pearls to ocean gave,  
 Gave other gifts to thee !  
 Where is the pearl of ocean found ?—  
 ’Tis in an humble shell :  
 Oh ! pride of heart, what lessons deep  
 The pearl to thee may tell.  
 Then wherefore, diver, tempt the wave,  
 Why rashly dare the sea ?  
 The HAND that pearls to ocean gave,  
 Gave other gifts to thee.

“ I seek the pearl,” the diver said,  
 “ To deck the young bride’s brow,  
 While flow’rs still bloom around her path,  
 While Love still breathes his vow.”  
 Oh, diver, can those pearls forbid  
 That brow with care to ache ?

Give me the pearl of sweet content  
 That peace of heart can make!  
 Oh! wherefore, diver, tempt the wave,  
 Why rashly dare the sea?  
 The HAND that pearls to ocean gave,  
 Gave other gifts to thee.

“I seek the pearl,” the diver said,  
 “To gem the banquet bowl,  
 The bowl that’s crown’d with ruby wine  
 And pledg’d in flow of soul!”  
 Oh, prize not thus that gorgeous bowl,  
 Tho’ pearls may grace its brink—  
 The plainest cup more precious is  
 That gives the weary drink.  
 Then, diver, tempt not thus the wave,  
 Nor dare the dang’rous sea,  
 The HAND that pearls to ocean gave,  
 Gave better gifts to thee!

---

MELODY.

---

Oh! that song  
 Still prolong,  
 It breathes of bliss and pain;  
 Of pleasure gone  
 When hearts were one  
 That now, alas, are twain.  
 But that strain  
 Weaves a chain,

Binding hearts  
Coldness parts,  
Till I think  
Music's link  
    Makes them one again!

Oh! to me,  
Melody  
    By nature seems design'd  
The last found tie,  
When others die,  
    The feeling heart to bind :  
Friends we love  
False may prove,  
Hopes decay—  
But some lay  
In soothing fail  
May oft recall  
    The time when both were kind.

Then for me,  
Melody,  
    Pour thy healing balm ;  
O'er the strife  
Of troubled life  
    Breathe thy holy calm :  
Triumph thine  
How divine!  
For in the day  
Worlds decay,  
Still, in heaven \*  
Thou art given  
    The undying palm.

\* We are told there is music in heaven.

## THE FLAG IS HALF-MAST HIGH.

A BALLAD OF THE WALMER WATCH.\*

A GUARD of honor kept its watch in Walmer's ancient hall,  
 And sad and silent was the ward beside the Marshal's pall;  
 The measured tread beside the dead thro' echoing space  
 might tell

How solemnly the round was paced by lonely sentinel;  
 But in the guard-room, down below, a war-worn veteran gray  
 Recounted all THE HERO'S deeds, through many a glorious  
 day:

How, 'neath the red-cross flag he made the foes of Britain  
 fly—

"Though now, for him," the veteran said, "that flag is half-  
 mast high!"

"I mark one day, when far away the Duke on duty went,  
 That Soult came reconnoitering our front with fierce intent;  
 But when his ear caught up our cheer, the cause he did  
 divine,

He could not doubt why that bold shout was ringing up the  
 line;

He *felt* it was the Duke come back, his lads to reassure,  
 And our position, weak before, he felt was then secure,†

\* Arthur, Field-Marshal the Duke of Wellington, died on the 14th of September, 1852, at Walmer Castle, where his body lay in state under a guard of honor.

† This incident, which occurred in the Pyrenees, is related in Napier's "History of the Peninsular War."

He beat retreat, while we did beat advance, and made him fly  
 Before the conquering flag—that now is drooping half-mast  
 high !”

And truly might the soldier say his presence ever gave  
 Assurance to the most assured, and bravery to the brave ;  
 His prudence-tempered valor—his eagle-sighted skill,  
 And calm resolves, the measure of a hero went to fill.  
 Fair Fortune flew before him ; 'twas conquest where he  
 came—  
 For Victory wove her chaplet in the magic of his name,  
 But while his name thus gilds the past, the present wakes a  
 sigh,  
 To see his flag of glory now—but drooping half-mast high !

In many a bygone battle, beneath an Indian sun,  
 That flag was borne in triumph o'er the sanguine plains he  
 won ;  
 Where'er that flag he planted, impregnable became,  
 As Torres Vedras' heights have told in glittering steel and  
 flame.  
 'Twas then to wild Ambition's Chief he flung the gauntlet  
 down,  
 And from his iron grasp retrieved the ancient Spanish crown ;  
 He drove him o'er the Pyrenees with Victory's swelling cry,  
 Before the red-cross flag—that now is drooping half-mast  
 high !

And when once more from Elba's shore the Giant Chief  
 broke loose,  
 And startled nations waken'd from the calm of hollow truce,  
 In foremost post the British host soon sprang to arms again,  
 And Fate in final balance held the world's two foremost men.

The Chieftains twain might ne'er again have need for aught  
to do,  
So, once for all, we won the fall at glorious Waterloo ;—  
The work was done, and Wellington his saviour-sword laid  
by,  
And now, in grief, to mourn our Chief—the flag is half-mast  
high!

---

HOW OFT HAVE WE WANDER'D.

---

How oft have we wander'd thro' Lara's sweet vale,  
Where thy vows, plighting truth, were but meant to  
deceive,  
Oh! why didst thou breathe so delusive a tale?  
Oh! why did poor Kathleen so fondly believe?  
'Twas here that together at evening we came,  
And then wouldst thou vow that *thy* heart was *my* throne  
In vain does thy Kathleen now call on thy name,  
'Tis silence that meets me, and I am alone.

Or, if silence be bro't — it is by the note  
Of some bird to his mate, that like rapture appears,  
While around me the soul-melting melodies float,  
I answer the music of joy with my tears.  
But the winter will come, and the birds cease to sing,  
And the bleak howling wind sweep the leaves from the  
bough,  
Then, Lara, my woes to thy valley I'll bring,  
Deserted and sad, as poor Kathleen is now.

MY OWN OLD MAN.  

---

Tho' summer hath ta'en flight from my old man,  
Yet autumn falleth light on my own old man ;  
    The sear and yellow leaf  
    Hath brought its share of grief,  
    For time *will* play the thief  
With my own old man.

A sigh I sometimes hear from my own old man,  
And, maybe, mark a tear from my old man ;  
    To some passing thought, the eye  
    Will, in tender drops reply—  
    And 'tis mine to kiss them dry  
From my own old man.

Yet think not he's a mumper, my own old man,  
Oh, no ! he'll fill a bumper, my own old man ;  
    In the feast of happy friends,  
    Where wine with humor blends,  
    Oh, the spirit still unbends  
Of my own old man !

While we are spar'd together, my own old man,  
In our heart's own sunny weather, my own old man,  
    Our love shall ne'er be riv'n,  
    But, pure as when 'twas giv'n,  
    It will go with us to heaven,  
My own old man !



## THE SENTINEL OF THE ALMA.

Oh! Katty *agra*, are you sleepin' ?  
 Faith it's myself that's that same,  
 For, on sentry, the guard I am keepin',  
 And if I should doze who's to blame ?  
 For I'm tired all day with the fightin'  
 On Alma's proud heights *gra-ma-chree*,  
 And some Roosians, at this present writin',  
 Are sleepin' far sounder than me.  
     For I kill'd them, my jewel—  
     And sure 'twould be cruel,  
 Only they did intend to kill me.

Katty, before you are waking,  
     I wish you could see in a dhramo  
 The beautiful care I was taking  
     Of one, Katty Nowlan by name ;  
 Your picture so nate in the locket,  
     Which I wear next my heart night and day,  
 I put in my hindmost coat pocket,  
     For fear you'd be kilt in the fray—  
     For sure 'twould be cruel  
     To kill you, my jewel,  
 And you, all the time, far away.

The thieves were so greedy for slaughter  
     They marked ev'ry yard of the glen,\*  
 And cut down the trees by the water,  
     For fear they should shelter our men.†

\* Distances were accurately measured by the Russians all along the approach to their intrenchments, to insure the accurate range of their guns. † Fact.

But when, up that hill boldly dashing,  
 We charged with victorious halloo,  
 From our fire and our steel, brightly flashing,  
 The vagabones *cut their sticks*, too ;  
 For we hunted the bear  
 From his high mountain lair,  
 With victory's glorious halloo !

---

### I KNOW THAT THE SUMMER IS COME.

THE SONG OF THE BLIND HUSBAND.

---

I know, love, I know that the summer is come,  
 I scent the sweet flowers, I hear the bees hum,  
 Lead me forth, my own love, in the sun's genial rays,  
 Thy tenderness more than my darkness repays.  
 Oh say not, sweet love, with affliction I'm tried,  
 Why call it affliction while thou art my guide ?  
 My place I'd not change with the best in the land—  
 Who would not be blind to be led by *thy* hand !

Tho' lost now to me is the rose's bright bloom,  
 As exquisite still is its balmy perfume ;  
 So, the bloom of thy lip tho' denied to mine eye,  
 The fragrance is left me that breathes in thy sigh ;  
 Thy voice still is music, and mem'ry supplies  
 The soft light that dwells in thy beautiful eyes,  
 Their sweet glance of pity, oh why should I seek,  
 When I feel the warm tear that is press'd to my cheek.

## THE MAID OF MALABAR.

The Malabar Indians release caged birds on the new-made grave.

Slowly thro' the cypress gloom  
 Weeping came an Indian maid,  
 Strewing flowers o'er a tomb,  
 There a captive bird she laid ;  
 There soon the cage to ope',  
 There to let the captive fly,  
 Like the spirit, wing'd with hope,  
 Soaring to its native sky.

The lonely cypress shade along,  
 How strangely mingled on the gale,  
 The sweetness of the blithe bird's song—  
 The sadness of the maiden's wail ;  
 Oh ! where, where art thou ?  
 Thou art gone, my joy and pride :—  
 Tho' I know thou'rt happy now,  
 I wish thee at thy true love's side.

The open cage upon the grave  
 The maiden watch'd with tearful eye,  
 To see the bird his bright wing wave,  
 Like happy spirit to the sky ;  
 It flew—it hover'd o'er the tomb—  
 Then flutter'd to the mourner's breast ;  
 "Sweet bird," she cried, "be this thy home—  
 For, oh, it is a vacant nest!"

## I'M A RANTING ROVING BLADE.

THE GUIDE'S SONG.

I'm a ranting roving blade  
Of never a thing was I ever afraid,  
I'm a gentleman born and I scorn a thrade,  
And I'd be a rich man if my debts was paid.

But my debts is worth something, this truth they instil,  
That pride makes us fall all against our will ;  
It was pride that broke me—I was happy until  
I was ruin'd all out by my tailor's bill.

I'm the finest guide that ever you see,  
I know ev'ry place of curoosity,  
From Thiganavauria to Tanderagee,  
And if you're for sport come along wid me !

For I'll lade you sportin' round about,  
We've wild ducks, and widgeon, and snipe, and throut,  
And I know where they are and what they're about,  
And when they're not at home then I'm sure they're out.

The miles in this country much longer be,  
But that is a savin' of time, you see,  
For two of our miles is aigual to three,  
Which shortens the road in a great degree.

And the roads in this place is so plenty, we say,  
 That you've nothing to do but to find your way ;  
 If your hurry's not great and you've time to delay  
 You can go the short cut that's the longest way.

And I'll show you good drinkin', too,  
 For I know the place where the whisky grew,  
 A bottle is good when it's not too new,  
 And I'm fond of one—but I'd die for two.

Thruth is scarce when liars is near,  
 But squeelin' is plenty when pigs you shear,  
 And mutton is high when cows is dear,  
 And rint it is scarce four times a year.

Such a counthry for growin' you ne're did behowld,  
 We grow rich when we're poor, we grow hot when we're  
     cowl'd ;  
 And the girls they know bashfulness makes us grow bowld,  
 We grow young when we like, but we never grow owld.

And the sivin small sines grows natural here,  
 For pratees has eyes and can see quite clear,  
 And the kittles is singin' with sealdin' tears,  
 And the corn-fields is listenin' with all their ears.

But along with sivin sines we have one more,  
 Of which I forgot to tell you before,  
 It is *nonsense* spontaneously gracin' our shore,  
 And I'll tell you the rest when I think of more.

## I'M NOT MYSELF AT ALL.

Oh, I'm not myself at all,  
 Molly dear, Molly dear,  
 I'm not myself at all!  
 Nothin' carin', nothin' knowin',  
 'Tis after you I'm goin',  
 Faith your shadow 'tis I'm growin',  
 Molly dear,  
 And I'm not myself at all!  
 Th' other day I went confessin',  
 And I ask'd the father's blessin';  
 "But," says I, "d. 't give me one intirely,  
 For I fretted so last year  
 But the half o' me is here,  
 So give the other half to Molly Brierly!"  
 Oh, I'm not myself at all!

Oh, I'm not myself at all,  
 Molly dear, Molly dear,  
 My appetite's so small.  
 I once could pick a goose,  
 But my buttons is no use,  
 Faith my tightest coat is loose,  
 Molly dear,  
 And I'm not myself at all!  
 If thus it is I waste,  
 You'd better, dear, make haste,

Before your lover's gone away intirely ;  
 If you don't soon change your mind,  
 Not a bit of me you'll find—  
 And what 'ud you think o' that, Molly Brierly?—  
 Oh, I'm not myself at all!

Oh, my shadow on the wall,  
 Molly dear, Molly dear,  
 Isn't like myself at all,  
 For I've got so very thin,  
 Myself says 't isn't him,  
 But that party girl so slim,  
 Molly dear,  
 And I'm not myself at all!  
 If thus I smaller grew,  
 All fretting, dear, for you,  
 'Tis you should make me up the deficiency ;  
 So just let Father Taaff,  
 Make you my better half,  
 And you will not the worse of the addition be—  
 Oh, I'm not myself at all!

I'll be not myself at all,  
 Molly dear, Molly dear,  
 Till you my own I call!  
 Since a change o'er me there came,  
 Sure you might change your name—  
 And 'twould just come to the same,  
 Molly dear,  
 'Twould just come to the same :  
 For, if you and I were one,  
 All confusion would be gone,  
 And 'twould simplify the matther intirely ;

And 'twould save us so much bother,  
When we'd both be one another—  
So listen now to rayson, Molly Brierly ;  
Oh, I'm not myself at all !

---

## SWEET HARP OF THE DAYS THAT ARE GONE.

TO THE IRISH HARP.

---

Oh, give me one strain  
Of that wild harp again,  
    In melody proudly its own !  
    Sweet harp of the days that are gone !  
Time's wide-wasting wing  
Its cold shadow may fling  
    Where the light of the soul hath no part ;  
The sceptre and sword  
Both decay with their lord—  
    But the throne of the bard, is the heart.

And hearts, while they beat  
To thy music so sweet,  
    Thy glories will ever prolong,  
    Land of honor and beauty and song !  
The beauty, whose sway  
Woke the bard's votive lay,  
    Hath gone to eternity's shade,  
While, fresh in its fame,  
Lives the song to her name,  
    Which the minstrel immortal hath made !



## BETWEEN MY SLEEVE AND ME

My Katty, sweet enslaver,  
'Twas loth I was to lave her,  
I made my best endeavor to keep my courage high ;  
But when she softly spoke me  
I thought the grief would choke me,  
For pride it would revoke the tear was rising to my eye ,  
But, as the grief grew stronger,  
I dared not linger longer,  
One kiss !—sure 'twas not wrong before I rush'd away to sea ;  
No one could then discover  
The weakness of the lover,  
And, if my grief ran over—'twas between my sleeve and me.

Oh ! 'twould be hard believing  
How fond hearts may be grieving  
When taking or when giving merry jokes with comrades gay,  
While deeper thoughts are straying,  
Some distant land away in,  
Like wand'ring pilgrims praying at some shrine that's far  
away,  
When merry cups are ringing,  
I join the round of singing,  
To help the joyous winging of the sportive evening's glee ;  
But when the mirth is over,  
My sadness none discover,  
For, if my grief runs over—'tis between my sleeve and me,

## WHEN FIRST I OVER THE MOUNTAIN TROD.

WHEN first I over the mountain trod,  
 How bright the flowers, how green the sod,  
 The breeze was whisp'ring of soft delight,  
 And the fountains sparkled like diamonds bright.

But now I wander o'er the mountain lone,  
 The flow'rs are drooping, their fragrance gone,  
 The breeze of morn like a wail appears,  
 And the dripping fountain seems weeping tears.

And are ye changed, oh, ye lovely hills?  
 Less sparkling are ye, bright mountain rills?  
 Does the fragrant bloom from the flow'r depart?—  
 No—there's nothing changed but this breaking heart.

## LARRY O'GAFF.

LARRY O'GAFF was a brave boy for marching,  
 His instep was large—but his income was small;  
 So he set up, one day, as a soldier of fortune—  
 The meaning of which is—no fortune at all.  
 In battles, bombardments and sieges he grew up,  
 Till he didn't much care if towns flourish'd or blew up,  
 And his maxims in life—for he pick'd one or two up—  
 Were short, sweet and simple for Larry O'Gaff.

“If your purse it is slender,” says Larry, “’tis better  
 To owe a small trifle than want a great deal ;  
 If, soliciting cash, a solicitor’s letter,  
 Or your mereer, maliciously make an appeal—  
 Look sad, and say ‘Sir, your account shall be paid  
 Now my uncle is dead and my fortune is made ;’  
 Then order some mourning—proceedings are stay’d,  
 And black’s genteel wearing,” says Larry O’Gaff.

Says Larry, “Love all men—except an attorney :  
 The ladies without an exception at all ;  
 But beware of a widow on love’s mazy journey—  
 For, mostly, they’ve seven small *childre* that squall :  
 And then, from those eyes that love’s glances have darted,  
 They sometimes rain showers—and shun broken-hearted,  
 Deploing the loss of ‘*the dear man departed ;*’  
 Oh ! them widows are sarpiuts !” says Larry O’Gaff.

“But if with some charming young creature you’d run away,  
 Court her fat mother—a middle-aged dame,  
 While her daughter, up stairs, is then packing, like fun away,  
 A small change of clothes, before changing her name ;  
 Mamma smiles resistance—but yields in amaze,  
 You rush for a license to save all delays ;  
 But go—round the corner with Miss, in a chaise,  
 And then, ‘heigh for Gretna !’” says Larry O’Gaff.

“Your wife is cut off with a shilling,” says Larry,  
 “But Providence spares her an old maiden aunt,  
 Who hates all the brazen young women who marry,  
 Tho’ she, all her life, has been grieving she can’t.  
 Round *her* you must flatter and wheedle and twist,  
 Let her snub you in company—cheat you at whist—  
 But you’ll win the odd trick when the Legacy list,  
 Shows her will all in favor of Larry O’Gaff.”

## THE MINSTREL TO HIS LADY LOVE.

A MINSTREL, fann'd by Love's soft wing,  
Thus to his lady-love did sing—  
"Oh, would I were thy lute's sweet string,  
To be so gently touch'd by thee ;  
Oh ! never to thy gentle hand  
That lute was more in sweet command  
Than I should be, to understand  
The slightest wish or look from thee.

"Oh ! would I were thy falcon fair,  
To cleave for thee the highest air,  
And to my lady downward bear  
The heron's wing her plume to be :  
To be cast off\* the bird may rue,  
Yet fly—whene'er he's bid by you ;  
But ah, with instinct far more true,  
He hears the sweet recall from thee.

"Oh ! happy is thy faithful hound,  
To rove with thee the sylvan ground,  
Around thee in wild joy to bound,  
All fondly-watchful, guarding thee :  
No danger deep could make him fly,  
No ! at thy feet he'd bravely die—  
Oh ! lady dear, and so would I,  
For one bright tear bestow'd on me.

\* "Cast off"—a term in hawking,

"And like thy lute, *my* deepest tone  
 Is, at thy bidding, all thine own ;  
 Or would'st thou have me mirthful grown,  
     Thou need'st but give a smile to me.  
 And like thy hawk, thy lure \* should be  
 The dearest thing on earth to me—  
 Thy dog's untaught fidelity  
     Is not more true than mine to thee !"

---

### JACK AND THE BEARSKIN.

A BALTIC STAVE.

---

A SAILOR and his lass  
 Sat o'er their parting glass,  
 For the jolly tar had volunteer'd to go to sea,  
     At the sailing-signal flying  
     His loving lass was sighing,  
 And she said, "I fear you never will come back to me.  
     My heart is cold with fear,  
     That you, my sailor dear,  
 In the perils of the battle and the deep should be ;"  
     " Oh," says Jack, " you'll not be cold  
     When your own sailor bold  
 Will bring you back a bearskin from the Baltic Sea."  
  
 With glory soon did Jack  
 From the Baltic sea come back,  
 With such a lot of bearskins, that the proud *CITIE*

\* "Lure"—a term in hawking.

With a gold box did present him,  
And likewise compliment him  
With the freedom of the ANCIENT SKINNERS' COMPANY.  
Then Jack he went to find  
The girl he left behind,  
"Won't she be glad to see me, bless her heart," says he,  
"When she proves her sailor blade  
Kept the promise that he made  
To bring her back a bearskin from the Baltic Sea."  
When Jack to her appear'd,  
A most enormous beard  
And head of hair transmogrified him so, you see,  
That his sweetheart never knew him  
Till at her feet he threw him,  
All rolling on a bearskin from the Baltic sea.  
Says he, "I see (my eyes!)  
The cause of your surprise.  
You wonder why your sailor should so hairy be,  
But my hair did thus increase  
With using of Bear's grease,  
Such a quantity we slaughter'd in the Baltic Sea!"  
Then Jack gave her a smack,  
And the girl she cried "good lack,  
You're rougher than a sweeping-brush, I vow," says she;  
Says Jack, "'twas rather rougher  
How we made the bears to suffer,  
When we were a sweeping of the Baltic sea!"  
Says she, "what will they do  
For that bear's grease that you  
Have exhausted so much?"—"Oh," says Jack, to she,  
"With hair they wout want rigging.  
For we gave them such a wigging  
As will last them for some time in the Baltic Sea!"

## HOPE RETURNS AGAIN.

Oh, sigh not thus, so broken-hearted,  
Over hopes departed,  
    Hope returns again ;  
Behold, to shame thy faithless sighing,  
Yon bright swallow flying—  
    Summer comes again.  
And dost thou fear  
He who rules the changing year—  
    And guides the wild bird o'er the sea—  
Will leave the human heart in sorrow?—  
No, no! trust to-morrow ;  
    Hope will come to thee.

And when the desert-thirst is raging,  
Where no fount assuaging  
    Cheers the burning plains,  
Then the traveller, faint and dying,  
Some green spot espying,  
    The living water gains!  
And dost thou think  
At Hope's fount *we* may not drink?—  
    Oh! weary pilgrim bend thy knee,  
And, at her sacred fountain kneeling,  
Own with holiest feeling,  
    There *are* green spots for thee!

## IT MAY BE YET.

"It may be yet, it may be yet :"  
 How oft that dreamy thought hath charm'd !  
 "It may be yet, it may be yet,"  
 Hath oft despair disarm'd.  
 The Sun, tho' clouded all the day,  
 In glory bright may set ;  
 So may we watch for Love's bright ray,  
 And, hopeful thro' the darkness, say,  
 "It may be yet, it may be yet,  
 My own dear love, it may be yet !"

The sailor, by some dangerous shore,  
 Impatient on a breezeless tide,  
 Within the breakers' warning roar  
 That tells where dangers bide,  
 Undaunted still, with hopeful care  
 His steadfast eye is set  
 To watch the coming breeze so fair—  
 That breath from Heaven—that whispers there,  
 "It may be yet, it may be yet,  
 Oh! sailor bold, it may be yet!"

The weeping maid, in sunlit bow'r,  
 Whose sparkling dew-drops mock her tears,  
 Waking her harp's pathetic pow'r  
 Some strain of gladness hears :



As if some pitying angel's wing,  
 O'er chords with tear-drops wet,  
 Had gently swept the wailing string,  
 And bade one tone of promise ring  
 "It may be yet, it may be yet,  
 Oh! weeping maid, it may be yet!"

---

OH! THAT GOLDEN STRAND.

---

WHERE is the light of that azure eye  
 That beam'd with heaven's own blue?  
 Clouded, betimes, like an April sky  
 With sunshine peeping through;  
 But when the tear had pass'd away,  
 How heav'nly bright was the smile's sweet ray:  
 Oh! that golden strand,  
 In a distant land—  
 There will fond memory stray!

Where is the voice that I used to hear?  
 Whose sound was Love's own spell,  
 Greeting the ear with a modest fear,  
 As it said it lov'd me well.  
 And then 'twas hush'd—as if half afraid  
 Of the joy it felt and the joy it made—  
 Oh! that golden strand,  
 In a distant land—  
 There let my memory dwell!

## FISHERMAN.

THE SONG OF THE FISHERMAN'S WIFE, AS SHE WEAVES HIS NET.

Thou art far away at sea,  
Fisherman ;  
My blessing wait on thee,  
Fisherman ;  
The early moon hath set,  
But the stars will light thee yet,  
To cast thy busy net,  
Fisherman.

And fear not for thy net,  
Fisherman ;  
It never fail'd thee yet,  
Fisherman ;  
Its meshes will not part,  
For, oh, they're made with art—  
As if to keep thy heart,  
Fisherman.

And fear not on the sea,  
Fisherman ;  
For I will pray for thee  
Fisherman !  
Amid the billows' strife,  
Ne'er tremble for thy life—  
For Heaven will hear thy wail  
Fisherman.

## EVELEEN.

THERE'S not a charm that hath a dwelling  
 On the land or on the sea,  
 But my fancy's fondly telling  
 To my heart, 'tis like to thee ;  
 The sea-bird bright,  
 In dazzling flight  
 When circling round my boat I've seen,  
 Its snowy wings  
 To mem'ry brings  
 The soft fair neck of Eveleen.

When the moonbeam on the billow,  
 Sleeping o'er the deep, I've seen—  
 Like to beauty on her pillow—  
 Then I've thought of Eveleen.  
 But her splendor  
 Is less tender  
 Than some eyes that I have seen ;  
 Deep as ocean  
 My devotion  
 For the lovely Eveleen.

True love never was erratic ;  
 He hath wings—but hath not flown.  
 True love ne'er was democratic ;  
 He must always reign alone.

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Could affection  
Make election,  
Could my heart but choose its queen,  
One girl alone  
Should have the throne,  
And her sweet name is Eveleen.

---

## THE BARD'S FAREWELL.

TO—  

---

FAREWELL, oh farewell, but whenever you give  
A thought to the days that are gone,  
Of the bright sunny things that in memory live  
Let a thought of the minstrel be one.  
The hope is but humble—he asks but a share,  
But a part of *thy memories* to be,  
While no *future to him* can in rapture compare  
To the past, made enchanting by thee.

Yes, yes, thou'lt remember the strain that he sang,  
And wish that the minstrel were nigh ;  
Thou wilt turn to the place where his harp *used to hang*—  
And gaze on the void with a sigh.  
And tho' glory may welcome the bard on his way,  
Less pleasing the loud voice of fame,  
Than the soft gentle sigh that rewarded his lay  
When it first rose in praise of *thy name*.

## THE CAPTIVE ROVER.

ONE morn, as fiercely blew the blast,  
Amid the breakers' roar,  
A rover came, and fearless, cast  
His grappling on the shore ;  
But the rover, too, was grappled there,  
A captive soon was he ;  
For he saw and loved a maiden fair  
Who dwelt beside the sea.

They woo'd and wed, and years soon fled,  
And when a baby's smile  
Was beaming in the rover's face,  
He seem'd so sad the while ;  
He thought upon his sinless child,  
And look'd across the sea—  
For he fear'd the day a rover wild  
His baby boy should be.

He kiss'd the child, and gave it back  
Into its mother's arms ;  
"One other cruise," he said, "and then  
Farewell to guilt's alarms !"  
He call'd his band—he piped each hand ;  
His sail swept far from shore :  
But storm or strife bereft the wife—  
The rover came no more.

## THE JAUNTING CAR.

A FULL and a faithful account I'll sing  
Of the wonderful things that in Ireland are ;  
And first I would fain to your notice bring  
That magic contrivance, a Jaunting Car.  
For its magic is great, as I'll soon impart,  
And naught can compare to it near or far ;  
Would you find the soft side of a lady's heart,  
Just sit by her side on a Jaunting Car :  
The lordly brougham, the ducal coach,  
My lady's chariot, less speedy are  
To make their way to the church, they say,  
Than a nice little drive on a Jaunting Car.

The Greeks and the Romans fine cars display'd,  
If to history you'll let me go back so far ;  
But, the wretches, in these it was war they made,  
While 'tis love that is made on a Jaunting Car.  
But in love, as in war, you may kill your man,  
And if you're inclined to proceed so far,  
Just call him out, and go ride about  
A mile and a half on a Jaunting Car.  
Let lovers praise the moon's soft rays,  
The falling dew or the rising star,  
The streamlet's side at the even-tide,  
But give *me* the side of a Jaunting Car.

Ere Cupid was taught to take steps with art,  
(Little staggering bob, as most babies are,)

His mother she bought him a little go-cart,—  
 'Twas the earliest form of the Jaunting Car.  
 And the walking gift it can soon impart  
 To all who to Cupid inclined are,  
 If you would walk off with a lady's heart,  
 Just take her a drive on a Jaunting Car.  
 The cushions, soft as the tale that's told,  
 The shafts as certain as Cupid's are,  
 The springs go bump—and your heart goes jump,  
 At the thumping vows on a Jaunting Car.

---

OH! NEVER ASK ME "WHY?"

---

Oh! never ask me why the rose is red,  
 Oh! never ask me why the lily's fair,  
 Enough for me to know that Nature shed  
 Her beauty there—  
 So, never ask me "why?"

Oh! never ask me why I love the night,  
 And why the bright stars hold me in their spell,  
 For why I love, or how they give their light,  
 I cannot tell—  
 So, never ask me "why?"

Oh! never ask me why I'm fond of thee :—  
 We may be sure of much we can't explain!  
 I only know 'tis joy thy face to see,  
 To part is pain—  
 But, never ask me "why?"

## OH! GALLANT SAILOR BOY.

Oh! gallant sailor boy,  
When the look-out on the topmast thou'rt keeping,  
Proud in thy daring joy,  
Giving no thought to the eyes that are weeping,  
Weeping, and lifted be  
In fervent prayer for thee,  
When the tempest's roar  
Is heard on shore,  
And thy mother, on bended knee,  
Sinks, with a sinking heart,  
Till the heart groweth strong in its silent devotion,  
Praying, where'er thou art,  
That Heaven will keep thee unharm'd on the ocean ;  
Sparing the widow's joy,—  
Her only sailor boy!

Oh! gallant sailor boy,  
Safe while the billows around thee are dashing,  
And the petrel, with noisy joy,  
Shrieks thro' the tempest on wing wildly flashing :  
For other wings may be  
(Tho' all unseen by thee)  
Call'd by the pray'r  
Of a fond heart there,  
For thy mother, on bended knee,



Sinks, with a sinking heart,  
 Till the heart groweth strong in its silent devotion,  
 Praying, where'er thou art,  
 That Heaven will keep thee unharm'd on the ocean;  
     Sparing the widow's joy,—  
     Her only sailor boy!

---

THE ENCHANTRESS.

TO ———

---

Oh! why did I meet with thee, charmer,  
 Why dare the soft spell of thine eye?  
 Oh! Love, why for conquest thus arm her,  
 And forbid that the vanquish'd should fly?  
 She hath charm'd, till my heart I did give her,  
 In return she hath left me her chains:  
 The Enchantress is gone—ah!—for ever—  
 But her magic—her magic remains!

And where lay the might of her charming?  
 'Twas *not* seeking to charm you at all;  
 Her frankness all caution disarming,  
 Till you felt the deep pow'r of her thrall.  
 Her eyes when they wounded look'd kindly,  
 'Twas the mirth of her lip made my pain:—  
 She is gone whom I worship'd so blindly,  
 But, Enchantress, thy spells all remain!

HOW TO ASK AND HAVE.

---

"Oh, 'tis time I should talk to your mother,  
Sweet Mary," says I ;  
"Oh, don't talk to my mother," says Mary,  
Beginning to cry :  
"For my mother says men are deceivers,  
And never, I know, will consent ;  
She says girls in a hurry who marry  
At leisure repent."

"Then, suppose I would talk to your father,  
Sweet Mary," says I ;  
"Oh, don't talk to my father," says Mary,  
Beginning to cry :  
"For my father, he loves me so dearly,  
He'll never consent I should go—  
If you talk to my father," says Mary,  
"He'll surely say 'No.'"

"Then how shall I get you, my jewel ?  
Sweet Mary," says I :  
"If your father and mother's so cruel,  
Most surely I'll die !"  
"Oh, never say die, dear," says Mary ;  
"A way now to save you, I see :  
Since my parents are both so contrary—  
You'd better ask me."

## THE ROSE, THE ZEPHYR, AND THE DEWDROP

"WILT thou be mine, my pretty Rose?"  
 A Dewdrop said, at day's declining;  
 "Thy balmy breath invites repose,  
 While sparkling stars are o'er us shining."  
 Just then a Zephyr, passing by,  
 Breathed softly on the Rose a sigh—  
 The trembling leaves her doubts disclose  
 What shall she do,  
 Between the two?—  
 The Zephyr, and the sparkling Dew.

"Oh, lovely Rose," the Zephyr cried,  
 "Let not the faithless Dew betray thee;—  
 He calls thee, now, his blooming bride,  
 And tempts with diamonds to array thee;  
 But, sweet one, at the dawn of day  
 The faithless Dew will fly away."—  
 The trembling leaves, &c. &c.

The Dew replied, "Oh ne'er believe,  
 Sweet Rose, that Zephyr so engaging,  
 His soft caress of balmy eve  
 May, ere the morn, be turn'd to raging;  
 And all the charms he sighs on now,  
 At morn be scatter'd from the bough!"  
 The trembling leaves, &c. &c.

## THE GIRL I LEFT BEHIND ME.

THE hour was sad I left the maid,  
 A lingering farewell taking,  
 Her sighs and tears my steps delay'd—  
 I thought her heart was breaking ;  
 In hurried words her name I bless'd,  
 I breathed the vows that bind me,  
 And to my heart, in anguish, press'd  
 The girl I left behind me.

Then to the East we bore away  
 To win a name in story ;  
 And there, where dawns the sun of day,  
 There dawn'd our sun of glory !  
 Both blaz'd in noon on ALMA'S height,  
 Where, in the post assign'd me,  
 I shar'd the glory of that fight,  
 Sweet girl I left behind me.

Full many a name our banners bore  
 Of former deeds of daring,  
 But they were of the days of yore,  
 In which we had no sharing ;  
 But now, *our* laurels, freshly won,  
 With the old ones shall entwined be,  
 Still worthy of our sires, each son,  
 Sweet girl I left behind me.

The hope of final victory  
    Within my bosom burning,  
Is mingling with sweet thoughts of thee  
    And of my fond returning :  
But should I ne'er return again,  
    Still worth thy love thou'lt find me,  
Dishonor's breath shall never stain  
    The name I'll leave behind me !

---

COME BACK TO ME.

---

Wix, dearest, dost thou linger  
    Far away from me ?  
While pensive mem'ry's finger  
    Ever points to thee ;  
Over what mountains bounding,  
    Over what silent sea,  
With dangers dark surrounding ?—  
    Oh, come back to me !

But darker than the danger  
    That dwells upon the sea,  
The thought, that some fair stranger  
    May cast her love on thee ;  
Perchance she's now bestowing  
    Some fatal glance on thee,  
Love-spells around thee throwing—  
    Oh, come back to me !

TELL-TALES.  

---

Oh! don't you remember,  
Long time ago,  
When the path was in December  
Cover'd o'er with snow?  
Then we had a little walk,  
Then we had a little talk,  
But jealous eyes did soon divine  
The footsteps there were not *all* mine :—  
Oh! the snow,  
The tell-tale snow,  
Long time ago!

Oh! don't you remember  
On that evening fair,  
When the jasmine flowers you braided  
In the raven hair?  
Homeward then I thoughtless stray'd  
And the jasmine flow'rs betray'd ;  
For well the jealous glances knew  
No jasmine in *our* garden grew :—  
Oh! the flower,  
The tell-tale flower,  
Long time ago!

And when we were both forbidden  
Ever more to meet,  
Silly, little notes were hid  
By the willow seat.

But vainly for a note we sought :—  
 Could we each other have forgot ?—  
 Ah ! others knew as well as we  
 The secret of that hollow tree :—  
     Oh ! the tree, the hollow tree,  
     It betray'd both you and me,  
     Long time ago !



### ABSENCE.

TO ———

---

As when the sun withdraweth quite,  
 Then all is night ;  
     'Tis even so with me,  
     Parted from thee.  
 The faithful dawn of morning bright  
 Brings back the light—  
     But to illumine *my* sorrow,  
     There is *no* morrow !

As when the sea, upon the strand,  
 With wavy wand,  
     Marketh where she hath been,  
     So thou, my queen,  
 Didst leave thy trace upon my heart  
 Ere thou didst part :—  
     The tide returns again—  
 But thou !—ah when ?

## YIELD NOT, THOU SAD ONE, TO SIGHS.

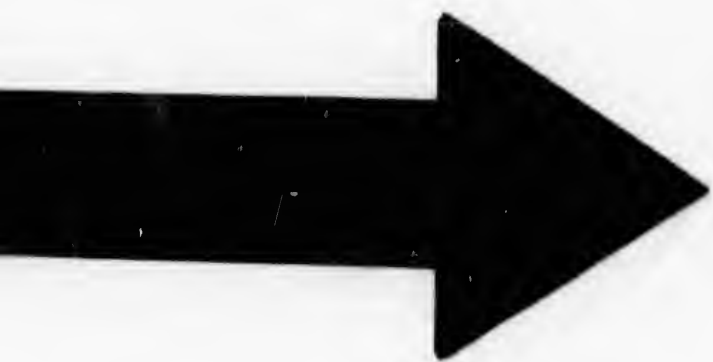
Oh! yield not, thou sad one, to sighs,  
 Nor murmur at Destiny's will.  
 Behold, for each pleasure that flies,  
 Another replacing it still.  
 Time's wing, were it all of one feather,  
 Far slower would be in its flight ;  
 The storm gives a charm to fine weather,  
 And day would seem dark without night.  
 Then yield not, thou sad one, to sighs.

When we look on some lake that repeats  
 The loveliness bounding its shore,  
 A breeze o'er the soft surface fleets,  
 And the mirror-like beauty is o'er :—  
 But the breeze, ere it ruffled the deep,  
 Pervading the odorous bow'rs,  
 Awaken'd the flow'rs from their sleep,  
 And wafted their sweets to be our's.  
 Then yield not, thou sad one, to sighs.

Oh, blame not the change nor the flight  
 Of our joys as they're passing away,  
 'Tis the swiftness and change give delight—  
 They would pall if permitted to stay.  
 More gaily they glitter in flying,  
 They perish in lustre still bright,  
 Like the hmes of the dolphin, in dying,  
 Or the humming-bird's wing in its flight.  
 Then yield not, thou sad one, to sighs.

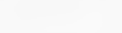
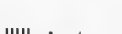






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## NEVERMORE.

Lov'd one, when I saw thee last,  
O'er the billow came the blast,  
Twilight gray its shadow cast

Over the shore.

As onward bore my bark to sea,  
And backward turn'd my gaze on thee,  
Something coldly whisper'd me,

"No—Nevermore."

Was it fancy, was it fear,  
Startled thus the lover's ear!  
Or would fate my doom foreshow  
In that mystic voice of woe?

Voice of woe, prophetic knell  
O'er that sad, that last farewell,  
For I saw my Isabel—

Ah!—Nevermore!

For many a year from that sad day  
That bore me from my love away,  
Still that chilling voice would say,

"No—Nevermore!"

When, at last, the tidings came,  
Bearing me thy blighted name,  
Did Love light another flame!

Ah—Nevermore.

Nevermore the sparkling spell  
In this mournful heart can dwell;

Yet the shade of Bella's grace,  
 Coldly haunts the lonely place :  
 Vain the challenge Beauty tries,  
 From blooming lips and beaming eyes,  
 Still this aching heart replies,  
 "No—Nevermore!"

---

KITTY MACLURE.

---

Of the beauties of old  
 He then poets have told,  
 But I, on the faith of a Christian, more pure,  
 Abjure all the lays  
 Of their classical days,  
 For my own Irish beauty—sweet Kitty Maclure!  
 Cleopatra, the gipsy—  
 Ariadne, the tipsy—  
 Tho' bumper'd by Bacchus in nectar so pure,  
 Were less worthy a toast  
 Than the beauty I boast,  
 So, in bright mountain-dew, here's to Kitty Maclure!

Fair Helen of Greece  
 And the Roman Lucrece,  
 Compared with my swan were but geese, I am sure :  
 What poet could speak  
 Of a beauty antique,  
 Compared with my young one—sweet Kitty Maclure ?

Oh, sweet Kitty,  
 So pretty, so witty,  
 To melt you to pity what flames I endure ;  
 While I sigh forth your name,  
 It increases my flame,  
 Till I'm turn'd into cinders for Kitty Maclure !

This world below here  
 Is but darksome and drear,  
 So I set about finding for darkness a cure,  
 And I got the sweet knowledge  
 From Cupid's own college—  
 'Twas light from the eyes of sweet Kitty Maclure.  
 If all the dark pages  
 Of all the dark ages  
 Were bound in one volume, you might be secure  
 To illumine them quite,  
 With the mirth-giving light  
 That beams from the eyes of sweet Kitty Maclure !

As Cupid, one day,  
 Hide-and-seek went to play,  
 He knew where to hide himself, sly and secure ;  
 So, away the rogue dashes  
 To hide 'mid the lashes  
 That fringe the bright eyes of sweet Kitty Maclure.  
 She thought 'twas a fly  
 That got into her eye,  
 So she wink'd—for the tickling she could not endure ;  
 But love would not fly  
 At her winking so sly,  
 And still lurks in the eye of sweet Kitty Maclure !

## FATHER MOLLOY;

OR, THE CONFESSION.

PADDY McCABE was dying one day,  
And Father Molloy he came to confess him ;  
Paddy pray'd hard he would make no delay  
But forgive him his sins and make haste for to bless him.  
"First tell me your sins," says Father Molloy,  
"For I'm thinking you've not been a very good boy."  
"Oh," says Paddy, "so late in the evenin' I fear  
'Twould trouble you such a long story to hear,  
For you've ten long miles o'er the mountain to go,  
While the road *T'ce* to travel's much longer, you know :  
So give us your blessin' and get in the saddle,  
To tell all my sins my poor brain it would addle ;  
And the doethor gave ordhers to keep me so quiet—  
'Twould disturb me to tell all my sins, if I'd thry it,  
And your Reverence has towld us, unless we tell *all*,  
'Tis worse than no' makin' confession at all :  
So I'll say, in a word, I'm no very good boy,  
And, therefore, your blessin', sweet Father Molloy."

"Well, I'll read from a book," says Father Molloy,  
"The manifold sins that humanity's heir to ;  
And when you hear those that your conscience annoy,  
You'll just squeeze my hand, as acknowledging thereto."  
Then the Father began the dark roll of iniquity,  
And Paddy, thereat, felt his conscience grow rickety,

And he gave such a squeeze that the priest gave a roar—  
 "Oh, murder!" says Paddy, "don't read any more,  
 For, if you keep readin', by all that is thrue,  
 Your Reverence's fist will be soon black and blue;  
 Besides, to be throubled my conscience begins,  
 That your Reverence should have any hand in *my* sins;  
 So you'd bethter suppose I committed them all,  
 For whether they're great ones, or whether they're small,  
 Or if they're a dozen, or if they're four-score,  
 'Tis your Reverence knows how to absolve them, asthore;  
 So I'll say, in a word, I'm no very good boy,  
 And, therefore, your blessin', sweet Father Molloy."

"Well," says Father Molloy, "if your sins I forgive,  
 So you must forgive all your enemies truly;  
 And promise me also that, if you should live,  
 You'll leave off your old tricks, and begin to live newly."  
 "I forgive ev'rybody," says Pat, with a groan,  
 "Except that big vagabone Micky Malone;  
 And him I will murder if ever I can—"  
 "Tut, tut!" says the priest, "you're a very bad man;  
 For without you forgiveness, and also repentance,  
 You'll ne'er go to Heaven, and that is my sentence."  
 "Poo!" says Paddy McCabe, "that's a very hard case,  
 With your Reverence and Heaven I'm content to make pace;  
 But with Heaven and your Reverence I wondher—*Och hone*,  
 You would think of comparin' that blackguard Malone—  
 But since I'm hard press'd and that I *must* forgive,  
 I forgive—if I die—but as sure as I live  
 That ugly blackguard I will surely desthroy!—  
 So, *now* for your blessin', sweet Father Molloy!"



## THE DEEP-SEA SHELL.

"SAD one, sighing along the shore,  
 Why to thine ear that sea shell keep?"  
 "Because it telleth of days of yore—  
 Of joys that I knew within the deep.  
 A Siren, there betraying  
 With song and softest saying,  
 My soul with vows of love beguil'd—  
 Oh *how* I loved that sea-nymph wild!  
 But she was false—ah, false as fair,  
 And I, abandon'd to despair;  
 The shell I stole from out the deep,  
 Some mem'ry of my joy to keep;  
     And though the shell  
     Rings Pleasure's knell,  
     Yet still 'tis dear  
     Tho' sad, to hear  
 The sound of the deep-sea shell."

Thus mortals listen to Mem'ry's shell,  
 Stolen of Time from his silent deep;  
 And Nature yields to the murmuring spell,  
 Tho' the sad music may make us weep.  
 For, in Memory's deep are lying  
 Past joys, too fast in flying,  
 And many a "thought too deep for tears,"  
 And blighted hopes of former years:

Yet, mingled thus, of grief and joy,  
 Oh, who the memory would destroy?—  
 Of all the bliss and pain we've met,  
 Oh, where's the heart that would forget?  
     For tho' the shell  
     Rings Pleasure's knell,  
     Yet still 'tis dear,  
     Tho' sad, to hear  
 The sound of Memory's shell.

---

I VALUE THIS CUP.

---

I VALUE this cup, for its brim  
     Is hallow'd by mem'ries divine!  
 How many a health have I pledged out of him—  
     And mingled a tear with the wine!  
 To my children I've drunk from this bowl,  
     When the day of their birth has come round;  
 To the well-beloved wife of my soul,  
     Who with rapture my fond heart has crown'd!  
  
 The cup that is hallow'd like this,  
     With hopes, and with blessings, and love,  
 Bright Hebe ne'er fill'd one so brimming with bliss  
     When she crown'd it with nectar above!  
 Then forward our hopes let us cast,  
     And bound in fond memory's chain,  
 Let us drink to the joys that are past,  
     And trust that as bright ones remain!

## LOVE AND LIQUOR.

A GREEK ALLEGORY.

Oh sure, 'twould amaze yiz,  
 How one Mister Theseus  
 Deserted a lovely young lady of owld :  
 On a dissolute Island,  
 All lonely and silent,  
 She sobb'd herself sick, as she sat in the cowl.  
 Oh, you'd think she was kilt,  
 As she roar'd—with the quilt  
 Wrapp'd round her in haste as she jump'd out of 'bed,  
 And ran down to the coast,  
 Where she look'd like a ghost,  
 Though 'twas *he* was departed—the vagabone fled.  
 And she eried “ Well-a-day !  
 Sure my heart it is gray :  
 They're deceivers, them sojers, that goes on half-pay.”  
 While abusin' the villain,  
 Came riding postilion  
 A nate little boy on the back of a baste,  
 Big enough, faith, to ate him,  
 But he leather'd and bate him,  
 And the baste to uusate him ne'er sthuggled the las a  
 And an illigant ear  
 He was dhrawing—by gar !  
 It was finer by far than a Lord Mayor's state-coach ;  
 And the chap that was in it,  
 He sang like a linnet,

With a mate keg o' whisky beside him to broach ;  
 And he tipp'd now and then,  
 Just a matther of ten  
 Or twelve tumblers o' punch to his bowld sarving men.

They were dhress'd in green livery,  
 But seem'd rather shivery,  
 For 'twas only a thrifle o' leaves that they wore ;  
 But they caper'd away  
 Like the sweeps on May-day,  
 And shouted and tippled the tumblers galore.  
 A print of their master  
 Is often, in Plaster-  
 O'-Paris put over the door of a tap,—  
 A fine chubby fellow,  
 Ripe, rosy, and mellow,  
 Like a payche that is ready to dhrop in your lap.  
 Hurrah ! for brave Bacchus,  
 A bottle to crack us—  
 He's a friend o' the people, like bowld Caius Gracchus !

Now Bacchus, persaivin'  
 The lady was grievin',  
 He spoke to her civil and tipp'd her a wink ;  
 And the more that she fretted,  
 He soother'd and petted,  
 And gave her a glass her own health just to dhrink ;  
 Her pulse it beat quicker,  
 The thrifle of liquor  
 Enliven'd her sinking heart's cockles, I think :—  
 So the MORAL is plain,  
 That, if Love gives you pain,  
*There's nothing can cure it like taking to dhrink !*

## FILL HIGH THE CUP IN TRIUMPH.

A FESTAL LYRIC.

FILL high the cup in triumph, with laurel wreath the bowl,  
 To drink the glorious victors of the famed SEBASTOPOL ;  
 The fight of right is bravely won, the Tyrant's squadron fly,  
 His tow'rs that crown'd th' embattled steep in lowly ashes lie,  
 The ships that bore his murd'rous flag across the sable deep,  
 Were sunk in coward safety—where dishonor'd—let them  
 sleep ;

Above them, now, th' unfetter'd waves in bounding freedom  
 roll,

And lash the prostrate ruins of the famed SEBASTOPOL.

And when the savage North had dared defiance to the free,  
 How glorious was the high resolve of Western chivalry ;  
 The foemen bold of days gone by shook hands in brave  
 renown,

And in the cause of Freedom cast their stainless gauntlets  
 down ;

'Gainst Freedom, in the cause of right, 'twas vain for slaves  
 to try,

And soon from ALMA came the shout of glorious victory, .  
 FROM INKERMANN, TCHERNAYA too, and now, to crown the whole,  
 The flags of France and England float above SEBASTOPOL.

Oh, 'tis a lesson timely giv'n, to be remember'd long,  
 How Freedom's cause was blest by Heaven, and right pre-  
 vail'd o'er wrong,

The falt'ring and the fallen may hide their heads in abject  
 • shame,  
 While honor crowns the victors who have play'd the noble  
 game,  
 And won it, too—so fill the cup to toast the cause divine—  
 Our welcome friend *Sardine*\* will give a flavor to the wine,  
 Full as our triumph let us fill, and drink, with heart and  
 soul,  
 That brotherhood of bravery that won SEBASTOPOL.

---

### THE HAPPY HOUR TO MEET.

DUET.

---

Waiting evening's closing,  
 Marking the vesper chime,  
 Love, his pinions folding,  
 Watches the flight of Time.  
 Counting the hours by the bells so sweet,  
 And blessing the happy hour to meet.

When the sun is sinking  
 Over the lady's bower,  
 And the longer shadow  
 Tells of the short'ning hour,  
 Breezes then whisper thro' flowerets sweet,  
 "Hasten—for oh! 'tis the hour to meet!"

\* The King of Sardinia was of the Western Alliance.

## CUPID'S FIRST DIP.

CUPID one day amid wild flowers playing,  
 Wild flowers—the fittest for him—  
 In the bright stream, by whose bank he was straying,  
 Longing to bathe—but the boy could not swim.  
 He ventured his foot in a shallow hard by,  
 When the Nymph of the stream, with a sharp mocking cry,  
 Said, “Cupid, don’t dabble—be cautious, or bold,  
     Jump in, or keep out,  
     If you dabble, no doubt  
     You’ll go home with a cough,  
     And the ladies will scoff—  
 For the very worst thing is for Love to take cold.”

Cupid, thus taunted, jump’d in, nothing daunted,  
 “Well done,” said the Nymph to the boy;  
 “Once o’er head and ears, boy, away with your fears—  
     The wilder the plunge, oh, the brighter the joy!  
 To give you this lesson, sweet Cupid, is luck,  
 With your dear little wings too—I’m sure you’re a duck—  
     But, wild duck, don’t dabble,”—  
     The Nymph said to him,—  
     “Once o’er head and ears,  
     Away with your fears,  
 For Love never sinks when determined to swim!”

## THE "WHISTLIN' THIEF."

WHEN Pat came o'er the hill,  
His Colleen fair to see,  
His whistle low, but shrill,  
The signal was to be ;

*(Pat whistles.)*

"Mary," the mother said,  
"Some one is whistlin' sure ;"  
Says Mary, "'tis only the wind  
Is whistlin' thro' the door."

*(Pat whistles a bit of a popular air.)*

"I've liv'd a long time, Mary,  
In this wide world, my dear,  
But a door to whistle like *that*  
I never yet did hear."

"But, mother, you know the fiddle  
Hangs close beside the chink,  
And the wind upon the strings  
Is playin' the tune I think."

*(The pig grunts.)*

"Mary, I hear the pig,  
Unaisy in his mind."  
"But, mother, you know, they say  
The pigs can see the wind."



“That’s throe enough *in the day*,  
But I think you may remark,  
That pigs, no more nor we,  
Can see anything in the dark.”

(*The dog barks.*)

“The dog is barkin’ now,  
The fiddle can’t play *that tchune*.”  
“But, mother, the dogs will bark  
Whenever they see the moon.”

“But how could he see the moon,  
When, you know, the dog is blind?  
Blind dogs won’t bark at the moon,  
Nor fiddles be play’d by the wind.

“I’m not such a *—* as you think,  
I know very well ’tis Pat :—  
Shut your mouth, you whistlin’ thief,  
And go along home out o’ that !

“And you go off to bed,  
Don’t play upon me your jeers ;  
For tho’ I have lost my eyes,  
I haven’t lost my ears !”



## THOU FAIR, BUT FAITHLESS ONE.

WELL may I rue the day,  
Thou fair, but faithless one,  
I fell beneath thy sway,  
Thou fair, but faithless one ;  
You stole my ardent heart  
With Love's delusive art,  
And then did from me part,  
Thou cruel faithless one !

The flow'rs you gave I keep,  
Thou fair, but faithless one ;  
Thy form still haunts my sleep,  
Thou fair, but faithless one ;  
But oh, the dream of night—  
That shadow of delight,  
At morning takes to flight—  
Like thee—thou faithless one !

Oh ! that we ne'er had met,  
Thou fair, but faithless one ;  
Or that I could forget  
Thy charms, thou faithless one !  
But oh ! while life shall last,  
Thy spells around me cast  
Still bind me to the past—  
Thou fair, but faithless one !

## THE SIREN BY THE SEA.

I HAD a dream of gentle straying,  
By the margin of the sea,  
There, my wand'ring steps delaying,  
There a Siren sang to me ;  
The waveless deep  
Was lull'd to sleep,  
As the mellow music stole along,  
Lest the motion  
Of the ocean  
Should disturb the mermaid's song :—  
Oh, that song was sweet to me,  
Nothing mortal e'er can be,  
Like the ringing  
Of the singing  
Of that Siren by the sea !

When I woke, how many a pleasure,  
Of the time long pass'd away,  
Seem'd awaking to the measure  
Of the mermaid's magic lay !  
Thus mem'ry's song  
Oft steals along  
O'er the dark and silent tide of time !  
And voices low,  
In gentle flow,  
Repeat the songs of youth's sweet prime.

Oh! sweet mem'ry! thus to me  
 Let thy magic music be,  
     Ever ringing  
     Like the singing  
 Of the Siren by the sea!

---

CAN YOU EVER FORGET?

---

Oh, don't you remember, from morning till evening,  
 How oft we have roved thro' the wild mountain glen,  
 And sigh'd, as we said, when the time came for leaving,  
 The day was too short—tho' 'twas midsummer then?  
 If it rain'd we complain'd not—we thought not of weather,  
 Tho' the path was with weeds and with briars o'ergrown  
 'Twas so sweet and so short when we walk'd it together—  
 'Twas so long—ah, so long, when returning alone.  
 Oh, don't you remember, how thus 'twas we met?—  
 Or rather I'll say—can you ever forget?

And, don't you remember, at each festive season  
 That Christmas, or Easter, so merrily bring,  
 To sit next each other we always found reason,  
 When playing at forfeits, all join'd the gay ring?  
 And, when *you* drew the prizes, you managed that *my* one  
 Should be quite the best from the gay Christmas tree;  
 And if blindman's-buff was the game—oh, you s'y one—  
 You know, very well, that you always caught *me*.  
 Oh, don't you remember how thus 'twas we met?—  
 Or rather I'll say—can you ever forget!

## THE FISHERMAN'S DAUGHTER.

"Wix art thou wand'ring alone by the shore?  
 The wind whistles loud and the white breakers roar."  
 "Oh! I am wand'ring alone by the sea,  
 To watch if my father's returning to me;  
 For the wind it blew hard in the depth of the night,  
 And I'm watching here since the dawning of light,  
 Looking thro' tears o'er the wild raging sea,  
 To watch if my father's returning to me.

"Last night when my father put forth on the deep,  
 To our cottage returning, I lay down to sleep,  
 But while the calm of sweet sleep came to me,  
 The voice of the tempest was waking the sea!  
 Methought, in a dream, 'twas my father that spoke—  
 But, oh!—to the voice of the tempest I woke,  
 While the father I dreamt of was far on the sea,  
 Ah—why, in my dream, cried my father to me.

"Vainly I look thro' the fast-driving gale—  
 Hopeless, I see what hope *fancies* a sail,  
 But 'tis only the wing of the sea gull flits by,  
 And my heart it sinks low at the bird's wailing cry:  
 For the storm must blow hard when the gull comes on shore—  
 Oh! that the fisherman's gift were no more  
 Than the gift of the wild bird to soar o'er the sea—  
 Good angels! *thy* wings bear my father to me!"

## MARY OF TIPPERARY.

From sweet Tipperary,  
 See light-hearted Mary,  
 Her step, like a fairy, scarce ruffles the dew,  
 As she joyously springs  
 And as joyously sings,  
 Disdaining such things as a stocking or shoe!  
 For she goes bare-footed,  
 Like Venus or Cupid,  
 And who'd be so stupid to put her in silk,  
 When her sweet foot and ankle,  
 The dew-drops bespangle,  
 As she trips o'er the lawn,  
 At the blush of the dawn,  
 As she trips o'er the lawn with her full pail of milk.

For the dance when arrayed,  
 See this bright mountain maid,  
 If her hair she would braid with young beauty's fond lure,  
 O'er some clear fountain stooping,  
 Her dark tresses looping :—  
 Dianna herself ne'er had mirror more pure!  
 How lovely that toilet :—  
 Would Fashion dare soil it  
 With paint or with patches—when Nature bestows  
 A beauty more simple,  
 In mirth's artless dimple,

Heaven's light in her eye—  
 (The soft blue of the sky)  
 Heaven's light in her eye and a blush like the rose.

---

GREEN AND GRAY CAN NEVER AGREE.

---

YOUNG ROSETTE was lithe and gay,  
 Old Sir, Gregory bent and gray ;  
 She the picture was of May,  
 He made you think of a winter's day—  
 But still he courted fair Rosette,  
 She, all the time, could never forget  
 A saying old she heard when young,  
 And thus the proverb was slowly sung,  
 " 'Green and Gray can never agree,'  
 So, old man, court not me."

Young Rosette, in mirthful vein,  
 Laugh'd at Sir Gregory's tender pain :  
 She, he said, " should roll in wealth "—  
 And vow'd he was " in very good health : "  
 She should ride in a coach and four,  
 She should have servants by the score,  
 Green and gold should her liveries be—  
 When thus EIGHTEEN said to SIXTY-THREE—  
 " Green and gold are fair to see,  
 But 'Green and Gray can never agree',  
 So, old man, court not me."

## THE TWO CASTLES.

—  
THERE in a castle tall,  
Roses entwine ;  
There, in the stately hall,  
Flows the bright wine ;  
There mirth and magic lay  
Pass the bright hours away, •  
Hope, lovely Hope, they say  
These halls are thine !

There in a castle keep,  
Lonely and gray,  
Looking across the deep—  
Far, far away !  
There, in her lofty tow'r,  
There at the midnight hour,  
Mem'ry, with darksome pow'r,  
Watches, they say.

Would you these castles find ?  
Ask me the way ?  
Where is the rosy-twined—  
Where is the gray ?  
Hope's—built by fairy hands,  
Sank in the shifting sands ;  
On the rock, Mem'ry's stands—  
Lasting for aye !



## I'LL NEVER FORGET THAT, MA'AM!

They say the men are faithless all,  
 And never will prove throe, dear,  
 But of all in all, both great and small,  
 I'll never forget *you*, dear.  
 For 'tis you that took the *hoighth* o' care  
 To keep my memory throe, dear ;  
 My memory's not very good—but I'll never forget *you*, dear  
 Oh, Kitty, dear, you need not fear  
 That I will e'er forget you,  
 I remember all your tinderness  
 From the hour that first I met you.  
 'Twas at the fair your coxin' air  
 First made me be your suithor,  
 Where I spent my wealth to dhrink your health,  
 And toss'd the costly pewther ;  
 A lock o' your hair you promised me—  
 With joy my heart was big, ma'am !  
 But in the bottom o' the quart  
 I found the fiddler's wig, ma'am !  
 Oh, indeed, Miss Kit, the dickins a bit  
 You'll wheedle me now with your chat, ma'am :  
 My memory's not very good—  
 But I'll never forget that, ma'am.  
 When you bid me step up to the house,  
 To spake to your mother and father,  
 And said, of all the boys you knew  
 'Twas myself that you would rather ;

"Won't you take a sate," says you, "my dear?"

With a most seducin' air, ma'am :

But, oh ! what a thunderin' hump of a pin

You stuck in the sate of the chair, ma'am !

Indeed, Miss Kit, the dickins a bit

You'll wheedle me now with your chat, ma'am,

My memory's not very good—

But I'll never forget that, ma'am.

When I said 'twas you could raise the flame,

My love, you did not mock it,

For didn't you put a coal o' fire

Into my new coat pocket ?

And when I blazed, 'twas you did shout

With laughter, to be sure, ma'am,

"Oh," says you, "my dear, I'll *put you out*,"

But, faix, 'twas *out o' the door*, ma'am.

Indeed, Miss Kit, the dickins a bit

You'll wheedle me now with your chat, ma'am.

My memory's not very good—

But I'll never forget that, ma'am.

Then didn't I see black Darby Keogh

To the little back window pass, ma'am ?

His ugly face he there did squeeze

Till he flattened his nose on the glass, ma'am.

Then the sash was riz—I heer'd it squeel—

There was nothing then between you :

'Faith, *I know how he flatten'd his nose after that* !

Tho' you thought there was nobody seen you.

Oh, indeed, Miss Kit, the dickins a bit

You'll wheedle me now with your chat, ma'am :

My memory's not very good,—but I'll never forget *that*,

ma'am !

## OCULAR DEMONSTRATION.

IN the days of creation, when Jove was allotting  
 The power each part should supply  
 To the tongue he gave words, to assist us in plotting,  
 And vigilance gave to the eye.  
 But Juno, the mandates of Jove ne'er obeying,  
 Taught woman his laws to defy,  
 Said, the *tongue* should keep guard over what they were  
*saying,*  
 And the *speaking* be done by the *eye*.

But the great law of Nature so strongly endued  
 The tongue of the woman, dear soul,  
 That it would not be quiet, do all that she could,  
 And ran quite beyond her control;  
 While her eye, flashing brightly, determined to keep  
 Its gift from the queen of the sky,  
 'Till between them, with many an argument deep,  
 The quarrel soon ran very high.

At last, 'twas agreed an appeal to the sky  
 Should be made in a matter so nice;  
 And this compromise sly 'twixt the tongue and the eye  
 Was agreed on, by Jove's own advice;  
 "My daughters, thus nicely the balance I've hung  
 "Twixt the rivals," the Thunderer cries,  
 "Let woman to woman converse with her *tongue*,  
 But speak to a man with her *eyes*."

## THE IRISH MULE-DRIVER.

I WENT away once to the wars for a frisk,  
 Attach'd to the big baggage train, sure,  
 But what with the toil and starvation and risk,  
 Faith, I'll not go campaignin' again, sure ;  
 Uphill, and downdale I was dhrivin' of mules  
 From the top of the mornin' till night, sir ;  
 Oh ! such throuble to take, surely kings must be fools,  
 When the journey but ends in a fight, sir.

For aatin' and dhrinkin' and sleepin' enough  
 'Tis myself that I always fonn'd partial ;  
 But these things were scarce, while the fightin' was tough,  
 From the Private up to the Field Marshal.  
 'Twas only the Doethors I found did contrive  
 In the best condition to be, sir ;  
 High and low, right and left, 'twas the word "be alive,"  
 The minit we saw an M.D., sir.

M.D. was the signal for clearin' the road  
 When the baggage got stuck in some by-way ;  
 M.D. had the best of good quarters allow'd,  
 And carried all things in his high way ;  
 While others were starvin', M.D. had his feed,  
 While others were thirsty, he dhrank full.  
 "Oh," says I, "sure if Providence only decreed  
 To make me an M.D., I'd be thankful !"

The war being done, we were bid to embark ;  
 (The ships full as ever they'd howld, faith :)  
 I made on my thrunk, in bag letthers, a mair,  
 And sthruttet aboard then quite bowld, faith ;  
 The letthers I put on the box was M.D.,  
 The minit the skipper espied M.  
 "Av coorse, the best cabin for you, sir," says he :  
 I noddet, and never denied it.

We sail'd in the night, and 'twas all right and tight  
 While darkness and silence surrounded ;  
 But in daylight, with spakin', while breakfast was makin'  
 I fear'd that I might be confounded.  
 Some officers look'd at me, sour as a lime,  
 With suspicion, or somethin' akin to it,  
 But I never open'd my mouth all the time,  
 Unless 'twas to put something into it.

With the best of good living and jolly good berth  
 The days pass'd away to my likin' ;  
 I ate, dhrank, and smoked, like a lord of the earth,  
 Throughout ev'ry bell that was sthrikin',  
 With a book in my hand I would nod when they spoke,  
 As if study, with me, was the main thrick,  
 So, at last, through the ship it was pass'd, as a joke,  
 That the M.D was rather eccenthrick.

They brought me a fellow, one day, that was ill,  
 With swell'd face, and a scarlet proboscis,  
 They ask'd me if such inflammation could kill,  
 And said something about *dig-a-nosis* ;\*  
 "Oh, a dig in the nose, faith," says I, "is a game  
 That for beauty is held rather risky,  
 But brown-paper and vinegar softens the flame,  
 Or a poultice of pratees and whisky."

\* Pat's imperfect remembrance of "*diagnosis*."

But, as bad luck would have it, ship-fayver broke out,  
 As they call'd upon me for to cure it :  
 "In fayver," says I, "there is always great doubt,  
 And the life of man—who can insure it ?  
 I'll give up to none in the dhrivin' of mules,  
 And they're obstinate bastes, to be sure, sirs,  
 But I can't dhrive a fayver,—so don't be such fools  
 As be axin' o' *me* for a cure, sirs!"

"Why, a'nt you a docthor?" they all o' them cried.  
 "The dickens a docthor am I, dear."—

"Then why, on your luggage, M.D. have we spied?"—  
 "Because they're my right to apply, dear."—

"M.D. manes a docthor!" they join'd in one cry,  
 "Or titles are not worth a stiver!"—

"If M.D. betokens a Doctor," says I,  
 "They stand quite as well for Mule Dhriver!"

---

### A SINGLE WREATH ENTWINE.

LINES ON THE ALLIANCE OF ENGLAND AND FRANCE.

---

FRANCE and ENGLAND, great in story,  
 Fighting once for separate glory,  
 Now ther valiant hosts combine,  
 In sacred band, round Freedom's shrine.  
 And when, in mingled might,  
 They triumph in the fight,  
 Separate chaplets need not be  
 Hence, to crown the victory :—  
 A single wreath entwine.

THE CALL IN VAIN.  

---

CALL back the dew  
That on the rose at morn was lying :  
When the day is dying,  
Bid the sunbeam stay :  
Call back the wave  
What time the ebbing tide's receding—  
Oh, all unheeding  
Of thy voice are they.  
As vain the call  
Distraction makes on love departed,  
When the broken-hearted  
Bitter tears let fall :  
Dew and sunshine, wave and flow'r  
Renew'd, return at destin'd hour,  
But never yet was known the pow'r  
Could vanish'd love recal.

Call back the brave  
Beneath the distant billow lying ;  
Those who love them, sighing,  
Bid *them* cease to sigh.  
Call back the bird  
That, seeking warmer climes for pleasure  
(Spent *our* summer treasure),  
Spreads his wing to fly.

Call back the dream  
 That, in the night, our fancy chaining,  
 With our slumber waning,  
 Melts at dawn away :—  
 Ah! no call like this succeeding,  
 Cease with dying love thy pleading,  
 Know, too late, with bosom bleeding,  
 Love's more lost than they!

---

A BLUSH.

“THE ELOQUENT BLOOD.”

---

In a blush doth a tell-tale appear  
 That speaks to the eye, quite as plain  
 As language itself can convey to the ear,  
 Some tender confession of pleasure or pain ;  
 What thoughts we should never impart  
 What secrets we never should speak,  
 If the fountain of truth in the heart  
 Did not rise in a blush to the cheek.

As the blossom of spring on the bough  
 Is promise of fruit yet unseen,  
 So the color that mantles thy beauty just now  
 May be but prophetic of hopes but yet green.  
 How vain is each delicate art  
 Of concealment, when nature would speak,  
 And the fountain of truth in the heart  
 Will arise in a blush to the cheek!



## I AM A SIMPLE GONDOLIER.

I AM a simple Gondolier, Signora,  
I am a simple Gondolier ;  
But would you fly from danger, fair Signora,  
I'll be as bold as Cavalier.  
Where is truth e'er found the surest ?—  
'Tis in a simple heart like mine,  
Where is courage found the purest,  
But for a beauty like to thine ?  
I am a simple Gondolier, Signora,  
I am a simple Gondolier ;  
But would you fly from danger, fair Signora,  
I'll be as bold as Cavalier !

To favor flight, the silver light obscuring,  
The storm-cloud veils the midnight moon  
Haste, lady haste, the dusky hour securing,  
Thy safety seek in yon lagune.  
There, thy exiled lord is waiting  
With speedy bark and flowing sail,  
Waste not the hour with fear debating—  
The wave invites, and fair the gale.  
Fear to thy heart be stranger, fair Signora,  
Trust to thy faithful Gondolier,  
Who, in the hour of danger, fair Signora,  
Will be as bold as Cavalier !

## THE FLOWER OF NIGHT.

The flowers of the Singadi, or Night-tree of Sumatra, bloom only after sun set, and throughout the night, and wither at morning.

THERE is an Indian tree, they say,  
 Whose timid flow'r avoids the light,  
 Concealing thus from tell-tale day  
 The beauties it unfolds at night  
 So many a thought may hidden lie,  
 So sighs unbreath'd by day may be,  
 Which, freely, 'neath the starry sky  
 In secret faith I give to thee :—  
     The love that strays  
     Thro' pleasure's ways  
 Is like the flow'rs that love the light ;  
     But love that's deep,  
     And faith will keep,  
 Is like the flow'r that blooms at night.

Then do not blame my careless mien  
 Amid this world of maskers gay :  
 I would not let my heart be seen—  
 I wear a mask as well as they.  
 Ah, who would wish the gay should smile  
 At passion too refined for them ?—  
 And therefore I, with blameless guile,  
 Conceal within my heart the gem :—  
     The love that strays  
     Thro' pleasure's ways

Is like the flow'rs that love the light ;  
 But love that's deep,  
 And faith will keep,  
 Is like the flow'r that blooms at night.

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THERE'S A CHARM IN THE PAST.

---

THERE'S a charm in the past which the present ne'er knows,  
 For the present too plainly each fault can disclose,  
 While the past thro' the haze of affection is seen,  
 And mem'ry beholds but the joys that *have* been :  
 That twilight of mem'ry *will* linger so long—  
 Like the soul-touching strain of some favorite song,  
 Or like soft clouds of evening, that, ling'ring, invite  
 The glow of the sunset ere day fades to night—  
 Oh, as long as a pulse of the fond heart may last,  
 There's a charm in the past.

There's a charm in the past to the future unknown,  
 For the past can reveal but the joys *once our own*,  
 While the joys of the future in fancy we see,  
 Are but dreams of the fond heart—that *never may be* :  
 Then give me the flow'rs I can pluck from the past,  
 To wreath round life's cup while the frail bowl may last.  
 Tho' the flowers be all wither'd, enough they impart  
 Of the incense that made them once dear to the heart—  
 Oh yes!—for the faithful and fond, to the last,  
 There's a charm in the past.

## PADDY O'RAFTHER.

PADDY, in want of a dinner one day,  
 Credit all gone, and no money to pay,  
 Stole from a priest a fat pullet, they say,

And went to confession just after ;  
 "Your riv'rince," says Paddy, "I stole this fat hen."  
 "What, what!" says the priest, "at your owld thricks again?  
 Faith, you'd rather be staalin' than sayin' *amen*,  
 Paddy O'Rafter!"

"Sure you wouldn't be angry," says Pat, "if you knew  
 That the best of intintions I had in my view,  
 For I stole it to make it a present to you,  
 And you can absolve me after."  
 "Do you think," says the priest, "I'd partake of your theft  
 Of your seven small senses you must be bereft—  
 You're the biggest blackguard that I know, right or left,  
 Paddy O'Rafter!"

"Then what shall I do with the pullet," says Pat,  
 "If your riv'rince won't take it?—By this and by that  
 I don't know no more than a dog or a cat  
 What your riv'rince would have me be after."  
 "Why then," says his rev'rince, "you sin-blinded owl,  
 Give back to the man that you stole from, his fowl,  
 For if you do not, 'twill be worse for your sowl,  
 Paddy O'Rafter."

Says Paddy, "I ask'd him to take it—'tis thrue  
As this minit I'm talkin', your riv'rinse, to you ;  
But he wouldn't resave it—so what can I do?"

Says Paddy, nigh chokin' with laughther.

"By my throth," says the priest, "but the case is abstruse ;  
If he won't take his hen, why the man is a goose—  
'Tis not the first time my advice was no use,

Paddy O'Rafter.

"But, for sake of your sowl, I would sthrongly advise  
To some one in want you would give your supplies,  
Some widow, or orphan, with tears in their eyes ;

And *then* you may come to *me* afather."

So Paddy went off to the brisk Widow Hoy,  
And the pullet, between them, was eaten with joy,  
And, says she, "'pon my word you're the cleverest boy,

Paddy O'Rafter!"

Then Paddy went back to the priest the next day,  
And told him the fowl he had given away  
To a poor lonely widow, in want and dismay,

The loss of her spouse weeping afather.

"Well, now," says the priest, "I'll absolve you, my lad,  
For repentantly making the best of the bad,  
In feeding the hungry and cheering the sad,

Paddy O'Rafter!"

## THE BRIDGE OF SIGHS.

The mystery attendant upon the Councils of Venice increased the terror of their rule. A covered bridge between the Ducal palace and the State prison served as a private passage, by which suspected or condemned persons were transferred at once from examination to the dungeon—hence it was called “The Bridge of Sighs.”

~~~~~

Above the sparkling water ,
 Where Venice crowns the tide,
 Behold the home of sorrow
 So near the home of pride ;
 A palace and a prison
 Beside each other rise,
 And, dark between, a link is seen—
 It is “The Bridge of Sighs.”
 Row, gondolier, row fast, row fast,
 Until that fatal bridge be past.

But not alone in Venice
 Are joy and grief so near ;
 To day the smile may waken,
 To morrow wake the tear ;
 ’Tis next the “House of mourning”
 That Pleasure’s palace lies,
 ’Twixt joy and grief the passage brief—
 Just like “The Bridge of Sighs.”
 Row, gondolier, row fast, row fast,
 Until that fatal bridge be past.

Who seeks for joy unclouded,
 Must never seek it here ;
 But in a purer region—
 And in a brighter sphere ;
 To lead the way before us,
 Bright hope unfailing lies :—
 This earth of ours, to Eden's bowers
 Is but a " Bridge of Sighs."
 Fly, fly sweet hope, fly fast, fly fast,
 Until that bridge of sighs be past.

LOVE KNOWS NO RETURNING.

LET us talk of grief no more
 Till the bat is flying ;
 Fitter mem'ry's sadd'ning lore
 When the day is dying ;
 When the joyous sun hath fled,
 And weeping dews around are shed :—
 Sad things are most fitly said
 When the night wind's sighing.
 Sighing round some lonely tow'r
 Where, within, is mourning ;
 And on the hearth, at midnight hour,
 Low the brands are burning.
 There the embers, fading fast,
 (Relics of a glowing past,)
 Tell of fires too fierce to last :
 Love knows no returning.

'T WAS ONE, 'T WAS TWO, 'T WAS THREE.

'T WAS ONE, 'twas two, 'twas three
That came to me ;
They were not slaves, but free—
Three gallants free.
With eager hand
For Fatherland
They waved their swords on high
They fill'd the cup
With red wine up,
And drank to Liberty !
No chains for them,
Such merry men,
So joyous was their glee,
When to my court
They did resort,
The one, the two, the three.

But ere a week flew by,
With downcast eye
One gallant passed me by,
His hat awry.
Another day,
The selfsame way,
The second passed me, too ;
The third, by chance,
An upward glance
Upon me slyly threw ;

THREE.

Another week,
 And ev'ry cheek
 Among them pallid grew,
 And the whole three
 Entreated me
 To let them kneel and woo!
 I could not have the three,
 To wait on me,
 So sent two slaves away,
 And one made free.

WHEN OVER THE WATERS THE MOONBEAMS
 ARE BRIGHT.

WHEN over the waters the moonbeams are bright,
 And the zephyrs all sport on a pathway of light,
 How often I wish I could tread the path too,
 O'er the moon-lighted waters, my own love, to you,
 And, bounding o'er billows, leave ocean behind,
 On that shore, far away, my heart's treasure to find!

But say, would I wait for the calm summer night,
 And the moon on the wave, with her pathway of light?
 No, no ;—I would fly with the first storm that blew,
 For 'twould bear me the faster, my own love, to you,
 And my heart would be compass sufficient for me--
 For ne'er could it turn to another than thee!

SOLDIER, COME OVER THE SEA.

“SOLDIER, soldier, come
Over the sea, over the sea—
Soldier, soldier, come
Over the sea to me!
But seas are dark,
And rocks are there,
And tempests blow—
Beware, beware!”
The soldier smiled to hear
The gentle maiden's fear;
“No danger lives,” said he,
“I would not dare for thee!”
Then, soldier, come over the sea!

The gallant soldier came
Over the sea, over the sea—
The gallant soldier came,
To win his fair ladye!
The sea is calm,
The stars are bright,
The breeze is fair
To favor flight,
And silently they glide,
The soldier and his bride,
Till, all their danger past,
His joy breaks forth at last—
“Lov'd one, we are free!
Over the sea, over the sea!”

THE FAIR GWENDALINE.

BIRNIE was the minstrel, and bright was his eye,
 It had but one fault—it was looking too high :
 And oft as he pass'd by the ivy-clad tower,
 His glance was uprais'd to fair Gwendaline's bow'r ;
 He gaz'd at her casement, tho' oft half afraid,
 Lest his eye might encounter the proud noble maid,
 For he dar'd not to venture that *she* should perceive,
 What he trembled to trust his own heart to believe.

O, blame not the minstrel, if sometimes he prove
 Too freely, too rashly, the victim of love—
 The bosom *will* warm, as the love-tale he sings,
 And heart answer harp in the deep-throbbing strings!
 And, O, how it throbb'd 'neath *his* tremulous hand,
 As the love-tale he sang at his lady's command,
 So lovely while listening—O, who that had seen,
 Could blame him for loving the bright Gwendaline ?

But what means the pomp of that gay cavalcade ?
 'Tis an earl, in his pride, claims the hand of the maid ;
 Away from the castle is Gwendaline borne,
 And dark is the brow of the minstrel forlorn ;
 But darker the myst'ry that shrouded his way,
 For ne'er was he traced from that sad festal day.
 One relic alone of the minstrel was seen ;
 'Twas his harp, in the bower of the fair Gwendaline !

THE PEARL IS UNDER THE WAVE.

WHERE sunbeams play
O'er the Indian bay,
Arose a blithesome song
From the fisher-boy,
In his youthful joy,
As he row'd his bark along ;
As he row'd his bark
To the dangers dark
His daily task must bring,
He sped the way
To his cheerful lay,
For thus did the fisher-boy sing,
"O! the pearl is under the wave!"

As, o'er the bay,
The blithesome lay
Saluted still my ear,
I thought it might
Be a lesson bright
Some drooping heart to cheer,
How oft we find,
By Heav'n design'd,
That good should spring from woe,
And sorrow's tide
Awhile but hide
Some joy that lies below—
As the pearl lies under the wave.

E.
YOU KNOW NOT HOW I LOVE YOU

You know not how I love you, dear,
You know not how I love you!
There is a charm in all that dwells
Around, below, above you!
Altho' the lute you lov'd to touch
So silent long hath lain, love,
I know that thy sweet hand *was* there,
And mem'ry wakes the strain, love!

I seek thy silent garden bow'r,
To me a temple fair, love,
Where I may fondly worship—tho'
The goddess is not there, love.
Thy fav'rite flow'rs I pluck, and place
Upon my votive heart, love :—
They both may wither, and yet thou
Ne'er know how dear thou art, love!

I see the book wherein you wrote :—
The idle pen beside it
Is busy in my wand'ring thoughts
With love's own hand to guide it!
Then fancy *writes* the ardent vow
I never dared to *speak*, love,
Till passion burns upon my brow :—
Oh!—would 'twere on thy cheek, love!

BARNEY O'HEA.

Now let me alone!—tho' I know you won't,
 Impudent Barney O'Hea!
 It makes me outrageous,
 When you're so contagious,
 And you'd better look out for the stout Corny Creagh,
 For he is the boy
 That believes I'm his joy,
 So you'd better behave yourself, Barney O'Hea!
 Impudent Barney!
 None of your blarney!
 Impudent Barney O'Hea!

I hope you're not going to Bandon fair,
 For indeed I'm not wanting to meet you there!
 Impudent Barney O'Hea!
 For Corny's at Cork,
 And my brother's at work,
 And my mother sits spinning at home all the day.
 So, as none will be there
 Of poor me to take care,
 I hope you won't follow me, Barney O'Hea!
 Impudent Barney!
 None of your blarney!
 Impudent Barney O'Hea!

But as I was walking up Bundon street,
 Just who do you think 'twas myself should meet,
 But that impudent Barney O'Hea!
 • He said I look'd killin',
 I call'd him a villain,
 And bid him, that minute, get out of my way.
 He said I was jokin'—
 And look'd so provokin'—
 I could not help laughing with Barney O'Hea!
 Impudent Barney!
 'Tis he has the blarney!
 That impudent Barney O'Hea!

He knew 'twas all right when he saw me smile,
 For he is the rogue up to every wile,
 That impudent Barney O'Hea!
 He coax'd me to choose him,
 For, if I'd refuse him,
 He swore he'd kill Corny the very next day;
 So, for fear 'twould go further,
 And—just to save murther,
 I think I must marry that madeap O'Hea.
 Bothering Barney!
 'Tis he has the blarney!
 To make a girl Misthress O'Hea

KATHLEEN AND THE SWALLOWS.

SWEET Kathleen, bewitching young charmer,
 Look'd cautiously round thro' the vale,
 Not a sight nor a sound did alarm her,
 As she set down her full milking-pail ;
 Then, quick, o'er a letter she bended
 With eager intent her dark eye,
 Do you think that young Kate was offended?—
 Let her smile of contentment reply.

“Oh Kate,” said the letter, “believe me,
 While wand'ring o'er land and o'er sea,
 No time of my love can bereave thee,
 Thou ever art present to me.
 As the hills, o'er the lake softly swelling,
 In the waters reflected are seen,
 So softly, so deeply is dwelling
 In my heart thy sweet image, Kathleen !”

“Now, as there is no one to hear me,”
 Says Kathleen, “I'll speak out what's true ;
 I wish, Dermot dear, you were near me,
 Or at least, dear, that I was near you !
 O'er the water is sporting the swallow,”
 Sigh'd Kathleen—a tear in her eye,
 “Oh 'tis o'er the wide world I would follow
 My Dermot *astore*, could I fly !”

THE GUARD SHIP.*

SEE at her anchor riding
 Yon ship in stately pride,
 Safe thro' the storm abiding,
 Tho' wrecks abound
 In ruin round
 On the darkly-raging tide :
 What stately ship art thou ?
 Ahoy ! brave ship, ahoy !
 She lifts her haughty prow,
 And hoists her flag with joy,
 And the Red Cross gleams thro' the storm so drear,
 And her crew shout forth with a manly cheer,
 "'Tis the BRITANNIA, whose flag yet never fell
 In the fight, or the storm :—all's well ! all's well !"

 "Steady's" the word in war, boys,
 When the Red Cross wins the fight ;
 "Steady's" the word in peace, boys,
 When clouds grow dark
 O'er the brave old bark
 But the Red Cross still is bright.
 Ne'er shall that proud flag quail,
 Ne'er shall that bold crew tire,
 Ne'er shall the anchor fail
 That's forged in freedom's fire !

* Written in 1848, when political disturbance was prevalent over the continent of Europe.

And the Red Cross gleams thro' the storm so drear,
 And her crew shout forth with a manly cheer,
 " 'Tis the BRITANNIA, whose flag yet never fell
 In the fight, or the storm—all's well! all's well!"

WHAT A DANGEROUS WOMAN AM I!

IN THE DRAMA OF MACCARTHY MORE.

SIR PEIGNORY. " Ah, you MacCarthys are a dangerous set;
 We well may doubt you!"

MARY *Answers in Song.*

~~~~~

Why should you doubt me because in this bosom  
 Nature hath sown, with a generous hand,  
 Feelings of love?—and for worlds I'd not lose 'em—  
 Feelings that cling to my own native land!  
 Could I betray it, what vow e'er could bind me?  
 They will keep *more* who keep *one* holy tie!—  
 See what a dangerous woman you find me—  
 O, what a dangerous woman am I!

Long live the Queen! and may Heaven defend her!  
 I love not the King\* who is over the sea;  
 In truth, sir, I ne'er could abide a *pretender*—  
 They'd better be always *in earnest* with me!  
 'Twas not a traitor that Nature design'd me,  
 The best of the loyal would die to be free:—  
 See what a dangerous woman you find me,  
 O! what a dangerous woman am I!

\* James the Second of England.

## LANTY LEARY.

LANTY was in love, you see,  
 With lovely, lively Rosie Carey,  
 But her father can't agree  
 To give the girl to Lanty Leary.  
 "Up to fun, away we'll run,"  
 Says she, "my father's so conthrairy,  
 Won't you follow me? won't you follow me?"  
 "Faith I will," says Lanty Leary!

But her father died one day  
 (I hear 'twas not by dhrinkin' wather);  
 House and land and cash, they say,  
 He left by will to Rose his daughter;  
 House and land and cash to seize,  
 Away she cut so light and airy,  
 "Won't you follow me? won't you follow me?"  
 "Faith I will!" says Lanty Leary.

Rose, herself, was taken bad,  
 The fayver worse each day was growin',  
 "Lanty dear," says she, "'tis sad,  
 To th' other world I'm surely goin',  
 You can't survive my loss I know,  
 Nor long remain in Tipperary,  
 Won't you follow me? won't you follow me?"  
 "Faith I won't," says Lanty Leary!

## THE LASSIE OF LUCKNOW.

OR, THE PIBROCH OF MACGREGOR.

“WHERE ha’ you been a’ the day,  
 Wae-worn lassie?  
 Where ha’ you been a’ the day,  
 Wae-worn lassie?”

“Mingling in the desp’rate fight,  
 Tending to the sojer’s might,\*  
 Heroes all of valor bright  
 As ever fought at Plassey.”

“Plassey was a wondrous fight,  
 My braw lassie,  
 Plassey was a wondrous fight,  
 My braw lassie.”—

“In an hour was Plassey-won;  
 But here, from dawn till set of sun,  
 Never is the conflict done;  
 ’Tis aye far waur than Plassey!”

“To-morrow’s eve may end the fray,  
 My puir lassie,  
 To-morrow’s eve may end the fray,  
 My puir lassie;”

“To-morrow’s eve *maun* end the fray—  
 For if no resceue come the day,  
 Our bones will bleach on Indian clay,  
 Awa’ frae kirk-yard grassy.”

\* The gallant women, at the memorable defence of Lucknow, carried coffee to the soldiers while engaged on the ramparts.

At the morn she breath'd a pray'r,  
 That guid lassie ;  
 At the morn she breath'd a pray'r,  
 That guid lassie ;  
 Then she cheer'd the sojers there,  
 Whiles a smile, an' whiles a pray'r,  
 " Oh! if the Campbells with us were!  
 This fight were nair than Plassey !"

The lassie stood, as if a spell  
 Were ev'ry sense benumbing,  
 The lassie stood as if a spell  
 Were ev'ry sense benumbing,  
 But oh!—her joy what tongue can tell,  
 When, pealing up the dusky dell,  
 She heard Macgregor's pibroch swell,  
 " The Campbells a' are coming !"

---

#### A CONTENTED PROPRIETOR.

---

I HAVE plenty of dutiful vassals,  
 Have plenty of gold, and to spare,  
 I have plenty of beautiful castles—  
 But my castles are built in the air.  
 And my vassals are all airy creatures,  
 From beautiful dreamland are they,  
 They drive me to balls  
 And magnificent halls  
 And tell me my coach stops the way !

But oh, what a pest,  
When it comes to the test,  
I am kept in a dreadful delay!  
Oh! plague on those wild little vassals,  
You can't trust a word that they say,  
And I've heard that my beautiful castles  
Are sadly inclined to decay.

Father Wisdom advised me to sell them  
To the public, a benefit clear,  
And Fancy engaged so to tell them—  
For Fancy's a fine auctioneer!  
But the market by no means was lively,  
For castles the call was but cold,  
Lead and iron were brisk,  
But gold none would risk  
To invest on my battlements bold,  
So my castles, unlet,  
I inhabit them yet,  
And rather rejoice they're not sold,  
And never a bit am down-hearted,  
For my vassals still ply me with gold;—  
From my castles I ne'er shall be parted  
Till the heart of the owner be cold!

Again Father Wisdom address'd me—  
He's a horrid old bore, in his way,  
He said rats and mice would infest me  
As crumbled my tow'rs to decay.  
"They never can crumble, good father,  
They're lasting when once they're begun,  
Our castles of air  
We can quickly repair  
As the home of the spider's re-spun!"

So, homeward I went,  
 With my castles content,  
     As the vesper bell told day was done ;  
 And my castles look'd lovely as ever,  
     As burnish'd they stood in the sun—  
 Oh! ne'er from my castles I'll sever  
     Till the sands of my glass shall be run !



### EASTWARD HO!

SONG OF THE WOMEN TO THE SOLDIERS OF GREAT BRITAIN.

---

EASTWARD ho! eastward ho!  
     To meet the foe our warriors sail,  
 The parting cheer salutes the ear,  
     The spreading canvas courts the gale ;  
 To see them part how many a heart,  
     Is heaving like the ocean's swell,  
 Sinking low, as they go—  
     “ Gallant soldiers, fare-thee-well !”

Westward ho! westward ho!  
     Homeward, when the warriors brave,  
 With names renown'd, and honor crown'd,  
     Are proudly borne along the wave,  
 With eager eye will they desery  
     Old England's cliff's above the foam :—  
 With duty done, and laurels won,  
     Gallant soldiers, welcome home !

## THOU WILT NOT FROWN ON ME.

Come, clear the shadow from that brow,  
So ill becoming thee,  
Thou wouldst not wound thy old friend now,  
Thou wilt not frown on me.  
Should one slight word that gave thee pain  
Outweigh the love of years?—  
Nay, lift those drooping eyes again,  
They ne'er were meant for tears.

Oh, trust me, we shall yet again  
Sweet wishes intertwine,  
And, as of old, no joy or pain  
Of your's, but shall be mine ;  
Come, let me take thy hand again,  
Whose pulse is not more true  
To mark the beating of thy heart  
Than is my faith to you.—

And, as the harp-string will respond  
When courted by the wind,  
So should the breath of friendship fond  
Responsive music find ;  
What—silent still?—then be it so  
Consent in silence lies ;—  
Thy lips forgiveness may bestow  
Tho' not a word replies !



## THE THREE LOVES.

Since mem'ry's ray  
 Can light the way  
 O'er which my fancy wild did rove,  
 The only thought I had, was love—  
     At least I seldom had another.  
 Oh! pure and bright as morning dew  
 The first love that my bosom knew,  
     For then I lov'd my mother!

But fate unkind  
 Did soon unbind  
 That tie of most endearing sway ;  
 My mother dear was call'd away ;  
     And oh! how bitterly I miss'd her!  
 But when that mother dear was gone,  
 I still must love some other one,  
     So then I lov'd my sister.

'Twas then to cheer  
 That sister dear,  
 A fair young friend in pity flew ;—  
 She waked in me sensations new ;—  
     'Twas then I first felt Cupid's fetter.  
 From that sweet time I must confess  
 I lov'd my sister—something less—  
     And t'other lady better.

## SWEET MEMORY.

LIKE golden clouds of summer eve that brightly linger yet,  
Reflecting back the glories of the sun that long hath set,  
So, when we part from friends we love, whom long we may  
not see,

We hail the light of parting smiles, sweet Memory, from thee.

But if that friendly parting should be sadden'd by a tear,  
Let us hail it like the rain-drop in the spring-time of the  
year ;

For, as showers waken blossoms from their cold and wintry  
sleep,

Such tears may ripen thoughts of love that Memory will  
keep.

## MY GONDOLETTA.

My Gondoletta waits for you :

The sunbeam on the summer sea  
Has kiss'd the wave in sweet adieu,  
Then come, Ninetta, come with me.

As dips the oar, the liquid lights  
In sparkling dance shall round us play,  
As if the gentle water-sprites  
Their night fires lent to guide our way.

Now, in the blue sky, there and here  
 The stars are peeping, one by one,  
 Like beauties sage, who ne'er appear  
 Till day's ungentle light be gone.  
 And gondoliers suspend the oar  
 Of ev'ry bark we glide along,  
 To catch the sound the waters bore  
 Of fair Ninetta's siren song.



DEAREST, TELL ME WHY.



Dearest, dearest, tell me why,  
 When thou'rt absent, nothing seems  
 So fair as when thou'rt by?  
 Tell me why,  
 In the tissue of my dreams,  
 Thou art interwove—  
 If it be not love?

Dearest, dearest, tell me why,  
 To hear thy name my heart beats fast,  
 Tho' to be calm I try?  
 Tell me why  
 Thy smiles, upon another cast,  
 To me but anguish prove—  
 If it be not love?

## A WISH AND A WARNING.

WHEN thou think'st of days gone by,  
                                           Lady fair,  
 May thy bosom heave no sigh,  
                                           Lady fair,  
     May no bitter thought reproach thee  
     As the fading days approach thee,  
 Free from tear-drop be thine eye,  
                                           Lady fair.

If such blessing thou would'st gain,  
                                           Lady fair,  
 Give no bosom present pain,  
                                           Lady fair,  
     With no honest heart dissemble ;  
     If thou dost—oh, lady, tremble :  
 Thou wilt drag a heavy chain,  
                                           Lady fair !

If a wedded fate thou meetest,  
                                           Lady fair,  
 (Fate the bitterest or the sweetest,  
                                           Lady fair,)

    Faith and truth must have a place there  
     If without—there is no grace there ;  
 But *with* these, joy is completest,  
                                           Lady fair.

## LOST, LOST!

Oh, the sweet bird that sang to me  
All the year round so sweet a song,  
Adding a grace to the summer tree,  
And making the winter appear less long.  
'Twas not the linnet, it was not the wren,  
'Twas not the robin—oh, what was it then?  
But whatever its name, or whatever its lay,  
That sweet little bird has flown away.

'Twas not a stranger bird that flies,  
Seeking fresh summer over the sea,  
Freely he lived in our Northern skies,  
And sang, the year round, so cheerily.  
Voice of enchantment!—oh, why did it fly?  
You cannot tell any more than I,  
But whatever its name, or whatever its lay,  
That sweet little bird has flown away.

Where has he flown to?—oh, could I  
But learn the way and find the wing,  
After my own sweet bird I'd fly,  
And bless the bright hour I could hear him sing!  
'Twas not the linnet, 'twas not the wren,  
'Twas not the robin, oh, what was it then?—  
Ah! where is the fond one that hears me sing  
Who never hath wept o'er some fleeting thing!

## THAT ROGUE, RILEY.

There's a boy that follows me ev'ry day,  
And tho' he declares that I use him vilely,  
Yet all I can say he won't go away,  
That obstinate, ranting Riley!  
In ev'ry street 'tis him I meet,  
In vain some by-way path I try,  
The very shadow of my feet  
I might as well attempt to fly  
As that boy that follows me every day,  
Although he declares that I use him vilely,  
Yet all I can say he won't go away,  
That raking, ranting Riley!

My mother she sent me ten miles away,  
In hopes that the fellow would never find me,  
But the very next day, as we made the hay,  
The villain stood close behind me;  
"For this," says I, "you'll dearly pay,  
How dare you such a freedom take?"  
Say he, "I heard you were making hay,  
So I thought, my dear, you'd want a rake,  
And therefore I follow'd you here to day,  
With your diamond eye, and your point so wily,  
Like a needle—and hid in a bundle of hay—  
But I found you out!" says Riley.

I told him, at last, in a rage, to pack,  
And he fought, for a while after that, more shily,  
But, like a bad shilling, he still comes back,  
That counterfeit rogue! that Riley!  
To hunt me up he takes disguise,  
Last week a beggar wench appears,  
'Twas the rogue himself—but I knew his eyes—  
And didn't I box the rascal's ears!  
Yet still he keeps following ev'ry day,  
Plotting and planning so 'oute and sily—  
There isn't a fox more tricks can play  
Than that ranting rogue, that Riley!

A nunnery, now, my old maiden aunt  
Declares for young women the best protection,  
But shelter so *very secure*, I can't  
Consider without objection.  
A plague o' the fellows!—both great and small  
They bother one so till they find a wife :—  
Yet, if we should never be bother'd at all,  
I think 'twould be rather a stupid life ;  
So the rogue still follows me ev'ry day,  
And still I continue to use him vilely,  
But the neighbors all say, till I'm turn'd to clay,  
I'll never get rid of Riley!

## SPRITE OF THE FOAM.

CAVATINA.

---

Come away—come away—  
O'er the sparkling spray—  
I am a sprite of the foam ;  
Down in the deep,  
Where the mermaids sleep,  
There is my coral home.  
Come where Echo's daughters  
Dwell in their ocean caves,  
Mocking rippling waters  
Of the silver waves.  
Come away—come away, &c.

---

## WE SHALL HAVE OUR MOONLIGHT YET.

---

Tho' days are gone when you and I  
First wove the links of pleasure's chain—  
Tho' youthful joys are all gone by,  
We never more shall see again,—  
Yet in those eyes, oft dimm'd with tears,  
For me both light and love remain  
To make unfelt the blight of years—  
To bid this heart be young again !



The morn is o'er, the day is past,  
The evening closes round us now ;  
Long shadows o'er the vale are cast—  
But light still gilds the mountain's brow ;  
And when, at last, the sun goes down,  
And ev'ry ling'ring ray hath set,  
The night assumes her silver crown—  
And *we* shall have our moonlight yet !

---

## FROM MARY FAR AWAY.

THE evening light was dying,  
The boat row'd from the strand,  
The exile deeply sighing  
To leave his native land ;  
But sighs were on the shore, as well,  
As, o'er the dark'ning bay,  
Young Mary watch'd the fading sail  
That bore-her love away.

The exile reach'd a foreign shore,  
In camp and court he shone,  
With brave and fair renown he bore,  
Yet still he felt alone.  
A void was in the soldier's heart  
Amid the bold and gay,  
He mourn'd the hour that bade him part  
From Mary, far away !

## THE LAST WOMAN.

[*Melange fantastique*, in answer to the celebrated song of "The Last Man."]

SCENE—*The Fashionable World.* VICTORIA HIGHFLYER enters brilliantly habited in the very height of the fashion. She sings—

~~~~~  
RECITATIVO.

HAVE you never heard the story of the very Last Man, that
remnant of creation?
A state of single blessedness, suggesting not to me the most
agreeable contemplation,
For I have no spite against the men myself, or I might say
indeed I heartily wish them well,
But as for the women I wouldn't much care if the Sexton
had them all with his ding, dong, bell.
All the women, save myself, from whence I conceive a most
excellent plan,
And one much more amusing than that doleful old delusion
of that last poor man.

MOTIVO.

For oh! if I were the last woman,
What fun it would be!
My slaves all around I would summon
To kneel down to me!
All the men
Would lie then
At my feet,
Oh what a triumph!
A triumph complete!

One woman alone—

Only one!

Oh what fun!

To win me, throughout ev'ry nation,

Would soon be the grand speculation,

His very last guinea each man would embark it,

. FRENCH AIR. *Voulez vous dancier.*

And how my shares would go up in the market,

Number one!

Oh what fun!

How my shares would go up in the market,

Fal lal la, fal lal de ral la!

More attractive I'd be than a siren,

I'd rule men with a rod of iron,

Their noses on grindstones I'd rub down to snubs,

I'd banish cigars and I'd shut up the clubs,

How my shares would go up in the market!

My wink would fetch ten thousand pounds,

My smile a million! kiss-hand a billion!!

And kings would ask me to be crown'd!!!

I fear there would be the deuce to pay,

Five hundred duels they'd fight each day,

No magician e'er held a wand,

With half the power of my "*preference bond.*"

Fal lal la, fal lal de ral la!

[EXIT, dancing.]

THE QUAKER'S MEETING.

A TRAVELER wended the wilds among,
 With a purse of gold and a silver tongue ;
 His hat it was broad and all drab were his clothes,
 For he hated high colors—except on his nose,
 And he met with a lady, the story goes.

Heigho! *yea* thee and *noy* thee.

The damsel she cast him a beamy blink,
 And the traveler nothing was loth, I think,
 Her merry black eye beamed her bonnet beneath,
 And the Quaker he grinned—for he'd very good teeth.
 And he ask'd, "Art thee going to ride on the heath?"

Heigho! *yea* thee and *noy* thee.

"I hope you'll protect me, kind sir," said the maid,
 "As to ride this heath over I'm sadly afraid ;
 For robbers, they say, here in numbers abound,
 And I wouldn't 'for anything' I should be found,
 For—between you and me—I have five hundred pound."

Heigho! *yea* thee and *noy* thee.

"If that is thee * own dear," the Quaker he said,
 "I ne'er saw a maiden I sooner would wed ;

* The inferior class of Quakers make *thee* serve not only in its true grammatical use, but also do the duty of *thou*, *thy*, and *thine*.

And I have another five hundred just now,
 In the padding that's under my saddle-bow,
 And I'll settle it all upon thee, I vow!"

Heigho! *yea* thee and *nay* thee.

The maiden she smil'd, and her rein she drew,
 "Your offer I'll take—though I'll not take you."
 A pistol she held at the Quaker's head—
 "Now give me your gold—or I'll give you my lead—
 'Tis under the saddle I think you said."

Heigho! *yea* thee and *nay* thee.

The damsel she ripped up the saddle-bow,
 And the Quaker was never a Quaker till now,
 And he saw, by the fair one he wished for a bride,
 His purse borne away with a swaggering stride,
 And the eye that sham'd tender, now only defied.

Heigho! *yea* thee and *nay* thee.

"The spirit doth move me, friend Broadbrim," quoth she,
 "To take all this filthy temptation from thee,
 For Mammon deceiveth—and beauty is fleeting;
 Accept from thy *maid'n* a right loving greeting,
 For much doth she profit by this Quaker's meeting."

Heigho! *yea* thee and *nay* thee.

"And hark! jolly Quaker, so rosy and sly,
 Have righteousness, more than a wench, in thine eye,
 Don't go again peeping girls' bonnets beneath,
 Remember the one that you met on the heath,—
 Her name's *Jimmy Barlow*—I tell to your teeth!"

Heigho! *yea* thee and *nay* thee.

"Friend James," quoth the Quaker, "pray listen to me,
 For thou canst confer a great favor, d'ye see ;
 The gold thou has taken is not mine, my friend,
 But my master's—and truly on thee I depend,
 To make it appear I my trust did defend."

Heigho ! *yea* thee and *nay* thee.

"So fire a few shots through my clothes, here and there,
 To make it appear 'twas a desp'rate affair."—
 So Jim he popp'd first through the skirt of his coat,
 And then through his collar—quite close to his throat ;
 "Now one through my broadbrim" quoth Ephraim, "I vote."

Heigho ! *yea* thee and *nay* thee.

"I have but a brace," said bold Jim, "and they're spent,
 And I won't load again for a make-believe rent."—
 "Then"—said Ephraim, producing *his* pistols—"just give
 My five hundred pounds back—or as sure as you live
 I'll make of your body a riddle or sieve."

Heigho ! *yea* thee and *nay* thee.

Jim Barlow was diddled—and, though he was game,
 He saw Ephraim's pistol so deadly in aim,
 That he gave up the gold, and he took to his scrapers,
 And when the whole story got into the papers,
 They said that "*the thieves were no match for the Quakers.*"

Heigho ! *yea* thee and *nay* thee.

OH! WHAT CARE I FOR ANCIENT LORDLY HALL.

DUET.

Oh! what care I for ancient lordly hall,
 Where pride and pomp unjoyous dwell?
 An older, prouder home, my own I call—
 It is my green and native mountain dell:
 Its lofty walls are rais'd by Heav'n's own hand,
 Its roof is Heav'n's own blue,
 And sparkling stars at night,
 In living lustre bright,
 Give light at Heav'n's command,
 While fairies sip the dew.
 Oh! what care I, &c.

Around our cot behold, in gay festoon,
 The rip'ning clusters of the vine,
 While winning breezes e'en at burning noon
 Hark to the murmur of the whisp'ring pine.
 And while we lie beneath its cooling shade,
 Our ripe grapes promise wine,
 To fill the sparkling cup
 With hearty wishes up
 To my own blooming maid,
 Or faithful friend of mine.
 Oh! what care I, &c

A SOFT REGRET.

SONG OF THE LIVELY WIDOW.

(Part of a short Entertainment.)

Must joy again ne'er light the eye,
 With tear-drops wet?
 Must mourners never, never try
 To change their jet?
 I would not be hard-hearted—no—
 To my dear friend, or dearer foe;
 I would not that soft sense forego—
 I can't tell what—but you all know—
 A "something"—of which we complain,
 That does not give exceeding pain,
 And which one phrase will best explain—
 "A soft regret!"

(Speaks.)—Indeed, my dear, I struggle all I can with my grief. Such a loss! But we must not irrationally complain; it would be wrong. Yet I never can completely overcome the—what shall I call it?—the—the—the—in short, I must ever entertain—

(Sings)—A soft regret! a soft regret!

Must ev'ry theme for ever be
 With praises met?—
 Oh, be there ever left to me
 A soft regret!

If all my friends were perfect quite,
 'Twould be a surfeit of delight ;
 In fact, it would not be quite right—
 Too much for mortals—so, when spite
 Says Mistress A and Mistress B
 Drink something stronger than their tea,
 The story only yields to me

“A soft regret!”

(*Speaks.*)—Indeed, my dear, *it is* a pity!—but who can wonder, after such losses as theirs? They lost all their money in that company intended to supply London with *pure water*,—no wonder that pure water must have been disagreeable to them, after that. And what a sad *exposé* that is about our friends in the square! And that terrible gold-dust robbery, too!—isn't it fearful! And the robber pretending to be repentant when he was in jail, repeating all the pious sayings the chaplain taught him! and when the dear pious chaplain asked him about his hopes in the future, he said, “To dust I will return!” But for all these blackslidings of poor humanity, I entertain—

(*Sings*)—A soft regret! a soft regret!

And they who shar'd this tender heart,
 How gently yet
 Their mem'ry makes the teardrop start
 With soft regret!
 I've wept the dear ones o'er and o'er,
 But, as my tears cannot restore
 The loss so truly I deplore,
 'Twere folly weeping any more ;
 The willow is a graceful tree,

And I have worn it gracefully,
But grief may now commuted be

For soft regret!

(*Speaks.*)—Indeed, I was wonderfully fortunate in both my marriages. My first dear departed was the best of men; and my second dear departed—if there could be two best men—was the best of men too! How very good my third husband ought to be to stand a comparison with either of them! I have the pictures of both, and wear them proudly in these handsome bracelets,—one on my right arm, and the other on my left. One was in the Army,—the other was in the Navy,—and thus I proudly stand between them, like BRITANNIA—supported by the United Services! No wonder I entertain for the past

(*Sings.*)—A soft regret! a soft regret!

THE LOVELY NORTH STAR.*

THERE'S a star in the North that can guide
The wand'rer, where'er he may roam;
In the waste of the desert, or tide,
That star tells the path to his home.
Tho' others in clusters are bright,
Still changeful, as radiant, they are,
But faithful as truth, thro' the night,
Is the beam of the lovely North Star.

* Written on the occasion of the marriage of H.R.H. the Prince of Wales with the Princess Alexandra of Denmark.

There's A LAND that presides o'er the sea ;
 When its PRINCE would embark on Love's tide,
 With sailor-like prudence then he
 Sought the star that in safety would guide.
 So he look'd to the North, and he found
 A ray ans'ring bright from afar :—
 And may every blessing abound
 On his course with his lovely NORTH STAR.

O'ER THE WATERS SOFTLY STEALING.

BARCAROLLE.

O'ER the waters softly stealing,
 In their bark they glide along ;
 Their chant their course revealing—
 Hark ! the Gondolier's song :
" A-pre-mi !
Ses-ta-li ! " *

The moon is on the waters ;
 On the prow, the Gondolier,
 With songs to Beauty's daughters,
 Wins the willing ear :
" A-pre-mi !
Ses-ta-li ! "

* The warning cry and answer of the Venetian gondoliers when approaching each other.

O, MOLLY, I CAN'T SAY YOU'RE HONEST.

O, MOLLY, I can't say you're honest,
 You've stolen my heart from my breast ;
 I feel like a bird that's astonish'd
 When young *vagabones* rob its nest.
 My brightest of sunshine at night is,
 'Tis just between midnight and dawn ;
 For then, Molly dear, my delight is
 To sing you my little *cronawn*—

Weira shru !

Phillilew !

But I'm kilt—

May the quilt

Lie light on your beautiful form
 When the weather is hot,
 But, my love, when 'tis not,
 May it rowl you up cozey and warm !

Now, if you are sleepin,' dear Molly,
 O, don't let me waken you, dear ,
 Some tindher memorial I'll have you,
 To just let you know I was here.
 So I'll throw a big stone at the *windy*,
 And if any glass I should brake,
 'Tis for love all the *panes* I am takin'—,
 What wouldn't I smash for your sake ?

Weira shru !

Phillilew ! &c., &c.

I know that your father is stingy,
 And likewise your mother the same ;
 'Tis very small change that you'll bring me
 Exceptin' the change o' your name :—
 So be quick with the change, dearest Molly,
 Be the same more or less as it may,
 And my own name, my darlin', I'll give you,
 The minnit that you name the day !

Weira shru !

Phillilew ! &c., &c.

ROW, FISHERMAN, ROW.

Row, row, fisherman row,
 The tide is high, the wind is low,
 And the moon is full to grace the night,
 And the herring he loves the silver light ;
 Good luck to your fishing
 The fond wife is wishing,
 Wherever you roam ;
 While you rock on the deep,
 The baby's asleep,
 And the cradle is rocking at home.
 Hush-o ! hush-o !

Throw, throw, fisherman, throw
 Your nets to the swarming deep below,
 Heave-o ! heave-o ! the lead and float—
 Sound be your net, and safe your boat !
 Good luck to your fishing, &c., &c.

MARY O'MARA.

MARY O'MARA, I think that I see thee,
 Still blooming and young,
 Crown'd with a beauty as dazzlingly beaming
 As poet e'er sung ;
 Lovers deep-sighing,
 All emulous vying,
 Thy love to seeerre ;
 While 'twas mine to adore,
 And my lot to deplore—
 For thy minstrel was poor,
 Mary O'Mara.

Mary O'Mara, the lordly O'Hara,
 Might make thee his own,
 For his lineage was high, while the light of thine eye
 Might have challeng'd a throne !
 If his love rise
 To the worth of the prize,
 He hath captur'd in thee,
 Then a homage is thine
 That a saint in her shrine
 Scarcely deeper may see,
 Mary O'Mara !

Mary O'Mara, I think that I hear thee,
 With voice like a bell,
 So silver-sweet ringing, the minstrelsy singing
 Of him who lov'd well ;

Of him who, still loving,
 And hopelessly roving
 In regions afar,
 Still thinks of the time
 That he wove the sweet rhyme
 To his heart's brightest star—
 Mary O'Mara.



BONNY BELLE.

No, no, never leave thee !
 Trust not those who tell ;—
 No, no, never grieve thee !
 Mine ! my Bonny Belle !
 I'm true blue, like that bright eye :
 False to that ?—'twere vain to try ;
 Who that sees it e'er could fly ?
 None, I *think*—but *sure*, not I,
 No, no, never leave, &c.

As the heaving ocean
 Owns the moon's bright spell,
 So my heart's devotion
 Thine, my Bonny Belle !
 And tho' ocean's ebb and flow
 Vary with the winds that blow,
 My true heart no change shall know,—
 All to thee its currents flow !
 No, no, never leave, &c.

I WILL NOT SAY I'D GIVE THE WORLD.

" I WILL not say I'd give the world
 To win these charms divine ;
 I will not say I'd give the world—
 The world it is not mine.
 The vow that's made thy love to win
 In simple truth shall be ;
 My heart is all I have to give,
 And give that all to thee."

But while I knelt at beauty's shrine,
 And love's devotion paid,
 I felt 'twas but an empty vow
 That passion's pilgrim made ;
 For while, in raptur'd gazing lost,
 To give my heart I swore,
 One glance from her soon made me feel
 My heart was mine no more.

HIDDEN FIRE.

Yox hill, where sleeps the trackless snow
 Above the inward fires that glow,
 Is like the love we dare not show—
 Alas, such fate is mine !

A hidden flame within my breast,
 Deprives my hopeless heart of rest,
 I know my love can ne'er be blest,
 In silence I must pine.

The wave upon some lonely shore,
 That breaks unheard, and is no more,
 Such fate may secret love deplore,
 Such fate, my heart, is thine ;
 Or, like the doom of pilgrim gray
 Who toils, in vain, his vows to pay,
 Exhausted falls beside the way,
 And never gains the shrine.

THE ROSE AND THE VOW.

By the castle in the valley
 There flows a bright stream,
 By the castle in the valley
 I dreamt a bright dream,
 The dream was as bright as that stream's silver spray,
 But, alas, like the stream, it soon glided away.

By the castle in the valley
 The wild rose was wreath'd,
 By the castle in the valley
 The wild vow was breath'd,
 The rose I have kept that was snatch'd from the bough,
 Tho' wither'd, tis mine :—'twas less frail than the vow.

By the castle in the valley
 What sweet songs were sung,
 While, the soft strains prolonging,
 The fond echoes rung,
 The rock still as fondly replies to the strain :—
 Oh ! harder the heart that responds not again !

THE FAIRY ISLE.

O, wait me back to that fairy isle
 Where the skies are ever blue,
 Where faithful ever is friendship's smile,
 And hearts are ne'er untrue ;
 Where thoughts are fresh and bright and pure
 As flowers in early spring,
 Where vows for ever will endure,
 And time no change can bring !

O where is that sunny isle so blest,
 And where is that fairy sea ?
 O, who would not wish in that isle to rest,
 And who would not sail with me !
 But I may seek that isle no more,
 Alas I have lost the way :—
 When youth is o'er, in vain that shore
 Is sought by a pilot gay !
 Yet still I *dream* of that fairy isle
 Where the skies are ever blue,
 And faithful ever is friendship's smile,
 And hearts are ne'er untrue.

OH! LOVELY EYES.

TO —.

Oh! lovely eyes, whose gentle radiance, glowing
With speechless meaning, beareth more to me
On the pure stream from out the soul-spring flowing,
Than language breath'd by voice of melody :
For words are cold to tell the full heart's meaning,
To sound the deep where Love in secret lies—
In guarded words there may be timid feigning,
But no deceit can lurk in those sweet eyes!

Oh! lovely eyes, where truth, with lustre blending,
Shines—like the north star o'er the wintry sea,
Some lonely bark in midnight course befriending—
Oh, lovely eyes, beam gently thus on me.
How blest my course with such bright eyes to guide me,
Who'd ask for words when Love's own light replies?
Were Love not there, your glances had denied me,
For no deceit can lurk in those sweet eyes!

SLEEP MY BABE, SLEEP.

SLEEP my babe, sleep, while my tears wet thy pillow,
Sleep without rocking this night with me,
To-morrow we'll rock on the deep-rolling billow,
The wind for thy lullaby then shall be ;

But when across the wide wave, yonder,
 In freedom thro' distant lands we wander,
 This heart, with a holier feeling, and fonder
 Will turn, dearest Erin, back to thee.

To the land of the stranger, my boy, we are going,
 Where flowers and birds and their songs are now ;
 We'll miss in the spring our own wild flowers growing,
 And listen, in vain, for the sweet cuckoo :
 But, in our dreams, still sweetly ringing,
 We'll fancy we hear the spring-bird singing,
 And gather the flow'rs in our own valley springing—
 And weep, when we wake, that the dream is untrue

THE HOUR I PASS WITH THEE.

The hour I pass with thee, my love,
 Doth yield this heart the most delight,
 Oh! what on earth is half so bright
 As hours I pass with thee?
 And as the breeze, that fans the grove,
 Is perfumed by the fragrant flowers,
 So time can sweetness steal from hours
 I pass, my love, with thee!

When Mem'ry o'er the distant past
 Pursues her course, with weary wing
 The only joys she back can bring
 Are hours I've passed with thee!

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And when, through future time, as fast
 Fond fancy steers, with hopeful pow'r,
 Her leading star is still the hour
 I've yet to pass with thee!

LIVE IN MY HEART AND PAY NO RENT.*

Fournecn, when your days were bright,
 Never an eye did I dare to lift to you,
 But, now, in your fortune's blight,
 False ones are flying, in sunshine that knew you.
 But still on one welcome true rely,
 Tho' the crops may fail, and the cow go dry,
 And the cabin be burn'd—and all be spent,
 Come live in my heart and pay no rent!
 Live in my heart *Ma Fournecn!*

Fournecn, dry up those tears;—
 The sensible people will tell you to wait, dear;
 But ah, in the wasting of love's young years,
 On our innocent hearts we're committing a cheat, dear :—
 For hearts, when they're young, should pledge the vow,
 For when they grow old sure they don't know how,
 So, marry at once—and you'll ne'er repent, †.
 When you live in my heart and pay no rent.
 Come! live in my heart *Ma Fournecn.*

* One of many affectionate Irish sayings.

† An allusion to another old Irish saying, "Marry in haste, and repent at leisure."

THE MAY-DEW.

To gather the dew from the flowers on May-morning, before the sun has risen, is reck-
 oned a bond of peculiar power between lovers.

~~~~~

COME with me, love, I'm seeking  
 A spell in the young year's flowers ;  
 The magical May-dew is weeping  
 Its charm o'er the summer bow'rs ;  
 Its pearls are more precious than those they find  
 In jewell'd India's sea ;  
 For the dew-drops, love, might serve to bind  
 Thy heart, for ever, to me !  
 Oh come with me, love, I'm seeking  
 A spell in the young year's flowers ;  
 The magical May-dew is weeping  
 Its charm o'er the summer bow'rs.

Haste, or the spell will be missing,  
 We seek in the May-dew now ;  
 For soon the warm sun will be kissing  
 The bright drops from blossom and bough :  
 And the charm is so tender the May-dew sheds  
 O'er the wild flowers' delicate dyes,  
 That e'en at the touch of the sunbeam, 'tis said,  
 The mystical influence flies.  
 Oh come with me, love, I'm seeking  
 A spell in the young year's flowers ;  
 The magical May-dew is weeping  
 Its charm o'er the summer bow'rs.

## THE RING AND THE WINDING-SHEET.

## I.

WHY sought you not the silent bower,  
 The bower, nor hawthorn tree ;  
 Why came you not at evening hour,  
 Why came you not to me ?  
 Say, does thy heart beat colder now,  
 Oh ! tell me, truly tell,  
 Than when you kiss'd my burning brow,  
 When last you said "Farewell ?"

## II.

As late my taper I illumed,  
 To sigh and watch for thee,  
 It soon the mystic form\* assumed  
 Which lovers smile to see ;  
 But fondly while I gazed upon  
 And trimm'd the flame with care,  
 The pledge of plighted love was gone,  
 The sign of death† was there !

\* A small exfoliation of wax from the candle, called, by the superstitious, "a ring," and considered indicative of marriage.

† When this waxen symbol, instead of being circular, becomes lengthened and pendulous, it is then called "a winding-sheet," and forebodes death.

## III.

Oh say, was this foreboding truth?  
 And wilt thou break thy vow?  
 And wilt thou blight my opening youth?  
 And must I—must I now  
 Meet death's embrace for that chaste kiss,  
 That holy kiss you vow'd?  
 And must I, for my bridal dress,  
 Be mantled in the shroud!



## THE TRYSTING TREE.

Now the golden sun has set,  
 And I am at the trysting tree,  
 Dearest, you will not forget  
 That here to meet you promised me.  
 Now is ev'ry flower closing,  
 Falling is the evening dew,  
 Birds are with their mates reposing;  
 Where, my true Love, where are you?

Darkness is around descending:  
 See the lovely evening star,  
 Like a brilliant page, attending  
 On the young moon's silver ear!  
 While together thus they wander  
 Through the silent summer sky;  
 So of earth, less bright, but fonder,  
 Dearest, would you and I.



## THE ANGEL'S WHISPER.

A superstition of great beauty prevails in Ireland, that, when a child smiles in its sleep, it is "talking with angels."

A BABY was sleeping,  
Its mother was weeping,  
For her husband was far on the wild raging sea ;  
And the tempest was swelling  
Round the fisherman's dwelling,  
And she cried, "Dermot darling, oh come back to me !"

Her beads while she number'd,  
The baby still slumber'd,  
And smiled in her face as she bended her knee ;  
"O blest be that warning,  
My child, thy sleep adorning,  
For I know that the angels are whispering with thee."

"And while they are keeping  
Bright watch o'er thy sleeping,  
Oh, pray to them softly, my baby, with me !  
And say thou wouldst rather  
They'd watch o'er thy father !  
For I know that the angels are whispering with thee."

The dawn of the morning  
Saw Dermot returning,  
And the wife wept with joy her babe's father to see ;  
And closely caressing  
Her child, with a blessing,  
Said, "I knew that the angels were whispering with thee."

---

DIVIDED LOVE.

---

WHEN Love o'er the warm heart is stealing  
His mystic, his magical chain,  
How wild is the transport of feeling,  
We scarce can call pleasure or pain !  
Till 'midst the bright joys that surround us,  
Our bondage we tremble to see ;—  
But so closely his fetters have bound us,  
We struggle in vain to be free !

As vain is the hope of retreating  
From peril that lurks in the eyes,  
When glances too frequent are meeting,  
And sighs are re-echoed by sighs ;  
When thus, with two hearts that are tender,  
The folly so equal hath been,  
'Tis meet that they *both* should surrender,  
And share the soft bondage between.

## THE FAIRY TEMPTER.

They say Mortals have sometimes been carried away to Fairy-land.

~~~~~

A FAIR girl was sitting in the green-wood shade,
List'ning to the music the spring birds made,
When, sweeter by far than the birds on the tree,
A voice murmur'd near her, "Oh come, love, with me.

In earth or air,

A thing so fair

I have not seen as thee!

Then come, love, with me."

"With a Star for thy home, in a palace of light,
Thou wilt add a fresh grace to the beauty of night;
Or, if wealth be thy wish, thine are treasures untold,—
I will show thee the birthplace of jewels and gold.

And pearly caves,

Beneath the waves,

All these, all these are thine,

If thou wilt be mine."

Thus whisper'd a Fairy to tempt the fair girl,
But vain was his promise of gold and of pearl;
For she said, "Tho' thy gifts to a poor girl were dear,
My Father, my Mother, my Sisters are here.

Oh! what would be

Thy gifts to me

Of Earth, and Sea, and Air,

If my heart were not there?"

THE NEW MOON.

When our attention is directed to the *New Moon* by one of the opposite sex, it is considered lucky.

Oh, don't you remember the lucky new moon,
Which I show'd you as soon as it peep'd forth at eve ?
When I spoke of omens, and you spoke of love,
And in both, the fond heart will for ever believe !
And while you whisper'd soul-melting words in my ear,
I trembled—for love is related to fear ;
And before that same moon had declined in its wane,
I held you my own, in a mystical chain ;
Oh, bright was the omen, for love follow'd soon,
And I bless'd as I gazed on the lovely new Moon.

And don't you remember those two trembling stars ?
That rose up, like gems, from the depths of the sea !
Or like two young lovers, who stole forth at eve
To meet one another, like you, love, and me.
And we thought them a type of our meeting on earth,
Which show'd that our love had in heaven its birth.
The Moon's waning crescent soon faded away,
But the love she gave birth to, will never decay !
Oh, bright was the omen, for love follow'd soon,
And I bless when I gaze on the lovely new Moon.

THE FOUR-LEAVED SHAMROCK.

A four-leaved Shamrock is of such rarity that it is supposed to endue the finder with magic power.

I'LL seek a four-leaved shamrock in all the fairy dells,
 And if I find the charmed leaves, oh, how I'll weave my spells!
 I would not waste my magic might on diamond, pearl, or gold,
 For treasure tires the weary sense,—*such* triumph is but cold;
 But I would play th' enchanter's part, in casting bliss around,—
 Oh! not a tear, nor aching heart, should in the world be found.

To worth I would give honor!—I'd dry the mourner's tears,
 And to the pallid lip recall the smile of happier years,
 And hearts that had been long estranged, and friends that had
 grown cold,
 Should meet again—like parted streams—and mingle as of old!
 Oh! thus I'd play th' enchanter's part, thus scatter bliss around,
 And not a tear, nor aching heart, should in the world be found!

The heart that had been mourning o'er vanished dreams of love,
 Should see them all returning,—like Noah's faithful dove,
 And Hope should launch her blessed bark on Sorrow's dark'ning sea,
 And Mis'ry's children have an Ark, and saved from sinking be;
 Oh! thus I'd play th' enchanter's part, thus scatter bliss around,
 And not a tear, nor aching heart, should in the world be found!

THE CHARM.

They say that a flower may be found in a valley opening to the West, which bestows on the finder the power of winning the affection of the person to whom it is presented. Hence, it is supposed, has originated the custom of presenting a bouquet.

THEY say there's a secret charm which lies
In some wild flow'ret's bell,
That grows in a vale where the West wind sighs,
And where secrets best might dwell ;
And they who can find the fairy flower,
A treasure possess that might grace a throne,
For oh ! they can rule with the softest power,
The heart they would make their own.

The Indian has toil'd in the dusky mine
For the gold that has made him a slave ;
Or, plucking the pearl from the sea-god's shrine,
Has tempted the wrath of the wave ;
But ne'er has he sought, with a love like mine,
The flower that holds the heart in thrall ;
Oh ! rather I'd win that charm divine,
Than their gold and their pearl and all !

I've sought it by day, from morn till eve,
 I've won it—in dreams at night ;
 And then how I grieve, my couch to leave,
 And sigh at the morning's light.
 Yet sometimes I think, in a hopeful hour,
 The blissful moment I yet may see,
 To win the fair flower from the fairy's bower,
 And give it, love—to thee.



MEMORY AND HOPE.



OFF have I mark'd, as o'er the sea
 We've swept before the wind,
 That those whose hearts were on the shore
 Cast longing looks behind ;
 While they, whose hopes have elsewhere been,
 Have watch'd with anxious eyes,
 To see the hills that lay before,
 Faint o'er the waters rise.

'Tis thus, as o'er the sea of life
 Our onward course we track,
 That anxious sadness looks before,
 The happy still look back ;
 Still smiling on the course they've pass'd,
 As earnest of the rest,—
 'Tis Hope's the charm of wretchedness,
 While Mem'ry woos the blest.

THE FALLING STAR.

It is believed that a wish expressed while we see a Star falling is fulfilled.

I SAW a star that was falling,
 I wish'd the wish of my soul,
 My heart on its influence calling
 To shed all its gentle control.
 Hope whisper'd my wish would be granted,
 And Fancy soon waved her bright wand,
 My heart in sweet ecstacy panted,
 At the visions were smiling beyond.
 Oh! like the meteors,—sweeping,
 Thro' darkness their luminous way,
 Are the pleasures too worthless for keeping,
 As dazzling, but fleeting as they.

I saw a star that was beaming,
 Steady and stilly and bright,
 Unwearied its sweet watch 'twas seeming
 To keep through the darkness of night:
 Like those two stars in the heaven,
 Are the joys that are false and are true,
 I felt as a lesson 'twas given,
 And thought, my own true Love, of you.
 When I saw the star that was beaming,
 Steady and stilly and bright,
 Unwearied its sweet watch 'twas seeming
 To keep through the darkness of night.

THE LETTER.

A small spink, attached to the wick of a candle, is considered to indicate the arrival of a letter to the one before whom it burns.

FARE thee well, Love, now thou art going
Over the wild and trackless sea,
Smooth be its waves, and fair the blowing
Tho' 'tis to bear thee far from me,
But when on the waste of ocean,
Some happy home-bound bark you see,
Bear by the truth of thy heart's devotion,
To send a letter back to me.

Think of the shore thou'st left behind thee,
Even when reaching a brighter strand ;
Let not the golden glories blind thee
Of that gorgeous Indian land ;
Send me not its diamond treasures,
Nor pearls from the depth of its sunny sea,
But tell me of all thy woes and pleasures,
In a long letter back to me.

And while dwelling in lands of pleasure,
Think, as you bask in their bright sunshine,
That while the ling'ring time I measure,
Sad and wintry hours are mine ;



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Lonely by my taper weeping,
And watching, the spark of promise to see ;
All for that bright spark, my night watch keeping,
For oh ! 'tis a letter, Love, from thee !
To say that soon thy sail will be flowing,
Homeward to bear thee over the sea ;
Calm be the waves and swift the wind blowing,
For oh ! thou *art* coming back to me !



MY DARK-HAIR'D GIRL.



My dark-hair'd girl, thy ringlets deck,
In silken curl, thy graceful neck ;
Thy neck is like the swan, and fair as the pearl,
And light as air the step is of my dark-hair'd girl !

My dark-hair'd girl, upon thy lip,
The dainty bee might wish to sip,
For thy lip it is the rose, and thy teeth they are pearl,
And diamond is the eye of my dark-hair'd girl !

My dark-hair'd girl, I've promised thee,
And thou thy faith hast given to me,
And oh ! I would not change for the crown of an earl,
The pride of being loved by my dark-hair'd girl !

THE FAIRY BOY.

When a beautiful child pines and dies, the Irish peasant believes the healthy infant has been stolen by the fairies, and a sickly elf left in its place.

- A MOTHER came, when stars were paling,
 Wailing round a lonely spring,
 Thus she cried while tears were falling,
 Calling on the Fairy King :
- “ Why, with spells my child caressing,
 Courting him with fairy joy,
 Why destroy a mother’s blessing,
 Wherefore steal my baby boy ?
- “ O’er the mountain, thro’ the wild wood,
 Where his childhood loved to play,
 Where the flow’rs are freshly springing,
 There I wander, day by day ;
 There I wander, growing fonder
 Of the child that made my joy,
 On the echoes wildly calling
 To restore my fairy boy.
- “ But in vain my plaintive calling,
 Tears are falling all in vain,
 He now sports with fairy pleasure,
 He’s the treasure of their train !
 Fare thee well ! my child, for ever,
 In this world I’ve lost my joy,
 But in the *next* we ne’er shall sever,
 There I’ll find my angel boy.”

THE HAUNTED SPRING.

It is said, Fays have the power to assume various shapes, for the purpose of luring mortals into Fairy-land. Hunters seem to have been particularly the objects of the lady fairies' fancies.

GAILY through the mountain glen
The hunter's horn did ring,
As the milk-white doe
Escaped his bow,
Down by the haunted spring ;
In vain his silver horn he wound,—
'Twas echo answer'd back ;
For neither groom nor baying hound
Were on the hunter's track ;
In vain he sought the milk-white doe
That made him stray, and 'scaped his bow,
For, save himself, no living thing
Was by the silent haunted spring.

The purple heath-bells, blooming fair,
Their fragrance round did fling,
As the hunter lay,
At close of day,
Down by the haunted spring.

A lady fair, in robe of white,
To greet the hunter came ;
She kiss'd a cup with jewels bright,
And pledged him by his name ;
" Oh Lady fair," the hunter cried,
" Be thou my love, my blooming bride,
A bride that well might grace a king !
Fair lady of the haunted spring."

In the fountain clear, she stoop'd,
And forth she drew a ring ;
And that bold knight
His faith did plight,
Down by the haunted spring.
But since the day his chase did stray,
The hunter ne'er was seen ;
And legends tell, he now doth dwell
Within the hills so green.*
But still the milk-white doe appears,
And wakes the peasant's evening fears,
While distant bugles faintly ring
Around the lonely haunted spring.

* Fays and fairies are supposed to have their dwelling-places within old green hills.

THE BLARNEY.

There is a certain coign-stone on the summit of Blarney Castle, in the county of Cork, the kissing of which is said to impart the gift of persuasion. Hence the phrase, applied to those who make a flattering speech,—“ you’ve kissed the Blarney Stone.”

Oh! did you ne’er hear of “ the Blarney”
 That’s found near the banks of Killarney?
 Believe it from me,
 No girl’s heart is free,
 Once she hears the sweet sound of the Blarney.
 For the Blarney’s so great a deceiver,
 That a girl thinks you’re there, though you leave her;
 And never finds out
 All the tricks you’re about,
 Till she’s quite gone herself,—with your Blarney.

Oh! say, would you find this same “ Blarney?”
 There’s a castle, not far from Killarney,
 On the top of its wall—
 (But take care you don’t fall),
 There’s a stone that contains all this Blarney.
 Like a magnet, its influence such is,
 That attraction it gives all it touches;
 If you kiss it, they say,
 From that blessed day
 You may kiss whom you please with your Blarney

CAN'T YOU GUESS?

CAN'T you guess why your friends all accuse you
Of moping, and pleasing the less?
And why nothing in life can amuse you?
Can't you guess? can't you guess? can't you guess?
And why now your slumbers are broken,
By dreams that your fancy possess,
In which a sweet name is oft spoken,
Can't you guess?

Can't you guess why you always are singing
The songs that we heard the last spring?
Do you think of their musical ringing,
Or how sweetly the *Captain* can sing?
With him you were always duetting,
And your solos were singing the less;
Now which is the best for coquetting?
Can't you guess?

'Tis an accident scarce worth repeating,
Yet people, you know, dear, will talk;
But 'tis strange how you *always* are meeting
With—*some one you know*, when you walk.
You are fond of the grove,—'tis so shady,
Besides 'tis frequented the less:
Is a tale, there, best told to a lady?—
But if you won't tell,—I can guess!

NED OF THE HILL.

Many legends are extant of this romantic minstrel freebooter, whose predatory achievements sometimes extended to the hearts of the gentle sex.

DARK is the evening and silent the hour :
 Who is the minstrel by yonder lone tow'r ?
 His harp all so tenderly touching with skill,
 Oh, who should it be but Ned of the Hill !
 Who, sings " Lady love, come to me now,
 Come and live merrily under the bough,
 And I'll pillow thy head,
 Where the fairies tread,
 If thou wilt but wed with Ned of the Hill !"

Ned of the Hill has no castle nor hall,
 Nor spearmen nor bowmen to come at his call ;
 But one little archer, of exquisite skill,
 Has shot a bright shaft for Ned of the Hill,
 Who sings, " Lady love, come to me now,
 Come and live merrily under the bough,
 And I'll pillow thy head,
 Where the fairies tread,
 If thou wilt but wed with Ned of the Hill."

'Tis hard to escape from that fair lady's bower,
 For high is the window, and guarded the tower,
 "But there's always a *way* where there is a *will*,"
 So Ellen is off with Ned of the Hill!
 Who sings, "Lady love, thou art mine now!
 We will live merrily under the bough,
 And I'll pillow thy head,
 Where the fairies tread,
 For Ellen is bride to Ned of the Hill!"

THE SILENT FAREWELL.

In silence we parted, for neither could speak;
 But the tremulous lip and the fast-fading cheek
 'To both were betraying what neither could tell—
 How deep was the pang of that silent farewell.

There are signs—ah! the slightest, that love understands,
 In the meeting of eyes—in the parting of hands;
 In the quick-breathing sighs that of deep passion tell—
 Oh! such were the signs of our silent farewell!

There's a language more glowing, love teaches the tongue,
 Than poet e'er dreamed, or than minstrel e'er sung;
 But oh! far beyond all such language could tell,
 The love that *was* told in that silent farewell!

THE CHILD AND THE GOSSAMER.

A SUNBEAM was playing thro' flow'rs that hung
Round a casement, that look'd to the day,
And its bright touch waken'd a child, who sung
As it woke, and began its play ;
And it play'd with the gossamer beam that shed
Its fairy brightness around its head :
Oh 'twas sweet to see that child so fair,
At play with the dazzling things of air.

Oh ne'er was a lovelier plaything seen,
To childhood's simplicity given,
It seem'd like a delicate link between
The creatures of earth and heaven :
But the sunbeam was cross'd by an angry cloud,
And the gossamer died in the shadowy shroud,
And the child look'd sad, when the bright things fled,
And its smile was gone—and its tears were shed.

Oh gentle child, in thy infant play,
An emblem of life hast thou seen ;
For joys are like sunbeams,—more fleeting than they,
And sorrows cast shadows between ;
And friends that in moments of brightness are wou,
Like gossamer, only are seen—in the sun.
Oh ! many a lesson of sadness may
Be learn'd, from a joyous child at play.

THE FOUNTAIN AND THE FLOWER.

A GENTLE flow'r of pallid hue,
 Beside a sportive fountain grew,
 And as the streamlet murmur'd by,
 Methought the flow'ret seem'd to sigh,
 "Yes, you may speed, in sparkling track,
 Your onward course, nor e'er come back,
 And murmur still your flattering song,
 To ev'ry flower you glide along,"
 And Fancy said, in tender dream,
 "The flow'r is Woman, Man the stream."

And Fancy still, in fev'rish dream,
 Pursued the course of that wild stream,
 O'er rocks and falls all heedless cast,
 And in the ocean lost at last :
 "Glide on," methought the flow'ret cried,
 "Bright streamlet, in thy sparkling pride ;
 And when thro' deserts far you roam,
 Perchance you'll sigh for early home,
 And, sorrowing, think of that pale flow'r,
 You hurried by at morning hour."

LISTEN.

How sweet 'tis to listen when some one may tell
Of the friend that we love and remember so well,
While, 'midst the soft pleasure, we wonder if thus
The friend so beloved ever thinks upon us ;
While the eye with the dew of affection may glisten,
How sweet to the praise of the loved one to listen !
Sweet, sweet 'tis to listen !

How sweet 'tis to listen when soft music floats
O'er the calm lake below, in some favorite notes,
Whose intervals sweet waken slumbering thought,
And we listen—altho' not quite sure that we ought ;
While the soul-melting moonlight o'er calm waters glisten,
How sweet, but how fatal it may be to listen !
Sweet, sweet 'tis to listen !

How sweet 'tis to listen, with too willing ear,
To words that we wish for yet tremble to hear,
To which "No" would be cruel, and "Yes" would be weak,
And an answer is not on the lip, but the cheek ;
While in eloquent pauses the eyes brightly glisten,—
Take care what you say, and take care how you listen.
Take care, how you listen—take care !

I THINK OF THEE.

I LOVE to roam at night
By the deep sea,
When the pale moon is bright,
And think of thee :
And as the beacon's light
Gleams o'er the sea,
Shedding its guardian light,
I think of thee.

When o'er some flow'ry ground
Night winds breathe free,
Wafting fresh fragrance round,
I think of thee !
Then, if some trembling star
Beaming I see,
Brighter than others far !—
I think of thee.

Though, love, by fate forbid
Thou art to me,
Yet, like a treasure hid,
I think of thee ;
And though thy plighted kiss
Mine ne'er can be,
Next is the secret bliss
To *think* of thee !

YES AND NO.

THERE are two little words that we use,
Without thinking from whence they both came,
But if you will list to my muse,
The birth-place of each I will name :
The one came from Heaven, to bless,
The other was sent from below :
Where a sweet little angel is "YES!"
What a demon-like dwarf is that "No!"

And "No" has a friend he can bid
To aid all his doings as well,
In the delicate arch it lies hid
That adorns the bright eye of the belle ;
Beware of the shadowy FROWN
Which darkens her bright brow of snow,
As, bent like a bow to strike down,
Her lip gives you death with a "No."

But "YES" has a twin-sister sprite,—
'Tis a SMILE you will easily guess,—
That sheds a more heavenly light
On the doings of dear little "YES ;"
Increasing the charm of the lip
That is going some lover to bless,
Oh sweet is the exquisite smile
That dimples and plays around "Yes."

I LEAVE YOU TO GUESS.*

THERE'S a lad that I know ; and I know that he
Speaks softly to me
The *cushla-ma-chree*.

He's the pride of my heart, and he loves me well,
But who the lad is,—I'm not going to tell.

He's as straight as a rush, and as bright as the stream
That around it doth gleam,
Oh! of him how I dream ;
I'm as high as his shoulder—the way that I know
Is, he caught me one day, just my measure to show.

He whisper'd a question one day in my ear ;
When he breathed it,—oh dear !
How I trembled with fear !
What the question he ask'd was, I need not confess,
But the answer I gave to the question was—"Yes."

His eyes they are bright, and they looked so kind
When I was inclined
To speak my mind.
And his breath is so sweet—oh, the rose's is less,
And how I found it out,—why, I leave you to guess.

* From the novel of Rory O'More.

THE LAND OF THE WEST.*

OH! come to the West, love—oh! come there with me ;
'Tis a sweet land of verdure that springs from the sea,
Where fair Plenty smiles from her emerald throne ;
Oh, come to the West, and I'll make thee my own !
I'll guard thee, I'll tend thee, I'll love thee the best,
And you'll say there's no land like the land of the West !

The South has its roses and bright skies of blue,
But ours are more sweet with love's own changeful hue—
Half sunshine, half tears,—like the girl I love best,
Oh ! what is the South to the beautiful West !
Then come to the West, and the rose on thy mouth
Will be sweeter to me than the flow'rs of the South !

The North has its snow-tow'rs of dazzling array,
All sparkling with gems in the ne'er-setting day ;
There the Storm-King may dwell in the halls he loves best,
But the soft-breathing Zephyr he plays in the West.
Then come there with me, where no cold wind doth blow,
And thy neck will seem fairer to me than the snow !

The Sun in the gorgeous East chaseth the night
When he riseth, refreshed in his glory and might,
But where doth he go when he seeks his sweet rest ?
Oh ! doth he not haste to the beautiful West ?
Then come there with me ; 'tis the land I love best,
'Tis the land of my sires!—'tis my own darling West !

* From the novel of RORY O'MORE.

OH, SHE IS A BRIGHT-EYED THING!

Oh, she is a bright-eyed thing!
And her glances, wildly playing,
While they radiance round her fling,
Set my loving fancy straying,
Where to find a thing so bright:
'Tis not in the diamond's light;
The jewels of the richest mine
Half so brilliantly may not shine:—
For gems are cold, and cannot vie
With living light from beauty's eye!

Oh, she is a bright-lip'd thing!
And her mouth, like budding roses,
Fragrance all around doth fling
When its matchless arch uncloses;
With a voice, whose silver tone
Makes the raptured listener own
It may be true that poets tell,
That nightingales 'mid roses dwell;
For every word she says to me
Sounds like sweetest melody!

NATIVE MUSIC.

Oh, native music! beyond comparing
 The sweetest far on the ear that falls,
 Thy gentle numbers the heart remembers,
 Thy strains enchain us in tender thralls.
 Thy tones endearing,
 Or sad or cheering,
 The absent soothe on a foreign strand :
 Oh ! who can tell
 What a holy spell
 Is in the song of our native land ?

The proud and lowly, the pilgrim holy,
 The lover, kneeling at beauty's shrine,
 The bard who dreams by the haunted streams,—
 All, all are touch'd by thy power divine !
 The captive cheerless,
 The soldier fearless ;
 The mother,—taught by Nature's hand,
 Her child when weeping,
 Will lull to sleeping,
 With some sweet song of her native land !

NEVER DESPAIR.

On never despair, for our hopes oftentime
 Spring swiftly as flow'rs in some tropical clime,
 Where the spot that was barren and scentless at night
 Is blooming and fragrant at morning's first light ;
 The mariner marks where the tempest sings loud
 That the rainbow is brighter the darker the cloud,
 Then up ! up ! Never despair !

The leaves which the Sybil presented of old,
 Tho' lessen'd in number were not worth less gold ;
 And tho' Fate steal our joys, do not think they're the best,
 The few she has spared may be worth all the rest ;
 Good-fortune oft comes in Adversity's form,
 And the rainbow is brightest when darkest the storm,
 Then up ! up ! Never despair !

And when all creation was sunk in the flood,
 Sublime o'er the deluge the Patriarch stood ;
 Tho' destruction around him in thunder was hurl'd,
 Undaunted he looked on the wreck of the world ;
 For high o'er the ruin hung Hope's blessed form,
 The rainbow beamed bright thro' the gloom of the storm,
 Then up ! up ! Never despair !

THE POOR BLIND BOY.

A MAID, with a heart that could feel,
Met a poor little beggar one day,
Who, in strains full of woe, did appeal
As he wander'd alone by the way ;
A light hazel wand in his hand,
He in finding his way did employ,
As he cried, " Oh pity, pity,
Oh pity the poor blind boy !

With a tear she bestowed him relief,
And, sighing, she turned to depart ;
When the boy, with the air of a thief,
Cried, " Stand, and deliver—your heart !"
His staff was soon changed to a bow,
Which, we know, is a dangerous toy,
In the hands of a certain urchin,
Who, they say, is a poor blind boy.

This beggar-boy, bold in his theft,
Stole her heart and bewildered her head,
And the maiden in anguish he left,
For his rags turned to wings—and he fled :
So, ladies, beware of all youths
Who begging petitions employ,
And cry, " Pity, pity, pity,
Oh, pity your poor blind boy !"

THE LAND OF DREAMS.*

THERE is a land where Fancy's twining
Her flowers around life's faded tree ;
Where light is ever softly shining,
Like sunset o'er a tranquil sea ;
'Tis there *thou* dwell'st in beauty's brightness,
More fair than aught on earth e'er seems,
'Tis there my heart feels most of lightness,
There—in the lovely Land of Dreams.

'Tis there in groves I often meet thee,
And wander through the silent shade,
While I, in gentlest accents, greet thee,
My own, my sweet, my constant maid .
There, by some fountain fair, reposing,
While all around so tranquil seems,
We wait the golden evening's closing,
There—in the lovely Land of Dreams.

But when the touch of earthly waking
Hath broken slumber's sweetest spell,
Those fairy joys of fancy's making
Are in my heart remembered well.
The day, in all its sunshine splendor,
Less dear to me than midnight seems,
When visions shed a light more tender
Around the lovely Land of Dreams !

* From the novel of Rory O'More

JESSIE.

SWEET Jessie was young and simple,
And mirth beam'd in her eye,
And her smile made a rosy dimple
Where love might wish to lie ;
But when lovers were sighing after,
And vowed she was matchless fair,
Her silver-sounding laughter,
Said, love had not been there.

The summer had seen her smiling,
'Mong flowers as fair as she,
But autumn beheld her sighing,
When the leaves fell from the tree ;
And the light of her eye was shaded,
And her brow had a cast of care,
And the rose on her cheek was faded,
For oh ! love had been there.

When winter winds were blowing,
She roved by the stormy shore,
And looked o'er the angry ocean,
And shrunk at the breakers' roar ;
And her sighs, and her tearful wonder,
At the perils that sailors dare,
In the storm and the battle's thunder,
Showed love was trembling there.

No ring is upon her finger,
 And the raven locks are grey,
 Yet traces of beauty linger,
 Like the light of the parting day ;
 She looks, with a glance so tender,
 On a locket of golden hair,
 And a tear to his ship's defender,
 Shows love's own dwelling there.



OH! DON'T YOU REMEMBER ?



Oh ! don't you remember the beautiful glade,
 Where in childhood together we playfully stray'd,
 Where wreaths of wild flowers so often I made,
 Thy tresses so brightly adorning ?
 Oh, light of foot and heart were then
 The happy children of the glen :—
 The cares that shade the brows of men
 Ne'er darken childhood's morning.

Oh ! who can forget the young innocent hours
 That were passed in the shade of our home's happy bow'rs,
 When the wealth that we sought for was only wild flow'rs,
 And we thought ourselves rich when we found them ?
 Oh ! where's the tie that friends e'er knew,
 So free from stain, so firm, so true,
 As links that with the wild flowers grew,
 And in sweet fetters bound them ?

THE ARAB.

The interesting fact on which this ballad is founded, occurred to Mr. Davidson, the celebrated traveller, between Mount Sinai and Suez, on his overland return from India in 1829. He related the story to me shortly before his leaving England on his last fatal journey to Timbuctoo.

THE noontide blaze on the desert fell,
As the traveller reached the wished-for well ;
But vain was the hope that had cheered him on,
His hope in the desert—the waters—were gone.

Fainting, he called on the Holy Name,
And swift o'er the desert an Arab came,
And with him he brought of the blessed thing,
That failed the poor traveller at the spring.

“Drink !” said the Arab—“tho’ I must fast,
For half of my journey is not yet past,
’Tis long ere my home and my children I see,
But the crystal treasure I’ll share with thee.”

“Nay,” said the weary one ;—“let me die,—
For thou hast even more need than I ;
And children hast thou that are watching for thee,
And I am a lone one—none watch for me.”

“Drink!” said the Arab,—“My children shall see
 Their father returning;—fear not for me:—
 For He w^h hath sent me to thee this day
 Will watch over me on my desert way!”

UNDER THE ROSE.

If a secret you'd keep there is one I could tell,
 Though I think, from my eyes, you might guess it as well,
 But as it might ruffle another's repose,
 Like a thorn let it be;—that is—under the rose.

As Love, in the garden of Venus, one day,
 Was sporting where he was forbidden to play,
 He feared that some Sylph might his mischief disclose,
 So he slyly concealed himself—under a rose.

Where the likeness is found to thy breath and thy lips,
 Where honey the sweetest the summer bee sips,
 Where Love, timid Love, found the safest repose,
 There our secret we'll keep, dearest,—under the rose.

The maid of the East a fresh garland may wreath,
 To tell of the passion she dares not to breathe:
 Thus, in *many* bright flowers she her flame may disclose,
 But, in *one* she finds secrecy;—under the rose.

THE SLAVE TRADE.

Written at the period of the "Abolition" question.

WHEN Venus first rose from the wave,
 Where of sea-foam they gracefully made her,
 Three cheers for the goddess they gave
 As she launch'd, in her shell, the fair trader;
 But she,—an insurgent by birth,
 Unfetter'd by legal or grave trade,
 And defying our laws on the earth,
 So boldly embark'd in the Slave Trade.

O'er the world, from that hour of her birth,
 She carried her Slave Trade victorious;
 And then, to her daughters of earth
 Entrusted the privilege glorious:
 "Unfetter'd," she cried, "never leave
 One slave to object to your brave trade,
 While you stand to your *colors*, believe
 You may always insist on your Slave Trade!"

"Oh! 'tis glorious a heart to subdue,
 By the conquering light of your glances:
 By the smile that endangers a few,
 And the sigh that whole dozens entrances.
 Unbind not a link of the chain,
 Stand by me each merry and grave maid;
 Let senators thunder in vain—
 The ladies will still have *their* Slave Trade!"

WHEN AND WHERE.

Written to a popular organ tune.

“O tell me when and tell me where
Am I to meet with thee, my fair ?”
“I’ll meet thee in the secret night,
When stars are beaming gentle light,
Enough for love, but not too bright
To tell who blushes there.”

“You’ve told me *when*, now tell me *where*,
Am I to meet with thee, my fair ?”
“I’ll meet thee in that lovely place,
Where flow’rets dwell in sweet embrace,
And zephyr comes to steal a grace
To shed on the midnight air.”

“You’ve told me *when*, and told me *where*,
But tell me *how* I’ll know thou’rt there ?”
“Thou’lt know it when I sing the lay
That wandering boys on organs play,
No lover, sure, can miss his way,
When led by this signal air.”

SOFT ON THE EAR.

Soft on the ear falls the serenade,
 When the calm evening is closing ;
 Sweet are the echoes by music made,
 When the lake is in moonlight reposing :
 Hark, how the sound
 Circles around,—
 As if each note of the measure
 Was caught, as it fell,
 In some water-sprite's shell,
 Who floated away with the treasure.
 Soft on the ear, &c.

Soft on the ear falls the serenade
 When we guess who the soft strain is breathing ;
 The spirit of song is more melting made,
 With the spirit of tenderness wreathing.
 Oh, such the delight,
 In the calm summer's night,
 When thro' casements, half open, is stealing
 The soft serenade
 To the half-waking maid,
 Who sighs at each tender appealing.
 Soft on the ear, &c.

WHEN GENTLE MUSIC.

When gentle music's sounding—
Such as this ;
'Tis sweet when friends surrounding
Share our bliss :
But love them as we may,
We love them less, when near,
Than when, through mem'ry's tear
We view them—far away.

When over deserts burning,
Far we roam,
'Tis sweet, at last, returning
To our home :
Be't happy as it may,
That home no bliss bestows
So fairy-bright, as those
We fancied when away.

And when fond hearts are meeting,
Beating high ;
How sweet the brilliant greeting
Of the eye !
But tho' so bright its ray,
To lovers far more dear
Is the sad, the secret tear
Shed for one—who's far away.

SONG OF THE SPANISH PEASANT.

How oft have we met
 Where the gay castanet
 In the sprightly fandango was sounding ;
 Where no form seem'd so light,
 Nor no eye beam'd so bright
 As thine, my Lorença, to me ;
 Though many surrounding,
 Were lovely as maidens might be,
 In form and in face,—
 Oh ! they wanted the grace
 That ever is playing round thee.

My pretty brunette,
 Canst thou ever forget,
 How I trembled, lest hope should deceive me ?
 When under the shade
 By the orange grove made,
 I whisper'd my passion to thee.
 And oh Love ! believe me,
 Like that ever-blossoming tree,*
 Thro' sunshine and shade,
 In this heart, dearest maid,
 Is love ever blooming for thee.

* The orange-tree blossoms through the whole year

THE HAPPIEST TIME IS NOW.

TALK not to me of future bliss !
Talk not to me of joys gone by !
For us, the happiest hour is this,
When love bids time to fly.
The future—doubt may overcast,
To shadow hope's young brow ;
Oblivion's veil may shroud the past,
The happiest time is now !

Tho' flowers, in spiced vases thrown,
Some odor yet exhale ;
Their fragrance, ere the bloom was flown,
Breathed sweeter on the gale ;
Like faded flowers, each parted bliss
Let memory keep—but how
Can joy that's past be like to this ?
The happiest time is now !

Unmark'd our course before us lies
O'er time's eternal tide ;
And soon the sparkling ripple dies
We raise, as on we glide ;
Our barks the brightest bubbles fling
For ever from their prow ;—
Then let us gaily sail and sing,
"The happiest time is now !"

'TIS TIME TO FLY.

BEWARE the chain love's wreathing,
 When some sweet voice you hear
 Whose gentlest, simplest breathing
 Is music to thine ear ;
 And when, in glances fleeting,
 Some deep and speaking eye
 With thine is often meeting,
 Oh then—'tis time to fly !

If there be form of lightness
 To which thine eyes oft stray,
 Or neck of snowy brightness—
 Remember'd—when away ;
 These symptoms love resemble,
 And when some hand is nigh,
 Whose touch doth make thee tremble,
 Oh ! then—'tis time to fly !

But if that voice of sweetness,
 Like echo, still return ;
 And if that eye of brightness
 With fascination burn ;
 To 'scape thou art not able,
 No effort vainly try,
 For, like the bird in fable,
 Alas ! thou canst not fly !

MOLLY CAREW.

Och hone! and what will I do?
Sure my love is all crost
Like a bud in the frost;
And there's no use at all in my going to bed,
For 'tis *dhrames* and not sleep that comes into my head,
And 'tis all about you,
My sweet Molly Carew—
And indeed 'tis a sin and a shame!
You're complater than Nature
In every feature,
The snow can't compare
With your forehead so fair,
And I rather would see just one blink of your eye
Than the prettiest star that shines out of the sky,
And by this and by that,
For the matter o' that,
You're more distant by far than that same!
Och hone! weirasthru!
Am alone in this world without you.

Och hone! but why should I spake
 Of your forehead and eyes,
 When your nose it defies
 Paddy Blake, the schoolmaster, to put it in rhyme,
 Tho' there's one BURKE, he says, that would call it *snublime*,—
 And then, for your cheek!
 Troth, 'twould take him a week
 Its beauties to tell, as he'd rather.
 Then your lips! oh, maehree!
 In their beautiful glow,
 'They a pattern might be
 For the cherries to grow.
 'Twas an apple that tempted our mother, we know,
 For apples were *scarce*, I suppose, long ago,
 But at this time o' day,
 'Pon my conscience I'll say,
 Such cherries might tempt a man's father!
 Och hone! weirasthru!
 I'm alone in this world without you.

Och hone! by the man in the moon,
 You *taze* me all ways
 That a woman can plaze,
 For you dance twice as high with that thief, Pat Magee,
 As when you take share of a jig, dear, with me,
 Tho' the piper I bate,
 For fear the owld chate
 Wouldn't play you your favorite tune.
 And when you're at mass,
 My devotion you crass,
 For 'tis thinking of you,
 I am, Molly Carew,
 While you wear, on purpose, a bonnet so deep,
 That I can't at your sweet purty face get a peep,

Oh lave off that bonnet,
 Or else I'll lave on it,
 The loss of my wandherin' sowl !
 Oeh hone ! weirasthru !
 Oeh hone ! like an owl,
 Day is night, dear, to me, without you !

Oeh hone ! don't provoke me to do it ;
 For there's girls by the score
 That loves me—and more,
 And you'd look very quare if some morning you'd meet
 My wedding all marching in pride down the street,
 Troth, you'd open your eyes,
 And you'd die with surprise
 To think 'twasn't you was come to it !
 And faith, Katty Naile,
 And her cow, I go bail,
 Would jump if I'd say,
 "Katty Naile, name the day."
 And tho' you're fair and fresh as a morning in May,
 While she's short and dark like a cold winter's day
 Yet if you don't repent
 Before Easter, when Lent
 Is over I'll marry for spite !
 Oeh hone ! weirasthru !
 And when I die for you,
 My ghost will haunt you every night !

WOULD YOU KNOW WHO HAS MY VOW?

Would you know who has my vow,
She who holds my heart in keeping,
Graceful as the willow-bough
O'er the streamlet weeping ;
With lips so bright, and teeth so white,
And eyes that shame the stars at night,
Oh could I tell her beauties right
It would mar your sleeping !

Would you know who has my vow,
She, whose voice, like echo, telling
That there is an answering part
Within her young heart dwelling ;
The softest sound that e'er did wake
The echoes of some fairy lake,
Ne'er bore the breeze along the brake
A sound so softly swelling !

Could you know who has my vow,
You would wonder at my daring ;
For, to grace so fair a brow,
A crown is worth the sharing !
With step as light as mountain fawn,
And blush as lovely as the dawn,
No form by fancy ever drawn
With her's can hold comparing !

THE ANGEL'S WING.

There is a German superstition, that when a sudden silence takes place in a company, an angel at that moment makes a circuit among them, and the first person who breaks the silence is supposed to have been touched by the wing of the passing seraph. For the purposes of poetry, I thought two persons preferable to many, in illustrating this very beautiful superstition.

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WHEN by the evening's quiet light  
 There sit two silent lovers,  
 They say, while in such tranquil plight,  
 An angel round them hovers ;  
 And further still old legends tell,—  
 The first who breaks the silent spell,  
 To say a soft and pleasing thing,  
 Hath felt the passing Angel's wing !

Thus, a musing minstrel stray'd  
 By the summer ocean,  
 Gazing on a lovely maid,  
 With a bard's devotion :—  
 Yet this love he never spoke,  
 Till now the silent spell he broke ;—  
 The hidden fire to flame did spring,  
 Fann'd by the passing Angel's wing !

“ I have loved thee well and long,  
 With love of Heaven's own making !—  
 This is not a poet's song,  
 But a true heart's speaking,—

I will love thee, still, untired!"  
 He felt—he spoke—as one inspired—  
 The words did from Truth's fountain spring,  
 Upwaken'd by the Angel's wing!

Silence o'er the maiden fell,  
 Her beauty lovelier making;—  
 And by her blush, he knew full well  
 The dawn of love was breaking.  
 It came like sunshine o'er his heart!  
 He felt that they should never part,  
 She spoke—and oh!—the lovely thing  
 Had felt the passing Angel's wing.



### NORAH'S LAMENT.



Oh, I think I must follow my *Cushla-ma-chree*,  
 For I can't break the spell of his words so enthralling:  
 Closer the tendrils around my heart creep—  
 I dream all the day, and at night I can't sleep,  
 For I hear a sad voice that is calling me—calling—  
 "Oh Norah, my darling, come over the sea!"  
 For my brave and my fond one is over the sea,  
 He fought for "the cause" and the troubles came o'er him.  
 He fled for his life when the King lost the day,  
 He fled for his life—and he took mine away;  
 For 'tis death here without him: I, dying, deplore him,  
 Oh! life of my bosom!—my *Cushla-ma-chree*!



## MY GENTLE LUTE.

My gentle lute, alone with thee,  
I wake thy saddest tone ;  
It seems as if thou mourn'st with me  
For hours of gladness gone.  
If, haply, 'mongst thy wailing strings  
My finger lightly fall,  
Some vision of the past it brings—  
Of days we can't recall.

My gentle lute, how oft have we  
Beneath the moonlight ray,  
To beauty's ear breath'd harmony  
In many a love-taught lay !  
But she who loved—and he who sung  
Are changed, my lute, and thou  
That oft to lays of love hath rung,  
Must tell of sorrow now.

Some happier hand in future hours  
May wake thy liveliest string,  
And wreath thee o'er, my lute, with flow'rs  
As I did—in my spring.  
But yield, till then, before we part,  
Thy saddest tone to me,  
And let thy mourning master's heart  
An echo find in thee.

## MARCH !

The Song of the Month, from Bentley's Miscellany for 1837

MARCH, March!—Why the devil don't you march  
Faster than other months out of your order?  
You're a horrible beast, with the wind from the East,  
And high-hopping hail and slight sleet on your border;  
Now, our umbrellas spread, flutter above our head,  
And will not stand to our arms in good order;  
While, flapping and tearing, they set a man swearing,  
Round the corner where blasts blow away half the border!

March, March!—I am ready to faint,  
That Saint Patrick had not his nativity's casting;  
I am sure, if he had, such a peaceable lad  
Would have never been born amid blowing and blasting;  
But as it was his fate, Irishmen emulate  
Doing what Deom or St. Paddy may order;  
And if they're forced to fight through their wrongs for their right,  
They'll stick to their flag while a thread's in its border.

March, March!—Have you no feeling,  
E'en for the fair sex who make us knock under?  
You cold-blooded divil, you're far more uncivil  
Than Summer himself with his terrible thunder!  
Every day we meet ladies down Regent Street,  
Holding their handkerchiefs up in good order;  
But, do all that we can, the most merciful man  
Must see the blue noses peep over the border.

THE CONVENT BELLE.

THERE once was a novice, as I've heard tell,  
 A novice of some renown,  
 Whose raven hair in ringlets fell  
 O'er his rat unshaven crown :  
 But his vows as yet he had never said,  
 Except to a blooming blue-eyed maid,  
 And she had never confessed, till now,  
 To this novice, who yet had not made his vow.  
 So pious she grew, that early and late,  
 She was tapping, alone, at the convent gate ;  
 And so often she went her sins to tell,  
 That the villagers called her the Convent Belle.

Ding dong,  
 My song,  
 My song's of a Convent Belle.

The novice continued the maid to hear,  
 And swiftly the months went round ;  
 He had nearly passed his trial year,  
 Before he was guilty found :  
 But then, suspicion began to spread,  
 So the cowl he cast from his curly head,  
 The maiden he wedded next morning tide,  
 And his penitent pale was his blooming bride!

The Prior he storned at the bridegroom meek,  
 Who answered him, fast,—with a smile on his cheek,  
 “Good father, indeed I have acted well,—  
 I was only *ringing* the Convent Belle.”

Ding dong,

My song,

My song's of a Convent Belle.

### O, DO NOT BID ME FORGET!

O, do not bid me forget,

Tho' of thy heart I'm bereft

Since you forbid me to hope,

Mem'ry is all I have left.

Wisdom would cast a veil o'er the past—

But when was love ever wise?

Sooner I'd give up the day

Than forget the sweet light of thine eyes!

O, do not bid me forget!

Life has no longer for me

Flow'rs that the future can bring!

Its autumn depends on the sweets

That mem'ry preserves from the spring.

Do not forbid thoughts that lie hid,

Deep as some gem in the mine,

Whose lustre, tho' lost and unseen,

Outrival the brightest that shine.

O, do not bid me forget!

## MORNING, SWEET MORNING.

MORNING, sweet morning, I welcome thy ray,  
 Life opens bright like the op'ning of day,  
 Waking to fragrance the fresh-blooming flow'rs,  
 Lighting with sunshine our earliest hours ;  
 Evening, with shadows, is hurrying on,  
 Let us be gay ere the noontide be gone :—  
 For shadows increase, as the sunshine grows less ;  
 Then gather the joys that our youth may possess !  
 Oh ! morning, sweet morning, I welcome thy ray,  
 Life opens bright, like the op'ning of day !

The dew on the rose-bud at morning may lie,  
 And tear-drops will tremble in youth's sparkling eye,  
 But soon as the sun sheds his warmth and his light,  
 The dew-drops all vanish—the flow'rets are bright.  
 But, at cold evening, the dew falling fast,  
 Will rest on the rose—for the sunshine is past :—  
 And the tear-drop of age will be lingering thus,  
 When the sunshine of soul hath departed from us  
 Oh ! morning, sweet morning, I welcome thy ray,  
 Life opens bright like the op'ning of day !

## SERENADE.

HARK to my lute sweetly ringing!  
List, love, to me ;  
Dearest, thy lover is singing—  
Singing to thee ;—  
Yet, to the balcony stealing,  
No mantled beauty I see,  
No casement is dimly revealing  
Thy fair form to me.

Perchance thou art sleeping—my strain, **love,**  
Meets not thine ear,  
And visions, in shadowy train, love,  
Haply appear.  
Wake thee ! and hearken to me, love,  
If Faney should whisper of ill ;  
But if thy dream be of me, love,  
Oh ! slumber still.

Their bright watch in Heaven now keeping,  
Beams ev'ry star ;  
But the sweet eye that is sleeping  
Brighter is far :—  
For when the pale dawn advances  
Tremulous star fires decay,  
While e'en at noon-tide thy glance is  
Bright as the day.

## VICTORIA THE QUEEN.

ALL hail to the queen of the fair and the brave !  
Let the bold song of joy reach the skies !  
Bright, bright o'er the foam of her own subject wave  
See the star of Victoria arise !  
Young queen of the ocean, prophetic our fire  
To hail thee the greatest we've seen,  
Hark ! the thundering strain of the old sea-god's quire  
To welcome Victoria the queen !

May years full of honor and loyalty's love  
Be thine in thy place of renown ;  
To say that we honor thee, means not enough :  
For Britons all honor the crown.  
But the crown that encircles young beauty's fair brow,  
With fonder devotion is seen,  
And chivalry sheds its romance o'er the vow  
We pledge to Victoria the queen !

Long, long, royal maid, may the olive entwine  
With the laurels that circle thy crown ;  
But if war should arouse the old Lion again,  
'Twill be to increase thy renown :  
To battle while rushing, each heart would beat high  
To triumph, as wont we have been,  
Propitious to conquest our bold battle-cry,  
" Victoria for England's fair queen !"

## SONG OF THE ITALIAN TROUBADOUR

A TROUBADOUR gay from the Southland came forth,  
 And knelt to a golden-hair'd maid of the North,  
 "Farewell to the Southland, for ever," said he,  
 "I regret not my country while list'ning to thee;  
 For thy voice like an echo from Fairyland seems,  
 A voice made to waken a bard from his dreams;—  
 That might blend with his visions in regions of bliss,  
 And make him forget that he waken'd in this;  
 Then farewell to the Southland, the Northland for me,  
 'Tis my country, wherever I'm list'ning to thee!

"And as I look up in thy beautiful eyes,  
 How can I but think of my own sunny skies?  
 While thy bright golden ringlets, in love-mazing twine,  
 Outrival the tendrils that curl round the vine!  
 Then thy form, in its exquisite lightness, recalls  
 The statues I've left in fair Italy's halls;  
 And can I regret them, while looking on thee?  
 No! no! thou art more than my country to me!  
 Then farewell to the Southland, the Northland for me,  
 'Tis my country wherever I'm looking on thee!"



## THE CHILD AND THE AUTUMN LEAF.

Down by the river's bank I stray'd  
Upon an autumn day ;  
Beside the fading forest there,  
I saw a child at play.  
She play'd among the yellow leaves—  
The leaves that once were green,  
And flung upon the passing stream  
What once had blooming been :  
Oh ! deeply did it touch my heart  
To see that child at play ;  
It was the sweet unconscious sport  
Of childhood with decay.

Fair child, if by this stream you stray,  
When after years go by,  
The scene that makes thy childhood's sport,  
May wake thy age's sigh :  
When fast you see around you fall  
The summer's leafy pride,  
And mark the river hurrying on  
Its ne'er returning tide ;  
Then may you feel in pensive mood  
That life's a summer dream ;  
And man, at last, forgotten falls—  
A leaf upon the stream.

## FATHER LAND AND MOTHER TONGUE.

Our Father land! and would'st thou know  
 Why we should call it Father land?  
 It is, that Adam here below,  
 Was made of earth by Nature's hand;  
 And he, our father, made of earth,  
 Hath peopled earth on ev'ry hand,  
 And we, in memory of his birth,  
 Do call our country, "Father land."

At first, in Eden's bowers they say,  
 No sound of speech had Adam caught,  
 But whistled like a bird all day—  
 And may be, 'twas for want of thought:  
 But Nature, with resistless laws,  
 Made Adam soon surpass the birds,  
 She gave him lovely Eve—because  
 If he'd a wife—they must *have words*.

And so, the NATIVE LAND I hold,  
 By male descent is proudly mine;  
 The LANGUAGE, as the tale hath told,  
 Was given in the female line.  
 And thus, we see, on either hand,  
 We name our blessings whence they've sprung,  
 We call our country FATHER land,  
 We call our language MOTHER tongue.

## MY MOUNTAIN HOME.

My mountain home ! My mountain home !  
Dear are thy hills to me !  
Where first my childhood lov'd to roam—  
Wild, as the summer bee :  
The summer bee may gather sweet  
From flow'rs in sunny prime ;  
And mem'ry brings, with wing as fleet,  
Sweet thoughts of early time :  
Still fancy bears me to the hills,  
Where childhood lov'd to roam—  
I hear—I see your sparkling rills,  
My own, my mountain home !

I've seen their noble forests wide,  
I've seen their smiling vale ;  
Where proudly rolls the silver tide  
That bears their glorious sail :—  
But these are of the earth below ;  
*Our* home is in the sky !  
The eagle's flight is not more bright  
Than paths that we may try !  
While all around sweet echoes ring,  
Beneath heaven's azure dome ;—  
Then, well the mountaineer may sing,  
“ My own, my mountain home ! ”

THE HOUR BEFORE DAY.

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There is a beautiful saying amongst the Irish peasantry to inspire hope under adverse circumstances.—“Remember,” they say, “that the darkest hour of all, is the hour before day.”

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BEREFT of his love, and bereaved of his fame,  
 A knight to the cell of the old hermit came;  
 “My foes they have slander’d and forced me to fly,  
 Oh, tell me, good father, what’s left but to die?”  
 “Despair not, my son;—thou’lt be righted ere long—  
 For Heaven is above us to right all the wrong!  
 Remember the words the old hermit doth say,—  
 ‘Tis always the darkest, the hour before day!”

“Then back to the tourney and back to the court,  
 And join thee, the bravest, in chivalry’s sport;  
 Thy foes will be there—and thy lady-love too,  
 And show *both*, thou’rt a knight that is gallant and true!”  
 He rode in the lists—all his foes he o’erthrew,  
 And a sweet glance he caught from a soft eye of blue.  
 And he thought of the words the old hermit did say,  
 For her glance was as bright as the dawning of day.

The feast it was late in the castle that night,  
 And the banquet was beaming with beauty and light ;  
 But brightest of all is the lady who glides  
 To the porch where a knight with a fleet courser bides.  
 She paused 'neath the arch, at the fierce ban dog's bark,  
 She trembled to look on the night—'twas so dark ;  
 But her lover, he whisper'd—and thus did he say,  
 " Sweet love, it is darkest, the hour before day."

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LOVE ME !

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Love me ! Love me !—dearest, love me  
 Let whate'er betide ;  
 Though it be forbid by fate  
 To bless me with a bride :  
 Our hearts may yet be link'd in one  
 Though fortune frown above me,  
 That hope will gently guide me on,  
 Then love me, dearest ! Love me .

Love me, dearest ! Dearest, love me !  
 Brighter days may shine ;  
 When thou shalt call me all thine own,  
 And thou'lt be only mine !  
 But should that bliss be still denied,  
 Still fortune frown above me,  
 Thou'lt be my choice—though not my bride,  
 Then love me, dearest ! Love me !

## 'T WAS THE DAY OF THE FEAST.

When the annual tribute of the flag of Waterloo to the crown of England, was made to William the Fourth, a few hours before his Majesty's lamented death, on receiving the banner, the king pressed it to his heart, saying, "It was a glorious day for England;" and expressed a wish he might survive the day, that the Duke of Wellington's commemoration fête of the Victory of Waterloo might take place. A dying monarch receiving the banner commemorative of a national conquest, and wishing, at the same time, that his death might not disturb the triumphal banquet, is at once so heroic and poetic, that it naturally suggests a poem.

'Twas the day of the feast in the chieftain's hall,  
 'Twas the day he had seen the foeman fall,  
 'Twas the day that his country's valor stood  
 'Gainst steel and fire, and the tide of blood.  
 And the day was mark'd by his country well—  
 For they gave him broad valleys, the hill and the dell,  
 And they ask'd, as a tribute, the hero should bring  
 The flag of the foe to the foot of the king.

'Twas the day of the feast in the chieftain's hall,  
 And the banner was brought at the chieftain's call;  
 And he went in his glory the tribute to bring,  
 And lay at the foot of the brave old king:  
 But the hall of the king was in silence and grief,  
 And smiles, as of old, did not greet the chief;  
 For he came on the angel of victory's wing,  
 While the angel of death was awaiting the king.

The chieftain he knelt by the couch of the king ;  
 "I know," said the monarch, "the tribute you bring,  
 Give me the banner, ere life depart ;"  
 And he press'd the flag to his fainting heart.  
 "It is joy, e'en in death," cried the monarch, "to say,  
 That my country hath known such a glorious day !"  
 Heaven grant I may live till the midnight's fall,  
 That my chieftain may feast in his warrior hall !"



HOW SWEET 'TIS TO RETURN.

How sweet, how sweet 'tis to return  
 Where once we've happy been,  
 Tho' paler now life's lamp may burn,  
 And years have roll'd between ;  
 And if the eyes beam welcome yet  
 That wept our parting tnen,  
 Oh ! in the smiles of friends thus met  
 We live whole years again !

They tell us of a fount that flow'd  
 In happier days of yore,  
 Whose waters bright fresh youth bestow'd ;  
 Alas ! the fount's no more.  
 But smiling Memory still appears,  
 Presents her cup, and when  
 We sip the sweets of vanish'd years,  
 We live those years again.

## THE MOUNTAIN DEW.

## I.

By yon mountain top'd with cloud,  
By the torrent foaming loud,  
By the dingle where the purple bells of heather grew,  
Where the Alpine flow'rs are hid,  
And where bounds the nimble kid,  
There we've wander'd both together through the mountain dew.  
With what delight in summer's night we trod the twilight gloom!  
The air so full of fragrance from the flow'rs so full of bloom,  
And our hearts so full of joy—for aught else there was no room,  
As we wander'd both together through the mountain dew.

## II.

Those sparkling gems that rest  
On the mountain's flow'ry breast,  
Are like the joys we number—they are bright and few,  
For a while to earth are given,  
And are called again to heaven,  
When the spirit of the morning steals the mountain dew.  
But memory, angelic, makes a heaven on earth for men,  
Her rosy light recalleth bright the dew-drops back again;  
The warmth of love exhales them from that well-remembered gleam  
Where we wander'd both together through the mountain dew.



THE MEETING OF FOES AND THE MEETING  
OF FRIENDS.

Fill the cup! fill it high! Let us drink to the night  
Of the manhood that joyously rushes to fight;  
And, true to the death, all unflinching will stand,  
For our home, and our hearth, and our own native land!  
'Tis the bright sun of June, that is gilding the crest  
Of the warriors that fight for their isles of the West;  
The breeze that at morning but plays with the plume,  
At evening may wave the red grass o'er the tomb;  
The corn that has ripen'd in summer's soft breath,  
In an hour may be reap'd in the harvest of death:  
Then drink to their glory—the glory of those  
Who triumph'd or fell in that meeting of foes.

But fill the cup higher to drink to the friends  
Bound fast in affection that life only ends;  
Whose hearths, when defended from foes that have dared,  
Are prized all the more when ~~we~~ friends they are shared!  
Far better the wine-cup with ruby may flow,  
To the health of a friend than the fall of a foe;  
Tho' bright are the laurels that glory may twine,  
Far softer the shade of the ivy and vine:—  
Then fill the cup higher! The battle is won—  
Our perils are over—our feast has begun!—  
On the meeting of ~~foemen~~, pale sorrow attends:—  
Rosy joy crowns *our* meeting—the meeting of friends!

## THE BIRTH OF SAINT PATRICK.

## I.

On the eighth day of March it was, some people say,  
That Saint Patriek at midnight he first saw the day ;  
While others declare 'twas the ninth he was born,  
And 'twas all a mistake between midnight and morn ;  
For mistakes *will* occur in a hurry and shock,  
And some blamed the babby—and some blamed the clock—  
'Till with all their cross questions sure no one could know  
If the child was too fast—or the clock was too slow.

## II.

Now the first faction fight in owld Ireland, they say,  
Was all on account of Saint Patriek's birth-day,  
Some fought for the eighth—for the ninth more would die,  
And who wouldn't see right, sure they blacken'd his eye .  
At last, both the factions so positive grew,  
That *each* kept a birth-day, so Pat then had *two*,  
'Till Father Muleahy, who showed them their sins,  
Said, " No one could have two birth-days, but a *twins*."

III.

Says he, "Boys, don't be fighting for eight or for nine,  
 Don't be always dividing—but sometimes combine ;  
 Combine eight with nine, and seventeen is the mark,  
 So let that be his birth-day"—"Anien," says the clerk.  
 "If he wasn't a twins, sure our hist'ry will show—  
 That, at least, he's worth any two saints that we know !"  
 Then they all got blind drunk—which completed their bliss,  
 And we keep up the practice from that day to this.



MY MOTHER DEAR.



THERE was a place in childhood that I remember well,  
 And there a voice of sweetest tone bright fairy tales did tell,  
 And gentle words and fond embrace were giv'n with joy to me,  
 When I was in that happy place,—upon my mother's knee.

When fairy tales were ended, "Good-night," she softly said,  
 And kiss'd. and laid me down to sleep, within my tiny bed ;  
 And holy words she taught me there—methinks I yet can see  
 Her angel eyes, as close I knelt beside my mother's knee.

In the sickness of my childhood ; the perils of my prime :  
 The sorrows of my riper years ; the cares of ev'ry time ;  
 When doubt and danger weigh'd me down—then pleading all for  
 me,

It was a fervent pray'r to Heaven that bent my mother's knee.

## THE PILGRIM HARPER.

## I.

The night was cold and dreary—no star was in the sky,  
 When, travel-tired and weary, the harper raised his cry ;  
 He raised his cry without the gate, his night's repose to win,  
 And plaintive was the voice that cried, " Ah, won't you let me in ?"

## II.

The portal soon was open'd, for in the land of song,  
 The minstrel at the outer gate yet never linger'd long ;  
 And inner doors were seldom closed 'gainst wand'ers such as he  
 For locks or hearts to open soon, sweet music is the key.

## III.

But if gates are oped by melody, so grief can close them fast,  
 And sorrow o'er that once bright hall its silent spell had cast ;  
 All undisturb'd the spider there, his web might safely spin,  
 For many a day no festive lay—no harper was let in.

## IV.

But when this harper enter'd, and said he came from far,  
 And bore with him from Palestine the tidings of the war,  
 And he could tell of all who fell, or glory there did win,  
 The warder knew his noble dame would let *that* harper in.

v.

They led him to the bower, the lady knelt in prayer ;  
 The harper rais'd a well-known lay upon the turret stair ;  
 The door was open'd with hasty hand, true love its need did win,  
 For the lady saw her own true knight, when that harper was let  
 in !

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'TIS SWEET TO REMEMBER.

---

Oh ! 'tis sweet to remember how brightly  
 The days o'er us swiftly have flown,  
 When the hearts that we prize beat as lightly,  
 And fed upon hopes like our own ;  
 When with grief we were scarcely acquainted,  
 While joy was our own bosom friend ;  
 Oh ! days—wing'd too swiftly with pleasure,  
 Ye are past—and our dream's at an end :  
 Yet 'tis sweet to remember !

The walks, where we've roam'd without tiring ;  
 The songs—that together we've sung ;  
 The jest—to whose merry inspiring  
 Our mingling of laughter hath rung.  
 Oh ! trifles like these become precious  
 Embalm'd in the mem'ry of years !  
 The smiles of the past—so remember'd  
 How often they waken our tears !  
 Yet 'tis sweet to remember !

## GRIEF IS MINE.

## I.

GRIEF is mine, since thou art gone,  
 Thou, my love, my secret one,  
 I hide my thoughts, and weep alone,  
     That none may hear or see ;  
 But grief, tho' silent, tells its tale :  
 They watch my cheek, and see 'tis pale :  
 But the cheek may fade, and the heart ne'er fail—  
     I will still be true to thee.

*Sual, sual, a-rün.\**

## II.

Oh ! give me wings, sweet bird of air,  
 Soaring aloft in the bright clouds there ;  
 There is hope in Heaven—on the earth is despair—  
     Oh ! that a bird I were !  
 'Tis then I would seek my place of rest,  
 And fly unto my loved one's breast,  
 Within his heart to make my nest,  
     And dwell for ever there.

*Sual, sual, a-rün.*

\* Pronounced *Shule aroon*—signifying—"Come, my secret one."

## THE WEDDING OF THE ADRIATIC.

## I.

MARK! Lady, mark,  
Yon gilded bark  
    Bearth a duke in pride ;  
His costly ring,  
Bravely to fling,  
    And make the sea his bride.  
Proud of her lord  
All ocean smiles,  
And with soft waves  
Kisses our isles,  
While her own mirror gorgeously  
Doubles the pomp she loves to see.

## II.

Vain is thy pride,  
Seeking a bride,  
    In the cold, faithless sea.  
Why wouldst thou throw  
Rich gems below,  
    She will be false to thee.  
Dearer I hold  
    Plain rings of gold  
Binding two hearts  
    Ne'er growing cold.

Proud lord, if thou hast rule o'er the sea,  
 Vast as the ocean true love can be.  
 Vain is thy pride,  
 Seeking a bride  
     In the cold faithless sea.  
 Mine be the ring  
     True love can bring—  
 Such be the ring for thee!

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GENTLE LADY, HEAR MY VOW.

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GENTLE lady, hear my vow,  
 Hear my vow, nor bid me part  
 With the charms I gaze on now,  
     Love might tame the wildest heart.  
 Doubt not I will true remain,  
     Doubt not what those eyes inspire,  
 Vulcan forged the strongest chain  
     When Venus gave the fire!

Blame me not if vows I break,  
     Vows that I have made before;  
 Thine the power my faith to shake,  
     Yet to make me still adore!  
 As mountain streams their brightness pour,  
     In tribute to the sovereign sea;  
 So, the loves I've known before,  
     All are lost in thee!



## CUPID'S WING.

## I.

THE dart of Love was feathered first  
From Folly's wing, they say,  
Until he tried his shaft to shoot  
In Beauty's heart one day ;  
He miss'd the maid so oft, 'tis said,  
His aim became untrue,  
And Beauty laugh'd as his last shaft  
He from his quiver drew ;  
"In vain," said she, "you shoot at me,  
You little spiteful thing—  
The feather on your shaft I scorn,  
When pluck'd from Folly's wing."

## II.

But Cupid soon fresh arrows found,  
And fitted to his string.  
And each new shaft he feather'd from  
His own bright glossy wing ;  
He shot until no plume was left,  
To waft him to the sky,  
And Beauty smiled upon the child,  
When he no more could fly :  
"Now, Cupid, I am thine," she said,  
"Leave off thy archer play,  
For Beauty yields—when she is sure  
Love will not fly away."

## I CAN NE'ER FORGET THEE.

## I.

It is the chime ; the hour draws near  
When you and I must sever ;  
Alas, it must be many a year,  
And it *may* be for ever.  
How long till we shall meet again :  
How short since first I met thee ;  
How brief the bliss—how long the pair—  
For I can ne'er forget thee.

## II.

You said my heart was cold and stern ;  
You doubted love when strongest :  
In future years you'll live to learn  
Proud hearts can love the longest.  
Oh ! sometimes think when press'd to hear,  
When flippant tongues beset thee,  
That *all* must love thee when thou'rt near ;  
But *one* will ne'er forget thee !

## III.

The changeful sand doth only know  
 The shallow tide and latest ;  
 The rocks have marked its highest flow,  
 The deepest and the greatest ;  
 And deeper still the flood-marks grow :—  
 So, since the hour I met thee,  
 The more the tide of time doth flow,  
 The less can I forget thee !



## T'WAS LOVING THEE TOO WELL.



Oh, frown not, lady, frown not so,  
 On one whose heart is thine ;  
 Let one kind word before I go,  
 Let one kind look be mine !  
 An aching heart, while e'er I live,  
 My fault shall deeply tell ;  
 But oh !—'twas one *thou* might'st forgive—  
 'Twas loving *thee* too well.

Oh ! if that smile had been less sweet,  
 That cheek less blooming been ;  
 Those eyes less bright I used to meet,  
 Or were those charms less seen ;  
 Or if this heart had been too cold  
 To feel thy beauty's spell,—  
 Thou ne'er hadst call'd thy slave too bold,  
 For loving thee too well !

## THE SNOW.

## I.

An old man sadly said,  
Where's the snow  
'That fell the year that's fled—  
Where's the snow  
As fruitless were the task  
Of many a joy to ask,  
As the snow!

## II.

The hope of airy birth,  
Like the snow,  
Is stained on reaching earth,  
Like the snow :  
While 'tis sparkling in the ray  
'Tis melting fast away,  
Like the snow.

## III.

A cold deceitful thing  
Is the snow,  
Though it come on dove-like wing—  
The false snow !  
'Tis but rain disguis'd appears ;  
And our hopes are frozen tears—  
Like the snow.

WHEN THE SUN SINKS TO REST.

I.

WHEN the sun sinks to rest,  
 And the star of the west  
 Sheds its soft silver light o'er the sea,  
 What sweet thoughts arise,  
 As the dim twilight dies—  
 For then I am thinking of thee !  
 Oh ! then crowding fast  
 Come the joys of the past,  
 Through the dimness of days long gone by,  
 Like the stars peeping out,  
 Through the darkness about,  
 From the soft silent depth of the sky.

II.

And thus, as the night  
 Grows more lovely and bright,  
 With the clust'ring of planet and star,  
 So this darkness of mine  
 Wins a radiance divine  
 From the light that still lingers afar.  
 Then welcome the night,  
 With its soft holy light !  
 In its silence my heart is more free  
 The rude world to forget,  
 Where no pleasure I've met  
 Since the hour that I parted from thee.

## THE SHOUT OF NED OF THE HILL.

## I.

THE hill! the hill! with its sparkling rill,  
And its dawning air so light and pure,  
Where the morning's eye scorns the mists that lie  
On the drowsy valley and the moor.  
Here, with the eagle I rise betimes;  
Here, with the eagle my state I keep;  
The first we see of the morning sun,  
And his last as he sets o'er the deep;  
And there, while strife is rife below,  
Here from the tyrant I am free:  
Let the shepherd slaves the valley praise,  
But the hill!—the hill for me!

## II.

The baron below in his castle dwells,  
And his garden boasts the costly rose;  
But mine is the keep of the mountain steep,  
Where the matchless wild flower freely blows!  
Let him fold his sheep, and his harvest reap,—  
I look down from my mountain throne;  
And I choose and pick of the flock and the rick,  
And what is his I can make my own!  
Let the valley grow in its wealth below,  
And the lord keep his high degree;  
But higher am I in my liberty—  
The hill!—the hill for me!

HILL.

that lie

blows!

p,—

rick,

## SALLY.

- “SALLY, Sally, shilly, shally,  
Sally, why not name the day?”
- “Harry, Harry, I will tarry  
Longer in love’s flow’ry way!”
- “Can’t you make your mind up, Sally?  
Why embitter thus my cup?”
- “Harry, I’ve so great a mind,  
It takes a long time makin’ up.”
- “Sally, Sally, in the valley,  
You have promised many a time,  
On the sunny Sunday morning,  
As we’ve heard the matin chime;  
Heark’ning to those sweet bells ringing,  
Calling grateful hearts to pray,  
I have whispered—‘Oh! how sweetly  
They’ll proclaim our wedding day!’”
- “Harry, Harry, I’ll not marry,  
Till I see your eyes don’t stray;  
At Kate Riley, you, so slyly,  
Stole a wink the other day.”
- “Sure Kate Riley, she’s my cousin:”  
“Harry, I’ve a cousin too;  
If *you* like such close relations,  
I’ll have cousins close as you.”

"Sally, Sally, do not rally,  
 Do not mock my tender woe ;  
 Play me not thus shilly shally,  
 Sally, do not tease me so !  
 While you're smiling, hearts beguiling,  
 Doing all a woman can ;  
 Think—though you're almost an angel,  
 I am but a mortal man !"<sup>\*</sup>

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SLEEP, MY LOVE.\*

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SLEEP, my love—sleep, my love,  
 Wake not to weep, my love,  
 Though thy sweet eyes are all hidden from me :  
 Why shouldst thou waken to sorrows like mine, love,  
 While thou may'st, in dreaming, taste pleasure divine, love,  
 For blest are the visions of slumbers like thine, love—  
 So sleep thee, nor know who says, "Farewell to thee!"

Sleep, my love—sleep, my love,  
 Wake not to weep, my love,  
 Though thy sweet eyes are all hidden from me :  
 Hard 'tis to part without one look of kindness,  
 Yet sleep more resembles fond love, in its blindness,  
 And thy look would enchain me again ; so I find less  
 Of pain, to say, "Farewell, sweet slumb'rer, to thee!"

\* From the novel of Rory O'More.



## THERE IS A GENTLE GLEAM.

## I.

THERE is a gentle gleam when the dawn is nigh,  
That sheds a tender light o'er the morning sky,  
When we see that light, we know  
That the noontide soon will glow,  
O, such the light I know  
In my true love's eye.

## II.

There is a blushing bud on the spring-tide bough  
That tells of coming fruit—tho' 'tis fruitless now,  
So, the blush I love to trace  
O'er the beauty of that face  
Tells that love will come apace  
As I breathe my vow.

## III

There are memories of the past which we all love well,  
And the present rings its chime like a silver bell,  
But the future—all unknown,  
Hath a music of its own,  
For the promise of its tone  
Can all else excel!

ASK ME NOT WHAT I AM THINKING.

---

Ask me not what I am thinking,  
 Why pale sadness sits on my cheek,  
 Not, when the full heart is sinking,  
 Is the fit moment to speak ;  
 Wait—only wait till to-morrow,  
 When morn on my parting shall shine,  
 Perchance, in thine own silent sorrow,  
 Thou 'lt guess at the meaning of mine.

Haply, at eve, when you wander  
 Through the bloom and the sweets of thy bowers,  
 Thy thought of the hand will be fonder  
 That yesterday gathered thee flowers ;  
 And, though as bright ones be braided  
 At night in thy rich raven hair,  
 The brow with regret will be shaded  
 That he who adores is not there.

And, in the ball's mazy measure,  
 Amidst all the homage of smiles,  
 Vainly the lurings of pleasure  
 Around thee are spreading their wiles ;  
 There, 'mong the many—a lone one ;  
 Vainly the revel may shine :  
 Midst all the mirth—thou 'rt mine own one,  
 Though I am absent—I 'm thine !

N KING.

## WIDOW MACHREE.

## I.

Widow *machree*, it's no wonder you frown,  
 Och hone! widow *machree*;  
 Faith, it ruins your looks, that same dirty black gown,  
 Och hone! widow *machree*.  
 How altered your air,  
 With that close cap you wear—  
 'Tis destroying your hair  
 Which should be flowing free:  
 Be no longer a churl  
 Of its black silken curl,  
 Och hone! widow *machree*!

## II.

Widow *machree*, now the summer is come,  
 Och hone! widow *machree*;  
 When everything smiles, should a beauty look glum?  
 Och hone! widow *machree*.  
 See the birds go in pairs,  
 And the rabbits and hares—  
 Why even the bears  
 Now in couples agree;  
 And the mute little fish,  
 Though they can't spake, they wish,  
 Och hone! widow *machree*.

y bowers,

## III.

Widow machree, and when winter comes in,  
 Oeh hone! widow machree.  
 To be poking the fire all alone is a sin,  
 Oeh hone! widow machree.  
 Sure the shovel and tongs  
 To each other belongs,  
 And the kettle sings songs  
 Full of family glee;  
 While alone with your cup,  
 Like a hermit *you* sup,  
 Oeh hone! widow machree.

## IV.

And how do you know, with the comforts I've towld,  
 Oeh hone! widow machree,  
 But you're keeping some poor fellow out in the cowl,  
 Oeh hone! widow machree.  
 With such sins on your head,  
 Sure your peace would be fled,  
 Could you sleep in your bed,  
 Without thinking to see  
 Some ghost or some sprite,  
**That** would wake you each night,  
 Crying, "Oeh hone! widow machree."

## V.

Then take my advice, darling widow machree,  
 Oeh hone! widow machree.  
 And with my advice, faith I wish you'd take me,  
 Oeh hone! widow machree.

You'd have me to desire  
 Then to stir up the fire ;  
 And sure Hope is no liar  
     In whispering to me,  
 That the ghosts would depart,  
 When you'd me near your heart,  
     Och hone ! widow machree .

---

OH ! ONCE I HAD LOVERS.\*

---

OH ! once I had lovers in plenty,  
 When a *colleen* I lived in the glen ;  
 I kill'd fifty before I was twenty :—  
     How happy the moments flew then !  
 Then Winter I ne'er could discover,  
     For Love brighten'd Time's dusky wing ;—  
 Oh ! when ev'ry new month brought a lover,  
     The year it seem'd always like Spring.

But Cupid's more delicate pinion,  
 Could never keep up with old Time ;  
 So the grey-beard assumes his dominion,  
     When the mid-day of life rings its chime :  
 Then gather, when morning is shining,  
     Some flow'r while the bright moments last,  
 Which closely around the heart twining,  
     Will live when the summer is past !

\* From the novel of Rory O'More.

## THE DOVE SONG.

## I.

*Coo! Coo! Coo! Coo!*

Thus did I hear the turtle dove,  
*Coo! Coo! Coo!*

Murmuring forth her love ;  
And as she flew from tree to tree,  
How melting seemed the notes to me—

*Coo! Coo! Coo!—*

So like the voice of lovers,

'Twas passing sweet to hear,  
The birds within the covers,

In the spring-time of the year.

## II.

*Coo! Coo! Coo! Coo!*

Thus the song's returned again—  
*Coo! Coo! Coo!*

Through the shady glen ;  
But there I wandered lone and sad,  
While every bird around was glad.

*Coo! Coo! Coo!*  
Thus so fondly murmured they,  
*Coo! Coo! Coo!*  
While *my* love was away.  
And yet the song to lovers,  
Though sad, is sweet to hear,  
From birds within the covers,  
In the spring-time of the year.



## BRING ME THAT ANCIENT BOWL.



BRING me that ancient bowl of wine,  
Bright as the ruby's blaze,  
Around its brim methinks still shine  
The smiles of former days!  
And thus, while to my lip it bears  
The treasures of the vine,  
Deeply my soul the transport shares  
From this old bowl of mine!

Bring me the harp, for mem'ry's sake:  
That harp of silent string—  
I long its slumbering chords to wake  
In strains I used to sing:  
And as I dream of that fair form,  
In youth adored—oh then,  
Once more I feel my heart grow warm,  
And sing of love again!

## THE SUNSHINE IN YOU.

## I.

It is sweet when we look round the wide world's waste,  
To know that the desert bestows  
The palms where the weary heart may rest,  
The spring that in purity flows.  
And where have I found  
In this wilderness round  
That spring and that shelter so true ;  
Unfailing in need,  
And my own, indeed ?—  
Oh ! dearest, I've found it in you !

## II.

And, oh when the cloud of some darkening hour  
O'ershadows the soul with its gloom,  
Then where is the light of the vestal pow'r,  
The lamp of pale Hope to illumine ?  
Oh ! the light ever lies  
In those bright fond eyes,  
Where Heaven has impress'd its own blue,  
As a seal from the skies ;  
And my heart relies  
On that gift of its sunshine in you !



## MACARTHY'S GRAVE.

## I.

THE breeze was fresh, the morn was fair,  
The stag had left his dewy lair ;  
'To cheering horn and baying tongue.  
Killarney's echoes sweetly rung.  
With sweeping oar and bending mast,  
The eager chase was following fast ;  
When one light skiff a maiden steer'd  
Beneath the deep wave disappear'd :  
While shouts of terror wildly ring,  
A boatman brave, with gallant spring  
And dauntless arm, the lady bore—  
But he who saved—was seen no more !

## II.

Where weeping birches wildly wave,  
There boatmen show their brother's grave ;  
And while they tell the name he bore,  
Suspended hangs the lifted oar :  
The silent drops they idly shed,  
Seem like tears to gallant Ned ;  
And while gently gliding by,  
The tale is told with moistened eye.  
No ripple on the slumb'ring lake  
Unhallowed oar doth ever make  
All undisturb'd, the placid wave  
Flows gently o'er Macarthy's grave.

## THE BOWLD SOJER BOY.

1.

Oh there's not a trade that's going,  
Worth showing,  
Or knowing,  
Like that from glory growing,  
For a bowld sojer boy ;  
Where right or left we go,  
Sure you know,  
Friend or foe  
Will have the hand or toe,  
From a bowld sojer boy .  
There's not a town we march thro',  
But the ladies, looking arch thro'  
The window-panes, will search thro'  
The ranks to find their joy ;  
While up the street,  
Each girl you meet,  
With look so sly,  
Will cry,  
" My eye !  
Oh, isn't he a darling, the bowld sojer boy !"

II.

But when we get the route,  
 How they pout  
 And they shout,  
 While to the right about  
                     Goes the bowld sojer boy.

Oh, 'tis then that ladies fair  
 In despair  
 Tear their hair,  
 But "the divil-a-one I care,"

                    Says the bowld sojer boy !  
 For the world is all before us,  
 Where the landladies adore us,  
 And ne'er refuse to score us,

                    But chalk us up with joy :  
 We taste her tap,  
 We tear her cap—  
 " Oh, that's the chap  
 For me !"  
 Says she ;  
 " Oh, isn't he a darling, the bowld sojer boy !"

III.

" Then come along with me,  
 Gramacree,  
 And you see,  
 How happy you will be  
                     With your bowld sojer boy ;  
 Faith! if you're up to fun,  
 With me run ;  
 "Twill be done  
 In the snapping of a gun,"  
                     Says the bowld sojer boy ;

" And 'tis then that, without scandal,  
 Myself will proudly dandle  
 The little farthing candle  
                     Of our mutual flame, my joy !  
 May his light shine,  
 As bright as mine,  
 Till in the line  
 He'll blaze,  
 And raise  
 The glory of his corps, like a bowld sojer boy !"

---

THE BEGGAR.

---

I.

'Twas sunset when  
 Adown the glen,  
 A beggar came with glee ;  
 His eye was bright,  
 His heart was light,  
 His step was bold and free,  
 And he danced a merry measure  
 To his rollick roundelay ;  
 " Oh, a beggar's life is pleasure,  
 For he works nor night nor day !"

## II.

" Let fathers toil,  
 Let mothers toil,  
 And daughters milk the kine ;  
 What Lord can boast,  
 So brave a host  
 Of servants as are mine ?  
 The world is my wide mansion,  
 Mankind my servants be,  
 And many a lady in the land  
 Would live and beg with me "

## III.

The beggar laugh'd,  
 The beggar quaff'd,  
 While many a jest he told.  
 The miller swore  
 He ne'er before,  
 Such beggar did behold.  
 The mother filled his can,  
 And the daughter smiled as he  
 Did toast her as the loveliest lass  
 That eyes did ever see.

## IV.

Now all is still,  
 Within the mill,  
 Even the goodwife's tongue.  
 All sleep but two—  
 You may guess who,  
 Or vainly I have sung.  
 The beggar cast his rags,  
 Her lover Mary spied,  
 The miller lost a daughter,  
 And the hunter gained a bride !

joy!

boy!"

## SAY NOT MY HEART IS COLD.

## I.

Say not my heart is cold,  
Because of a silent tongue ;  
The lute of faultless mould  
In silence oft hath hung.  
The fountain soonest spent  
Doth babble down the steep ;  
But the stream that *ever* went  
Is silent, strong, and deep.

## II.

The charm of a secret life  
Is given to choicest things :  
Of flowers, the fragrance rife  
Is wafted on viewless wings ;  
We see not the charmed air  
Bearing some witching sound ;  
And ocean deep is where  
The pearl of price is found.

## III.

Where are the stars by day ?  
They burn, though all unseen ;  
And love of purest ray  
Is like the stars, I ween :  
Unmark'd is the gentle light  
When the sunshine of joy appears,  
But ever, in sorrow's night,  
"Twill glitter upon thy tears !

## A LEAF THAT REMINDS OF THEE.

## I.

How sweet is the hour we give,  
When fancy may wander free,  
To the friends who in memory live!—  
For then I remember thee!  
Then, wing'd, like the dove from the ark,  
My heart, o'er a stormy sea,  
Brings back to my lonely bark  
A leaf that reminds of thee!

## II.

But still does the sky look dark,  
The waters still deep and wide;  
Oh! when may my lonely bark  
In peace on the shore abide?  
But through the future far,  
Dark though my course may be,  
*Thou* art my guiding star!  
My heart still turns to thee!

## III.

When I see thy friends I smile,  
I sigh when I hear thy name;  
But they cannot tell the while  
Whence the smile or the sadness came.  
Vainly the world may deem  
The cause of my sighs they know:  
The breeze that stirs the stream  
Knows not the depth below.

THE TWO BIRDS.

---

I.

A BRIGHT bird lived in a golden cage,  
 So gently tended by groom and page,  
 And a wild bird came, her pomp to see,  
 And said, "I wish I could live like thee ;

For thou canst sing,  
 And prune thy wing,  
 While dainty fare,  
 Thy slaves prepare."

The wild bird came, her pomp to see,  
 And said, "I wish I could live like thee!"

II.

Then from the cage came a plaintive voice,  
 Which bade the wild bird to rejoice,  
 "For I'd give my golden cage," said she,  
 "For thy humble perch on the wild-wood tree ;

For thou canst sing,  
 On freedom's wing—  
 These bars of gold,  
 A slave unfold ;

I'd give my golden cage," said she,  
 "For thy humble perch on the wild-wood tree."



## III.

Then, when the bird of the wild-wood knew  
 The bright one weary of bondage grew,  
 He set the plaintive captive free,  
 And away they flew singing "Liberty!"  
     In joy they roam,  
     Their leafy home,  
     And trill the lay,  
     The live-long day—  
 The lay of love, from hearts set free,  
 For Love *was* blest with Liberty!



## PADDY'S PASTORAL RHAPSODY.

## I.

WHEN Molly, th' other day, sir,  
 Was makin' of the hay, sir,  
 I ask'd her for to be my bride,  
 And Molly she began to chide;  
 Says she, "you are too young, dear Pat,"  
 Says I, "my jew'l, I'll mend o' that."  
 "You are too poor," says she beside,  
 And to convince her then I tried,  
 That wealth is an 'vintion  
 Which the wise should never mintion,  
 And that flesh is grass, and flowers will fade,  
 And it's better be wed than die an owld maid.

## II

The purty little sparrows  
 Have neither ploughs nor harrows,  
 Yet they live at aise and are contint,  
**Bekase**, you see, they pay no rint.  
 They have no care nor flustherin',  
 About diggin' or *industherin'*,  
 No foolish pride their comfort hurts—  
 For they *eat* the flax and wear no shirts—  
 For wealth is an invintion, &c., &c.

## III.

Sure Nature clothes the hills, dear,  
 Without any tailors' bills, dear,  
 And the bees they sip their sweets, my sowl,  
 Though they never had a sugar bowl,  
 The dew it feeds the rose of June—  
 But 'tis not from a silver spoon:  
 Then let us pattrern take from those,  
 The birds, and bees, and lovely rose,  
 For wealth is an invintion, &c., &c.

## IV.

Here's a cup to you, my darlin',  
 Tho' I'm not worth a farthin',  
 I'll pledge my coat to drink your health,  
 And then I'll envy no man's wealth;  
 For when I'm drunk I think I'm rich.  
 I've a feather bed in every ditch,  
 I dhrame o' you, my heart's delight,  
 And how could I pass a pleasanter night?  
 For wealth is an invintion, &c., &c.

## OH! WATCH YOU WELL BY DAYLIGHT.

## I.

Oh watch you well by daylight,  
By daylight may you fear,  
But keep no watch in darkness—  
The angels then are near :  
For Heaven the sense bestoweth,  
Our waking life to keep,  
But tender mercy showeth,  
To guard us in our sleep.  
Then watch you well by daylight,  
By daylight may you fear,  
But keep no watch in darkness—  
The angels then are near.

## II.

Oh watch you well in pleasure—  
For pleasure oft betrays,  
But keep no watch in sorrow,  
When joy withdraws its rays :  
For in the hour of sorrow,  
As in the darkness drear,  
To Heaven entrust the morrow,  
For the angels then are near.  
Oh watch you well by daylight,  
By daylight may you fear,  
But keep no watch in darkness—  
The angels then are near.

## FORGIVE BUT DON'T FORGET.

## I.

I'm going, Jessie, far from thee,  
To distant lands beyond the sea ;  
I would not, Jessie, leave thee now,  
With anger's cloud upon thy brow.  
Remember that thy mirthful friend  
Might sometimes *pique*, but ne'er *offend* ;  
That mirthful friend is sad the while,  
Oh, Jessie, give a parting smile.

## II.

Ah ! why should friendship harshly chide  
Our little faults on either side ?  
From friends we love we bear with those,  
As thorns are pardon'd for the rose :—  
The honey bee, on busy wing,  
Producing sweets—yet bears a sting—  
The purest gold most needs alloy,  
And sorrow is the nurse of joy.

## III.

Then oh ! forgive me, ere I part,  
And if some corner in thy heart  
For absent friend a place might be,  
Ah ! keep that little place for me !—  
“ Forgive—Forget ” we're wisely told,  
Is held a maxim good and old,  
But half the maxim's better yet,  
Then, oh, *forgive* but *don't* forget !

## WHISPER LOW !

## I.

In days of old, when first I told  
A tale so bold, my love, to thee,  
In falt'ring voice I sought thy choice,  
And did rejoice thy blush to see ;  
With downcast eyes, thou heardst my sighs,  
And hope reveal'd her dawn to me,  
As soft and slow, with passion's glow,  
I whisper'd low my love to thee.

## II.

The cannon loud, in deadly breach,  
May thunder on the shrinking foe ;  
'Tis anger is but loud of speech—  
The voice of love is soft and low.  
The tempest's shout, the battle's rout,  
Make havoc wild we weep to see ;  
But summer wind, and meads when kind,  
All whisper low, as I to thee.

## III.

Now gallants gay in pride of youth,  
Say, would you win the fair one's ear,  
Your votive pray'r be short, and sooth,  
And whisper low, and she *will* hear.  
The matin bell may loudly tell  
The bridal morn, when all may hear ;  
But at the time of vesper chime  
Oh whisper low in beauty's ear.

## THE LOW-BACKED CAR.

## I.

WHEN first I saw sweet Peggy,  
'Twas on a market day,  
A low-backed car she drove, and sat  
Upon a truss of hay ;  
But when that hay was blooming grass,  
And deck'd with flowers of spring,  
No flower was there  
That could compare  
To the blooming girl I sing.  
    As she sat in her low-backed car,  
    The man at the turnpike bar,  
Never asked for the toll—  
But just rubb'd his owld poll,  
    And look'd after the low-backed car !

## II.

In battle's wild commotion,  
The proud and mighty Mars  
With hostile seythes demands his tythes  
Of Death, in warlike cars !

But Peggy—peaceful goddess,  
 Has darts in her bright eye,  
 That knock men down,  
 In the market town,  
 As right and left they fly !  
     While she sits in her low-backed car,  
     Than battle more dangerous far,  
 For the doctor's art  
 Cannot cure the heart  
     That is hit from that low-backed car.

## III.

Sweet Peggy round her car, sir,  
 Has strings of ducks and geese,  
 But the scores of hearts she slaughters,  
 By far outnumber these ;  
 While she among her poultry sits,  
 Just like a turtle dove,  
 Well worth the cage,  
 I do engage  
 Of the blooming God of Love.  
     While she sits in her low-backed car,  
     The lovers come near and far,  
 And envy the chicken  
 That Peggy is pickin'  
     While she sits in the low-backed car.

## IV.

I'd rather own that car, sir,  
 With Peggy by my side,  
 Than a coach and four, and gold *galore*\*  
 And a lady for my bride ;

\* Plenty.

For the lady would sit *forninst\** me,  
 On a cushion, made with taste,  
 While Peggy would be beside me,  
 With my arm around her waist,  
     As we drove in the low-backed car  
     To be married by Father Maher.  
 Oh my heart would beat high,  
 At her glance and her sigh,  
     Tho' it beat in a low-backed car.

---

THE ROYAL DREAM.

---

I.

Upon a couch of royal state A LADY fair reposed,  
 And wrapt in pleasing visions bright her soft blue eye was  
     closed,  
 And, in that dream so beautiful, a mountain sprite was seen,  
 Whose brow was circled with a wreath of triple leaves so green.  
 Then sang the sprite, "Oh! LADY bright! why seek a foreign  
     shore,  
 And leave, unseen, thine island green, where loyal hearts  
     adore?  
 Oh! you never met such welcome yet—ne'er saw such sunny  
     smile,  
 As will greet thee on thy landing in thine own Emerald Isle."

\* Before.



And as 'THE LADY dreamed, she smiled, and, waking, spoke  
her mind—

“Prepare my bravest ships and spread their white wings to the  
wind,

And bear me to the verdant Isle the spirit showed to me,  
‘The fairest spot I yet have seen within my subject sea.’”

‘The fav’ring gale soon filled the sail—the brave ships make the  
shore—

A fairy bark then seeks the strand, amid the cannons’ roar ;  
And her banner glitter’d in the sun—for Heaven itself did  
smile,

On the landing of 'THE LADY, in her own Emerald Isle!

III.

But 'THE LADY hears the million-shout above the cannons’  
roar,

That thunder-burst of bold hearts along the echoing shore !

And *her* noble heart it echoed too—and thus did echo say,  
“I ne’er so proudly felt my power as on this glorious day !”

It was a glorious day indeed—fond bosoms beating high—

A blessing hung on ev’ry tongue—devotion lit each eye.

Oh ! brightest day of all her sway, the day she won the smile

That did greet 'THE LADY, landing in her own Emerald Isle !



# MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



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## THERE'S NO SUCH GIRL AS MINE.

## I.

Oh there's no such girl as mine  
In all the wide world round ;  
With her hair of golden twine,  
And her voice of silver sound.  
Her eyes are as black as the sloes,  
And quick is her ear so fine,  
And her breath is as sweet as the rose,  
There's no such girl as mine !

## II.

Her spirit so sweetly flows,  
Unconscious winner of hearts,  
There's a smile wherever she goes,  
There's a sigh whenever she parts ;  
A blessing she wins from the poor,  
To court her the rich all incline,  
She's welcome at every door—  
O there's no such girl as mine !

## III.

She's light to the banquet hall,  
She's balm to the couch of care,  
In sorrow—in mirth—in all—  
She takes her own sweet share.  
Enchanting the many abroad,  
At home doth she brightest shine,  
'Twere endless her worth to laud—  
There's no such girl as mine !

## THE VOICE WITHIN.

## I.

You ask the dearest place on earth,  
Whose simple joys can never die ;  
'Tis the holy pale of the happy hearth,  
Where love doth light each beaming eye !  
    With snowy shroud  
    Let tempests loud  
Around my old tower raise their din ;—  
    What boots the shout  
    Of storms without.  
While voices resound within ?  
    O ! dearer sound  
    For the tempest round,  
    The voices sweet within !

## II.

I ask not wealth, I ask not power ;  
    But, gracious Heaven, oh, grant to me  
That, when the storms of Fate may lower,  
    My heart just like my home may be !  
    When in the gale  
    Poor Hope's white sail  
No haven can for shelter win,  
    Fate's darkest skies  
    The heart defies  
Whose still small voice is sweet within !  
    Oh heavenly sound !  
    'Mid the tempest round,  
    Tha voice so sweet within !

## WHO ARE YOU?

"There are very impudent people in London," said a country cousin of mine in 1837  
 "As I walked down the Strand, a fellow stared at me and strutted, 'Who are you?'  
 Five minutes after, another, passing me, cried, 'Flare up!'—but a civil gentleman, close to  
 his heels, kindly asked, 'How is your mother?'"

~~~~~

"Who are you?—who are you?
 Little boy that's running after
 Every one up and down,
 Mingling sighing with your laughter?"

"I am Cupid, lady Belle,
 I am Cupid and no other."

"Little boy, then pr'ythee tell
 How is Venus?—*How's your Mother?*
 Little boy, little boy,
 I desire you tell me true,
 Cupid, oh! you're alter'd so,
 No wonder I cry, *Who are you?*

Who are you?—who are you?
 Little boy, where is your bow?
 You had a bow, my little boy——"

"So had you, ma'am,—long ago."

"Little boy, where is your torch?"

"Madam, I have given it up:
 Torches are no use at all,
 Hearts will never now *flare up.*"

“Naughty boy, naughty boy,
 Such words as these I never knew :
 Cupid, oh ! you’re alter’d so,
 No wonder I say, *Who are you ?*”



THE WIND AND THE WEATHERCOCK.*



THE summer Wind lightly was playing
 Round the battlement high of the tow’r,
 Where a Vane, like a lady, was staying,
 A lady vain perch’d in her bow’r.
 To peep round the corner the sly Wind would try :
 But vanes, you know, never look in the wind’s eye ;
 And so she kept turning shily away :—
 Thus they kept playing all through the day.

The summer Wind said, “She’s coquetting ;”
 But each belle has her points to be found :
 Before evening, I’ll venture on betting,
 She will not then *go* but *come* round !
 So he tried from the east and he tried from the west,
 And the north and the south, to try which was best ;—
 But still she kept turning shily away :—
 Thus they kept playing all through the day.

* From the novel of Rory O’More

At evening, her hard heart to soften,
 He said, "You're a flirt, I am sure ;
 But if vainly you're changing so often,
 No lover you'll ever secure."
 "Sweet sir," said the Vaire, "it is you who begin,
 When *you* change so often, in *me* 'tis no sin ;
 If you cease to flutter, and steadily sigh,
 And only be constant—I'm sure so will I."

THE STAR OF THE DESERT.

In the depths of the Desert, when lonely and drear
 The sands round the desolate traveller appear,
 The splendor of day gives no aid to his path,
 For land-mark, nor compass, the traveller hath.
 But when night sheds her shadow and coolness around,
 Then hark ! how the bells of the camels resound ;
 For the trav'ler is up when the Star sheds its ray,
 'Tis the light of his hope, 'tis the guide of his way.

And what is this world but a wilderness vast ?
 Where few leave a trace o'er the waste they have pass'd,
 And many are lost in their noon-day of pride,
 That shines forth to dazzle—but seldom to guide.
 Oh, blest is the fate of the one who hath found
 Some load-star to guide thro' the wilderness round ;
 And such have I found, my belov'd one, in thee—
 For thou art the Star of the Desert to me !

ST. KEVIN: A LEGEND OF GLENDALOUGH.

I.

AT Glendalough lived a young saint,
 In odor of sanctity dwelling,
 An old-fashion'd odor, which now
 We seldom or never are smelling;
 A book or a hook were to him
 The utmost extent of his wishes;
 Now, a snatch at the "lives of the saints,"
 Then, a catch at the lives of the fishes.

II.

There was a young woman one day,
*Stravagin**along by the lake, sir,
 She looked hard at St. Kevin, they say,
 But St. Kevin no notice did take, sir.
 When she found looking hard wouldn't do,
 She look'd soft—in the old sheep's-eye fashion;
 But, with all her sheep's eyes, she could not
 In St. Kevin see signs of soft passion.

* Sauntering.

III.

"You're a great hand at fishing," says Kate,
 "'Tis yom. If that knows how, faith, to hook them,
 But, when you have caught them, *agra*,
 Don't you want a young woman to cook them?"
 Says the saint, "I am '*sayrious inclined*,'
 I intend taking orders for life, dear."
 "Only marry," says Kate, "and you'll find
 You'll get orders enough from your wife, dear."

IV.

"You shall never be flesh of my flesh,"
 Says the saint, with an anchorite groan, sir;
 "I see that, myself," answer'd Kate,
 "I can only be 'bone of your bone,' sir,
 And even your bones are so scarce,"
 Said Miss Kate, at her answers so glib, sir;
 "That, I think you would not be the worse
 Of a little additional rib, sir."

V.

The saint, in a rage, seized the lass,
 He gave her one twirl round his head, sir,
 And, before Doctor Arnott's invention,
 Flung Kate on a watery bed, sir.
 Oh!—cruel St. Kevin!—for shame!
 When a lady her heart came to barter,
 You should not have been Knight of the Bath,
 But have bowed to the order of Garter.

MOTHER, HE'S GOING AWAY.

I.

Mother.

Now what are you crying for, Nelly ?
Don't be blubbering there like a fool ;
With the weight o' the grief, faith, I tell you
You'll break down the three-legged stool ;
I suppose now you're crying for Barney,
But don't b'lieve a word that he'd say,
He tells nothing but big lies and blarney,
Sure you know how he sarved poor Kate Karney.

Daughter.

But Mother ?—

Mother.

On, bother !

Daughter.

Oh, mother, he's going away !
And I dreamt th' other night
Of his ghost—all in white !

(*Mother.*—*In an under tone.*

The dirty blackguard !)

Daughter.

Oh, mother, he's going away.

||

Mother.

If he's going away all the better,—

Blessed hour when he's out o' your sight!

There's one comfort—you can't get a letter—

For yiz* neither can read or can write.

Sure, 'twas only last week you protested,

Since he coorted fat Jimney McCray,

That the sight o' the scamp you detested,

With abuse sure your tongue never rested !

Daughter

But Mother?—

Mother.

Oh bother!

Daughter.

Oh, mother, he's going away!

(*Mother.*

May he never come back !)

And I dreamt of his ghost

Walking round my bed post—

Oh, mother, he's going away!

* Ye.

TRUE LOVE CAN NE'ER FORGET.

It is related of Carolan, the Irish bard, that when deprived of sight, and after the lapse of twenty years, he recognized his first love by the touch of her hand. The lady's name was Bridget Cruise; and though not a pretty name, it deserves to be recorded, as belonging to the woman who could inspire such a passion.

~~~~~

“True love can ne'er forget :  
Fondly as when we met,  
Dearest, I love thee yet,  
My darling one !”  
Thus sung a minstrel grey  
His sweet impassion'd lay,  
Down by the ocean's spray,  
At set of sun.  
But wither'd was the minstrel's sight,  
Morn to him was dark as night,  
Yet his heart was full of light,  
As he this lay begun ;  
“True love can ne'er forget,  
Fondly as when we met,  
Dearest, I love thee yet,  
My darling one !”

" Long years are past and o'er,  
 Since from this fatal shore,  
 Cold hearts and cold winds bore  
     My love from me."  
 Scarcely the minstrel spoke,  
 When quick, with flashing stroke,  
 A boat's light oar the silence broke  
     Over the sea ;  
 Soon upon her native strand  
 Doth a lovely lady land,  
 While the minstrel's love-taught hand  
     Did o'er his wild harp run ;  
 " True love can ne'er forget,  
 Fondly as when we met,  
 Dearest, I love thee yet,  
     My darling one ! "

Where the minstrel sat alone,  
 There, that lady fair hath gone,  
 Within his hand she placed her own,  
     The bard dropp'd on his knee ;  
 From his lip soft blessings came,  
 He kiss'd her hand with truest flame,  
 In trembling tones he nam'd—*her* name  
     Though her he could not see ;  
 But oh !—the touch the bard could tell  
 Of that dear hand, remember'd well,  
 Ah !—by many a secret spell  
     Can true love find his own !  
 For true love can ne'er forget,  
 Fondly as when they met ;  
 He loved his lady yet,  
     His darling one.

## KITTY CREAGH.

## I.

"Oh! tell me now where are you going,  
Sweet Kitty Creagh?"

"To the glen where the hazels are growing  
I'm taking my way."

"The nuts are not ripe yet, sweet Kitty,  
As yet we're but making the hay.

An autumn excuse

Is in summer no use,

Sweet Kitty Creagh."

## II.

"What is it to you where I'm going,  
Misther Maguire?"

The twigs in the hazel glen growing  
Make a good fire."

"The turf in the bog's nearer, Kitty,  
And fitter for firing, they say;

Don't think me a goose,

Faith I twig your excuse,

Sly Kitty Creagh."

## III.

"We're saving our turf for the winther,  
Misther Maguire ;  
And your gibes and your jokes shall not hindher  
What I require."

"Ah, I know why you're going there, Kitty,  
Not *fire*, but a *flame* you should say  
You seek in the shade  
Of the hazel wood glade—  
Sly Kitty Creagh !"

## IV.

"There's a stream through that hazel wood flowing,  
Sweet Kitty Creagh ;  
Where I see, with his fishing rod going,  
Phelim O'Shea ;  
'Tis not for the nuts *you* are seeking,  
Nor gath'ring of fuel in *May*,  
And 'tis not catching trout  
That young Phelim's about—  
Sweet Kitty Creagh !"



## RORY O'MORE,

OR,

## GOOD OMENS.

## I.

YOUNG Rory O'More courted Kathaleen bawn,  
F was bold as a hawk, and she soft as the dawn ;  
He wish'd in his heart pretty Kathleen to please,  
And he thought the best way to do *that* was to *tease*.  
" Now, Rory, be aisy," sweet Kathleen would cry,  
Reproof on her lip, but a smile in her eye,  
" With your tricks, I don't know, in throth, what I'm about,  
Faith you've teased till I've put on my cleak inside out."  
" Oh! jewel," says Rory, " that same is the way  
You've thrated my heart for this many a day,  
And 'tis plazed that I am, and why not, to be sure ?  
For 'tis all for good luck," says bold Rory O'More.

## II.

" Indeed, then," says Kathleen, " don't think of the like,  
For I half gave a promise to *soothering* Mike ;  
The ground that I walk on he loves, I'll be bound :"  
" Faith !" says Rory, " I'd rather love *you* than the ground."

" Now, Rory, I'll cry, if you don't let me go :  
 Sure I dream ev'ry night that I'm hating you so !"  
 " Oh !" says Rory, " that same I'm delighted to hear,  
 For *dhrames* always go by *conthrairies*, my dear.  
 Oh ! jewel, keep dhraming that same till you die,  
 And bright morning will give dirty night the black lie !  
 And 'tis plazed that I am, and why not, to be sure ?  
 Since 'tis all for good luck," says bold Rory O'More.

## III.

" Arrah, Kathleen, my darlint, you've teased me enough,  
 Sure I've thrash'd for your sake Dinny Grimes and Jim Duff ;  
 And I've made myself, drinking your health, quite a *buste*,  
 So I think, after that, I may *talk to the priest*."\*  
 Then Rory, the rogue, stole his arm round her neck,  
 So soft and so white, without freckle or speck,  
 And he look'd in her eyes that were beaming with light,  
 And he kiss'd her sweet lips—don't you think he was right ?  
 " Now, Rory, leave off, sir,—you'll hug me no more,  
 That's eight times to-day you have kiss'd me before."  
 " Then here goes another," says he, " to make sure,  
 For there's luck in odd numbers," says Rory O'More.

\* Paddy's mode of asking a girl to name the day.

## THE VENETIAN LOVE CHASE.

## I.

A SEA-NYMPH, fond and fair,  
She loved a gondolier,  
Who loved her songs to hear  
Upon the stilly air,  
Over the deep lagune,  
Where the midnight moon,  
Her silver path display'd ;  
A path for lovers made :  
But, ah ! that light,  
So soft and bright,  
Is sometimes crossed by shade.  
But, lovers—do not fear,  
Tho' the moon forsake the night,  
For heaven hath other light,  
For a faithful gondolier.

## II.

And, night by night, more far,  
The gondolier would stray ;  
Allured by that soft lay,  
And lit by one bright star.

Bolder and bolder, he,  
 Over the sounding sea,  
 Pursued that witching strain ;  
 But, ah ! the lover's pain,  
     When to the shore,  
     With weary oar,  
 He sadly turned again.  
 But still he kept good cheer,  
     " For so fair a prize," said he,  
     " I still must bolder be !"  
 Oh ! fearless gondolier.

## III.

At length so bold he grew,  
     That, when the storm would rise,  
     And rayless were the skies,  
 Across the deep he flew.  
     Seeking that syren sound—  
     When tempests raged around,  
 He deadly dangers sought ;  
 For, life he held at naught,  
     Unless the charm,  
     That nerv'd his arm,  
 Love's sweet rewardings brought.  
     Oh, timid lovers, hear,  
     How the blue-eyed nymph, at last,  
     For his dangers, bravely past,  
 Bless'd her gallant gondolier.

## MY NATIVE TOWN.

I.

WE have heard of Charybdis and Scylla of old ;  
 Of Maelstrom the modern enough has been told ;  
 Of Vesuvius's blazes all travellers bold  
 Have established the bright renown :  
 But spite of what ancients or moderns have said  
 Of whirlpools so deep, or volcanoes so red,  
 The place of all others on earth that I dread  
 Is my beautiful native town.

II.

Where they sneer if you're poor, and they snarl if you're rich ;  
 They know every cut that you make in your flitch ;  
 If your hose should be darn'd, they can tell every stitch ;  
 And they know when your wife got a gown.  
 The *old* one, they say, was made *new*—for the brat ;  
 And they're sure you love mice—for you can't keep a cat ;  
 In the hot flame of scandal how blazes the fat,  
 When it falls in your own native town.

## III.

If a good stream of blood chance to run in your veins,  
 They think to remember it not worth the pains,  
 For *losses* of caste are to them all the *gains*,  
 So they treasure each base renown.  
 If your mother sold apples—your father his oath,  
 And was cropp'd of his ears—yet you'll hear of them both,  
 For loathing all low things they never are loath,  
 In your virtuous native town.

## IV.

If the dangerous heights of renown you should try  
 And give all the laggards below the go-by,  
 For fear you'd be hurt with your climbing so high,  
 They're the first to pull you down.  
 Should Fame give you wings, and you mount in despite,  
 They swear Fame is wrong, and that they're in the right,  
 And reckon you *there*—though you're far out of sight,  
 Of the owls of your native town.

## V.

Then give me the world, boys! that's open and wide,  
 Where honest in purpose and honest in pride,  
 You are taken for *just what you're worth* when you're *tried*,  
 And have paid your reckoning down.  
 Your coin's not mistrusted—the critical scale  
 Does not weigh ev'ry piece, like a huxter at sale;  
*The mint-mark is on it*—although it might fail  
 To pass in your native town.

## BEAUTY AND TIME.

TIME met Beauty one day in her garden,  
 Where roses were blooming fair ;  
 Time and Beauty were never good friends,  
 So she wonder'd what brought him there.  
 Poor Beauty exclaim'd, with a sorrowful air,  
 " I request, Father Time, my sweet roses you'll spare,"  
 For Time was going to mow them all down,  
 While Beauty exclaim'd, with her prettiest frown,  
 " Fie, Father Time !"

" Well," said Time, " at least let me gather  
 A few of your roses here,  
 'Tis part of my pride, to be always supplied  
 With such roses, the whole of the year."  
 Poor Beauty consented, tho' half in despair ;  
 And Time, as he went, ask'd a lock of her hair,  
 And as he stole the soft ringlet so bright,  
 He vow'd 'twas for love, but she knew 'twas for spite.  
 Oh fie, Father Time !

Time went on—and left Beauty in tears ;  
 He's a tell-tale, the world well knows,  
 So he boasted to all, of the fair lady's fall,  
 And show'd the lost ringlet and rose.  
 So shock'd was poor Beauty to find that her fame  
 Was ruin'd,—tho' she was in no wise to blame,  
 That she droop'd like some flow'r that is torn from its chime  
 And her friends all mysteriously said,—"*It was Time.*"  
 Oh fie, Father Time !

## THE LADY'S HAND.

To horse ! to horse ! the trumpet sings,  
'Midst clank of spear and shield ;  
The knight into his saddle springs,  
And rushes to the field ;  
A lady look'd from out her bow'r,  
A stately knight drew near,  
And from her snowy hand she dropt  
Her glove upon his spear ;  
He placed it on his helmet's crest  
And join'd the gallant band ;  
" The lady's glove but now is mine,  
But soon I'll win the hand !"

Above the plunging tide of fight  
Their plumes now dance like spray ;  
And many a crest of note and might  
Bore proudly through the fray ;  
But still the little glove was seen  
The foremost of the band,  
And deadly blows the fiercest fell  
From that fair lady's hand,  
Before him every foeman flies !  
His onset none can stand !  
More fatal e'en than lady's eyes  
Was that fair lady's hand.



And now the trumpet sounds retreat,  
 The foeman droops his crest ;  
 The fight is past—the sun has set,  
 And all have sunk to rest—  
 Save one—who spurs his panting steed  
 Back from the conquering band,  
 And he who won the lady's glove,  
 Now claims the lady's hand.  
 'Tis won—'tis won !—that gallant knight  
 Is proudest in the land :—  
 Oh ! what can nerve the soldier's arm  
 Like hope of lady's hand !

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◆◆◆

THE SOLDIER.

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I.

'Twas a glorious day, worth a warrior's telling,  
 Two kings had fought, and the fight was done,  
 When 'midst the shout of victory swelling,  
 A soldier fell on the field he won.  
 He thought of kings and of royal quarrels,  
 And thought of glory without a smile ;  
 For what had he to do with laurels ?  
 He was only one of the rank and file.  
 But he pulled out his little *cruiskeen*,\*  
 And drank to his pretty *colleen*,†  
 " Oh darling !" says he, " when I die  
 You won't be a widow—for why ?—  
 Ah ! you never would have me, *vourneen*."‡

\* A dram-bottle.

† Girl.

‡ A term of endearment

## II.

A raven tress from his bosom taking,  
 That now was stained with his life stream shed ;  
 A fervent prayer o'er that ringlet making,  
 He blessings sought on the loved one's head.  
 And visions fair of his native mountains  
 Arose, enchanting his fading sight ;  
 Their emerald valleys and crystal fountains  
 Were never shining more green and bright ;  
 And grasping his little cruiskeen,  
 He pledged the dear Island of Green ;--  
 " Though far from thy val'ys I die,  
 Dearest isle, to my heart thou art nigh,  
 As though absent I never had been."

## III.

A tear now fell—for as life was sinking,  
 The pride that guarded his manly eye  
 Was weaker grown, and his last fond thinking  
 Brought heaven and home, and his true love, nigh.  
 But with the fire of his gallant nation,  
 He scorn'd surrender without a blow !—  
 He made with Death capitulation,  
 And with warlike honors he still would go ;  
 For draining his little cruiskeen,  
 He drank to his cruel *colleen*,  
 To the emerald land of his birth—  
 And lifeless he sank to the earth,  
 Brave a soldier as ever was seen !

## OUR OWN WHITE CLIFF.

## I.

THE boat that left yon vessel's side,  
 Swift as the sea-bird's wing,  
 Doth skim across the sparkling tide  
 Like an enchanted thing!  
 Enchantment, there, *may* bear a part,  
 Her might is in each oar,  
 For love inspires each island heart  
 That nears its native shore,  
 And as they gaily speed along,  
 The breeze before them bears their song:  
 "Oh, merrily row, boys—merrily!  
 Bend the oar to the bounding skiff,  
 Of every shore  
 Wide ocean o'er,  
 There's none like our own white cliff!"

## II.

Through sparkling foam they bound—they dart—  
 The much-loved shore they nigh—  
 With deeper panting beats each heart,  
 More brightly beams each eye!  
 As on the crowded strand they seek  
 Some well-known form to trace,  
 In hopes to meet some blushing cheek,  
 Or wife, or child's embrace;

The oar the spray now faster flings,  
More gaily yet each seaman sings :

“ Oh, merrily row, boys—merrily !  
Bend the oar to the bounding skill,  
Of every shore,  
Wide ocean o'er,  
There's none like our own white cliff !”

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MARY MA CHREE.

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I.

THE flower of the valley was *Mary ma chree*,  
Her smiles all bewitching were lovely to see,  
The bees round her humming, when summer was gone,  
When the roses were fled—might take her lip for one.  
Her laugh it was music—her breath it was balm ;  
Her heart, like the lake, was as pure and as calm,  
Till love o'er it came, like a breeze o'er the sea,  
And made the heart heave of sweet *Mary ma chree*.

II.

She loved—and she wept : for was gladness e'er known  
To dwell in the bosom that Love makes his own ?  
His joys are but moments—his griefs are for years,  
He comes all in smiles—but he leaves all in tears.  
Her lover was gone to a far distant land,  
And *Mary*, in sadness, would pace the lone strand,  
And tearfully gaze on the dark rolling sea,  
That parted her soldier from *Mary ma chree*.

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## THE ROAD OF LIFE :

OR, SONG OF THE IRISH POST-BOY

## I.

On ! youth, happy youth ! what a blessing !  
In thy freshness of dawn and of dew ;  
When hope, the young heart is caressing,  
And our griefs are but light and but few :  
Yet in life, as it swiftly flies o'er us,  
Some musing for sadness we find ;  
In youth—we've our troubles before us,  
In age—we leave pleasure behind.

## II.

Aye—Trouble's the post-boy that drives us  
Up hill, till we get to the top ;  
While Joy's an old servant behind us  
We call on for ever to stop ;  
" Oh, put on the drag, Joy, my jewel,  
As long as the sunset still glows ;  
Before it is dark 'twould be cruel,  
To haste to the hill-foot's repose.

## III.

But there stands an inn we must stop at,  
 An extinguisher swings for the sign ;  
 That house is but cold and but narrow,  
 But the prospect beyond it's divine !  
 And there—whence there's never returning,  
 When we travel—as travel we must ;  
 May the gates be all free for our journey !  
 And the tears of our friends lay the dust !

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 WHAT WILL YOU DO, LOVE ?
 

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## I.

‘ WHAT will you do, love, when I am going  
 With white sail flowing,  
     The seas beyond—  
 What will you do, love, when waves divide us  
 And friends may chide us  
     For being fond ?’  
 “ Tho’ waves divide us—and friends be chiding,  
 In faith abiding,  
     I’ll still be true !  
 And I’ll pray for thee on the stormy ocean,  
 In deep devotion—  
     That’s what I’ll do !”

## II.

“What would you do, love, if distant tidings  
Thy fond confidings  
Should undermine?—  
And I, abiding 'neath sultry shades,  
Should think other eyes  
Were as bright as thine?”—  
“Oh, name it not!—Tho' guilt and shame  
Were on thy name  
I'd still be true:  
But that heart of thine—should another share it—  
I could not bear it!  
What would I do?”

## III.

“What would you do, love, when home returning  
With hopes high burning,  
With wealth for you,  
If my bark, which bounded o'er foreign foam  
Should be lost near home—  
Ah! what would you do?”—  
“So thou wert spared—I'd bless the morrow,  
In want and sorrow,  
That left me you;  
And I'd welcome thee from the wasting billow,  
This heart thy pillow—  
That's what I'd do!”

## THE DREAMER.

## I.

"DREAMING—dreaming—dreaming!—  
 Dreamer, what dreamest thou?"  
 "I dream of a lovely valley,  
 I dream of a mountain brow,  
 I dream of a mouldering ruin,  
 I dream of a turret tall,  
 And I dream of the verdant ivy  
 That clings to that castle wall:  
 And I think as I gaze  
 Through fancy's haze,  
 Of a fairy hand, so fair,  
 That pluck'd the bright leaf  
 In an hour—too brief,  
 And wreathed it in her dark hair."

## II.

"Dreaming—dreaming—dreaming!—  
 Dreamer, awake, and rise!  
 For sparkling things are round thee  
 To win for thine own bright prize.  
 Of the past there is no returning,  
 The future uncertain gleams,  
 Be thine, then, the joys of the present,  
 Away with thy bardic dreams!"



“ No—the dream is more sweet  
 Of those hours—too fleet,  
 When that fairy hand so fair,  
 Did pluck the bright flow’r  
 From her own sweet bow’r,  
 To wreath in the raven hair.”

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LOVE AND HOME AND NATIVE LAND.

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I.

WHEN o’er the silent deep we rove,  
 More fondly than our thoughts will stray  
 To those we leave—to those we love,  
 Whose prayers pursue our watery way.  
 When in the lonely midnight hour  
 The sailor takes his watchful stand,  
 His heart then feels the holiest power  
 Of love, and home, and native land.

II.

In vain may tropic climes display  
 Their glittering shores—their gorgeous shells ;  
 Though bright birds wing their dazzling way,  
 And glorious flowers adorn the dells ;  
 Though nature there prolific, pours  
 The treasures of her magic hand,  
 The eye—but not the heart, adores :  
 The heart still beats for native land.

## TEA-TABLE TACTICS.

## I.

THEY may talk of the ruin  
 That Bacchus is brewing,  
 But if my advice a young soldier would ask, sir,  
 I would say that the hiccups  
 Are safer than tea-cups :  
 So beware of the *chaynee*, and stick to your flask, sir.  
 Had I stood to my bowl,  
 Like a gay jovial soul,  
 By this time I might be a general officer,  
 But I dallied with Sally,  
 And Betty, and Ally,  
 And lost all my time with their *tay* and their coffee, sir—  
 Oh ! *tay* is a dangerous drink,  
 When the lady that makes it's a beauty ;  
 With her fingers so *nate*  
 She presents you a plate,  
 And to cut bread and butter she puts you on duty ;  
 Then she pouts her bright lips,  
 While the Congou she sips,  
 And her sweet mouth some question demanding,  
 Puts your heart beyond all self-commanding ;  
 Through the steam of the tea-pot her eyes shine like stars,  
 And Venus again makes a conquest of Mars,

## II.

When I entered the army,  
 At first it did charm me ;  
 Says I, "by St. Patrick, I'll yet live in story :  
 Which war is announced—"  
 But a petticoat flounced,  
 With a *nate* bit o' lace, it ensnared me from glory.  
 Had I mounted the breach,  
 Glory's lesson to teach,  
 I might have escaped, and a pension be paying me ;  
 Instead of soft folly  
 With Nanny or Molly,  
 Which bound me, like Sampson, while Cupid was slaying me.  
 Oh! *tay* is a dangerous drink, &c., &c.



## THEY SAY MY SONGS ARE ALL THE SAME



THEY say my songs are all the same,  
 Because I only sing of thee :  
 Then be it so—and let them blame—  
 Such thoughts are dearer far to me  
 Than all the voice of Fame!  
 Let plaudits ring and fame reply,  
 Ah—sweeter far thy gentle sigh!  
 Let critics frown—I laugh the while—  
 What critic's frown is worth thy smile ?  
 They say, &c., &c.

Poor critic!—had'st thou but the chance  
To win my Stella's dazzling glance,  
When votive wreath of song I twine,  
To lay on love's immortal shrine.  
Could'st thou but see the mantling blush  
Rewarding passion's lay,  
Thou would'st not bid me nay—  
Then, loveless critic, hush!  
They say, &c., &c.

Go, blame the rose's lovely hue,  
Blame the bright sky for being blue,  
Blame time when made of happiest hours,  
Blame perfume shed from sweetest flow'rs.  
And then blame me for being fond  
Of something, all these sweets beyond!—  
Then be my songs all still the same,  
For I will always sing of thee.  
Thus be it so—and *let* them blame—  
Such thoughts are dearer *far to me*  
Than all the voice of fame!

## DERMOT O'DOWD.

WHEN Dermot O'Dowd courted Molly M'Can,  
They were sweet as the honey and soft as the down,  
But when they were wed they began to find out  
That Dermot could storm and that Molly could frown ;  
They would neither give in—so the neighbors gave out—  
Both were hot, till a coldness came over the two,  
And Molly would fluster, and Dermot would bluster,  
Stamp holes in the flure, and cry out “ wirrasthru !  
Oh murther ! I'm married,  
I wish I had tarried ;  
I'm sleepless and speechless—no word can I say,  
My bed is no use,  
I'll give back to the goose  
The feathers I plucked on last Michaelmas day.”

“ Ah !” says Molly, “ you once used to call me a bird.”  
“ Faix, you're ready enough still to fly out,” says he.  
“ You said then my eyes were as bright as the skies,  
And my lips like the rose—now no longer like me.”  
Says Dermot, “ your eyes are as bright as the morn,  
But your brow is as black as a big thunder cloud,  
If your lip is a rose—sure your tongue is a thorn  
That stieks in the heart of poor Dermot O'Dowd.”  
Says Molly, “ you once said my voice was a thrush,  
But now it's a rusty ould hinge with a creak ;”

Says Dermot, "you call'd me a duck when I coorted,  
 But now I'm a goose every day in the week.  
 But all husbands are geese, though our pride it may shock,  
 From the first 'twas ordained so by Nature, I fear,  
 Ould Adam himself was the first o' the flock,  
 And Eve, with her apple sauce, cooked him, my dear."



THE SUNSHINE OF THE HEART.



THE sunshine of the heart be mine  
 That beams a charm around ;  
 Where'er it sheds its ray divine,  
 Is all enchanted ground !  
     No fiend of care  
     May enter there,  
 Tho' Fate employ her art :—  
     Her darts and powers all bow to thine,  
 Bright sunshine of the heart !

Beneath the splendor of thy ray  
 How lovely all is made !  
 Bright fountains in the desert play,  
 And palm trees cast their shade ;  
     Thy morning light  
     Is rosy bright,  
 And when thy beams depart,  
     Still glows with charms thy latest ray,  
 Sweet sunshine of the heart !

## LADY MINE!

## I.

LADY mine! lady mine!  
Take the rosy wreath I twine;  
All its sweets are less than thine,  
Lady, lady mine!  
The blush that on thy cheek is found  
Bloometh fresh the *whole* year round;  
*Thy sweet breath as sweet gives sound,*  
Lady, lady mine!

## II.

Lady mine! lady mine!  
How I love the graceful vine,  
Whose tendrils mock thy ringlets' twine,  
Lady, lady mine!  
How I love that gen'rous tree,  
Whose ripe clusters promise me  
B' pers bright,—to pledge to *thee,*  
Lady, lady mine!

## III.

Lady mine! lady mine!  
Like the stars that nightly shine,  
Thy sweet eyes shed light divine,  
Lady, lady mine!

And as sages wise, of old,  
From the stars could fate unfold,  
Thy bright eyes *my* fortune told,  
Lady, lady mine!

---

GONDOLIER, ROW!

I.

GONDOLIER, row! row!  
How swift the flight  
Of time to-night,  
But the gondolier so slow—  
Gondolier, row! row!  
The night is dark—  
So speed thy bark  
To the balcony we know.

II.

Gondolier, row! row!  
One star is bright  
With trembling light—  
And the light of love is so.  
Gondolier, row! row!  
The watery way  
Will not betray  
The path to where we go.



## MOLLY BAWN.

## I.

O MOLLY Bawn, why leave me pining,  
All lonely waiting here for you?  
The stars above are brightly shining,  
Because—they've nothing else to do.  
The flowers, late, were open keeping,  
To try a rival blush with you,  
But their mother, Nature, set them sleeping  
With their rosy faces wash'd—with dew.

O Molly, &c.

## II.

Now, the pretty flowers were made to bloom, dear,  
And the pretty stars were made to shine,  
And the pretty girls were made for the boys, dear,  
And may be you were made for mine!  
The wicked watch-dog here is snarling—  
He takes me for a thief, you see;  
Faith, he knows I'd steal you, Molly darling—  
And then transported I should be.

O Molly, &c.

## THE MORNING DREAM.

The superstitious believe the dream of the night to be false, and that of the morning true.

THE eye of weeping  
Had closed in sleeping,  
And I dreamt a bright dream of night ;  
And that sweet dreaming  
Had all the seeming  
Of truth in a softer light.  
I saw thee, smiling,  
And light beguiling  
Beam'd soft from that eye of thine ;  
As in a bower,  
You own'd love's power,  
And fondly vow'd thou wouldst be mine.

The dream deceived me,—  
For I believed thee,  
In sleep, as in waking hours ;  
But even slumber  
Few joys could number,  
While resting in dreamy bowers :

For soon, my waking  
The soft spell breaking,  
I found fancy false as you ;  
'Twas darkness round me—  
The night-dream bound me—  
And I knew the dream was then untrue.

Again I slumber'd,  
And woes unnumber'd  
Weigh'd on my aching heart ;  
Thy smile had vanish'd,  
And I was banish'd !—  
For ever doom'd to part,  
From sleep I started,  
All broken-hearted ;  
The morn shone as bright as you !  
The lark's sweet singing  
My heart's knell ringing,—  
For I knew the morning dream was true.



IMITATIONS OF SOME POPULAR AUTHORS.

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THE BARD OF AYR.\*

By F . . . . R P . . . . T.

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I.

In sparkling cluster,  
The midnight lustre  
Of stars shone bright o'er  
    A haunted stream ;  
And the spirit-daughter  
Of the mystic water  
Was sweetly singing in  
    The starlight gleam.  
The siren song,  
As it stole along,  
The fairy throng did  
    In chorus share ;  
For the witching story  
Foretold the glory  
Crowning for evermore  
    The banks of Ayr !

\* After the manner of "The Bells of Shandon."

## II

Then sprite of mountain,  
 And fay of fountain,  
 And fireflies flickering  
     In circles bright,  
 Made revel rare  
 Round the Bard of Ayr,  
 In cottage lowly born,  
     That starry night.  
 But humble places  
 That genius graces,  
 For ages, memory  
     Will cherish long,  
 To souls of feeling,  
 The poorest shieling  
 Is made a palace  
     By the prince of song!

## III.

When the weird daughters  
 Of the woods and waters  
 Had made their revelry,  
     The pageant fled ;  
 While bright in heaven  
 Was signal given,  
 Sublimely shining o'er  
     The infant's head.  
 For then, resplendent,  
 His star ascendant  
 Shone forth in Lyra,  
     With lustre rare ;  
 The fate foretelling,  
 And fame high-swelling,

Of the shepherd's reed, and  
The Bard of Ayr!

## IV.

O child of toil,  
Canst thou dare the spoil  
Of the sacred chaplet—  
The poet's meed?  
Unhelm'd thy brow,  
And unarm'd art thou—  
For the arms are letters,  
That poets need.  
But though unarmed,  
Thy life is charmed;  
Though rival spears be  
Like weaver's beam  
To battle cheerly;  
Thou'lt beat them rarely,  
With sling and pebble from  
The mountain stream.

## V.

Though nought of Sanscrit  
That early man writ;  
Nor sacred Hebrew,  
Nor sounding Greek;  
Nor stately Latin,  
The bard was pat in—  
Those many tongues, that many  
Nations speak.  
Yet, oh! far sweeter  
Than pedant metre,

Or classic glitter, that the  
 Schools impart,  
 Was Nature's dower  
 Of matchless power—  
 'Twas the living language  
 Of the heart.

## VI.

We've heard the chiming  
 Of many a rhyming,  
 From the booming belfry  
 Of pseudo fame ;  
 But Fancy's spells  
 Did not rule the bells—  
 'Twas noisy mockery  
 Of music's name.  
 Such clang uproarious,  
 Though deem'd victorious,  
 By the ranting ringers  
 Who fame would quell,  
 No charm could render  
 Like the music tender  
 Of the quiet tinkling of  
 The shepherd's bell.

## VII.

In all around him  
 'Twas Nature found him  
 The store of beauty,  
 Whence Fancy drew,  
 The "birken shade,"  
 And the moonlit glade,  
 Whose music's made by rivers  
 Rushing through.



The plaintive note  
 Of "the woodlark's" throat,  
 Sad lover, doting,  
     Awakes thy pain ;  
 Or the breezy West  
 To thy loving breast  
 Wafts balmy mem'ries of  
     Thy lovely "Jean."

## VIII.

For Feeling's phases  
 Through Love's deep mazes,  
 For grave or gay, or  
     For patriot fire,  
 For sadness sinking,  
 Or the cans when clinking,  
 His spirit ruled each measure  
     Of the lyre.  
 No school oppress'd him,  
 No rules distress'd him  
 A fearless hand o'er  
     His harp he flung ;  
 The string rebounding  
 With bolder sounding  
 Than e'er was heard since  
     Young Greece had sung.

## IX.

On Parnassus, pearly  
 With dewdrops early,  
 The winged horse did  
     In freedom range,

Till poetasters  
 Became his masters ;—  
 For thee, O Pegasus,  
     A woful change !  
 His speed restraining  
 With curbs and reining,  
 And managed training,  
     The noble steed  
 Was made to scramble  
 In limping shamble—  
 They dared not him ride at  
     His native speed !

## x.

To teach him paces,  
 With sour grimaces,  
 Next, critics, cracking  
     The saucy thong,  
 Restrain'd his bouncing  
 With threaten'd trouncing  
 Of the peerless palfrey of  
     The nymphs of song.  
 More to perplex him,  
 And further vex him,  
 A saddle, next, him  
     They put upon ;  
 And stirrup crafty  
 Did add for safety—  
 Without it, hopelessly  
     Their seat was gone.

## xi.

But Burns, brave rhymer,  
 A daring climber,

Up steep Parnassus  
 Undaunted came ;  
 The nymphs adoring,  
 Their leave imploring,  
 To ride their steed in  
     The Olympic game.  
 All servile strappings,  
 And puny trappings,  
 The fearless bard flung,  
     Indignant, down.  
 On the wild horse springing,  
 'Mid plaudits ringing,  
 He rode him bareback'd, and  
     He won the crown!

XII.

'Tis a hundred year  
 Since, with fairy cheers,  
 His birth was welcomed  
     With revel rare.  
 Now the sons of earth  
 Meet, to note the birth  
 Of the matchless minstrel,  
     The Bard of Ayr.  
 Great Bard, excelling  
 Our power of telling,  
 Oh, mighty master  
     Of smiles and tears!  
 Such gift from Heaven  
 Is seldom given—  
 'Tis only "once in  
     A hundred years!"

## A VOICE FROM THE FAR WEST.\*

HAILING THE CENTENARY BIRTHDAY OF BURNS.

H . . . Y W . . . DS . . . TH L . . . GE . . . W.

## I.

FOOTSTEPS of Time, how stealthy;—stealthy as foot of the  
 Indian,  
 Sheath'd in the moccasins pliant, treading the forest primeval,  
 When to the lair of the panther, or on the path of the foeman,  
 Gliding he cometh;—the dry leaves uncrackling are trodden  
 beneath him,  
 Leaving the sentinel oaks asleep on their posts undisturbed.  
 But if some branch overlaid with leaves and mosses and  
 grasses,  
 Traverse the path of the red man, unseen and all unexpected,  
 The branch with its crackling bark, giveth alarm like a watch-  
 dog;  
 And the squirrel awaken'd to danger looks down on the  
 hunter detected.  
 So do the names of renown, defying decay and resisting  
 The down-tramp of Time as he stalks through the wilder-  
 ness solemn in silence;  
 Snapping asunder the crust of oblivion, assert their exist-  
 ence:—  
 The names of the great ones, O Time!—the names of the  
 great ones defy thee!

\* After the manner of "Evangeline."

## II.

And now hath Time set his foot on a branch lying long in  
 the byways,  
 Falling at first prematurely, disastrously snapp'd in its  
 vigor,  
 Too long neglected ;—but often Neglect is the mother of  
 Beauty ;  
 The branch while it lay has been gathering mosses and gol-  
 den lichens,  
 Richer and richer each year, encrusted with growing glories ;  
 Sunshine and rain have fed it :—Whence came the sunshine  
 and rain ?—  
 Even from human eyes, as they flash'd or they wept mirth or  
 sorrow !  
 Such is the branch that hath crackled beneath the footsteps  
 of Time,  
 And the forest laughs forth in echoes that murmur “ A hun-  
 dred years.”

## III.

And Time with his scythe makes a notch in the moss-cover'd  
 branch, as a record,  
 Whittling his stick, as it were, in a kind-o'-like almanac  
 fashion,  
 Even as castaway Crusoe his rails nick'd, his lone days to  
 measure :  
 The earliest example we have of a time-table kept by the  
 railway,  
 Ere railways restricted the steps of our wide-roving children  
 of freedom,  
 Compelling monotonous movement in paths parallelogram-  
 ical.

## IV.

Happy thy name, O Burns!—for Burns, in thy native Dorie,  
Meaneth the free bright streams, exhaustless, pellucid, and  
sparkling,  
Mountain-born, wild and erratic, kissing the flow'rets in  
passing,  
Type of thy verse and thyself—loving and musical ever;  
And the streams by thy verse made immortal are known by  
our giant rivers,  
Where the emigrants sing them to soothe the yearnings for  
home in their bosoms,  
And the Coila and gentle Doon, by the song of the Celtic  
wanderer,  
Are known to the whispering reeds that border the great  
Mississippi.

## V.

Thou wert the lad for the lasses!—lasses the same are as  
misses ;  
And here we have misses had pleased you—Missouri and  
fast Mississippi.  
And “green grow the rushes” beside them—as thy ever-  
green chorus would have them.

## VI.

Thou wert the champion of freedom!—Thou didst rejoice in  
our glory!  
When we at Bunker's Hill no bunkum display'd, but true  
courage!  
Jubilant thou wert in our declaration of independence!  
More a republican thou than a chain-hugging bow-and-  
scrape royalist!

Even the Stars and the Stripes seem appointed the flag of  
thy destiny:—

The stars are the types of thy glory, the stripes thou did'st  
get from Misfortune.

## VI.

But other cup did'st thou drain than that Misfortune dealt  
thee,

The cup of good-fellowship, brimming and wreathed with  
the flowers of thy fancy;

Oh, such a cup could I fill with a pledge to such spirit as  
thine,

Perchance I might trespass like thee, and sit till the "hour  
'yont the twal,"

Defying the Maine liquor-law and the sleeky Slyboots of  
Boston.

But not in Catawba wine will I drink (although I have sung  
it,

To pleasure some *Vignerons* friends that dwell by the beauti-  
ful river);

Nor not in New York champagne, that is turn'd out of New  
Jersey turnips ;

Nor not in that fire-water fusty, entitled Monongahela ;

But in old West India rum—with ebony Sambo to serve it.

And though some might object to carouse in this State of  
Massachusetts,

Who dare forbid, when Sambo would say, "Massa chuses  
it!"

So libation I pour to thee, BURNS! on this thy Hundredth  
birthday,

And hundreds of thousands shall drink it for thousands of  
years to come.

## A SPIRIT LAY.\*

FROM HADES.

T . . . . S C . . P . . L L.

## I.

Of Scotia and the North  
 A loving son would sing,  
 And to laud surpassing worth  
 Would wake the silent string,  
 Untouch'd since it sank to the tomb ;  
 But bardic fires still burn  
 In the ashes of the urn,  
 And glimmering back return  
 Through the gloom.

## II.

For Burns this spirit-lay  
 Is wafted to the earth,  
 In honor of the day  
 That gave the poet birth,—  
 A hundred years ago was the time.  
 At the propitious hour  
 Each visionary power  
 Round the ivy-mantled tower  
 Hail'd the chime.

\* After the manner of "The Battle of the Baltic."



## III.

The visionary powers  
That shed their mystic might  
O'er the poet's dreamy hours,  
To make his visions bright,  
Round the cradle of the poet-babe did sweep.  
And freely, as they pass'd,  
In shower bright and fast,  
Their gifts on him they cast  
In his sleep.

## IV.

And Liberty's brave hand  
O'er his head the thistle waved—  
That emblem of a land  
That would never be enslaved ;—  
And the downy seed took root in his heart,  
And braced it for the fight,  
With a courage ever bright  
! the right against might  
To take part.

## V.

And when he poured the song,  
As lovely as 'twas bold,  
For the weak against the strong,  
No bosom could be cold,  
For Truth's celestial wing fann'd the fire,  
To impart the generous glow  
To his verses' fearless flow,  
And victory to bestow  
On his lyre !

## VI.

Of, in some pleasure ground  
By vauntful pride display'd,  
While the loveliness around  
Was by wood and water made,  
The Hewers and the Drawers were forgot ;  
Or, if thought of, only view'd  
As a lowly, boorish brood,  
By destiny subdued  
To their lot.

## VII.

Too long this tainted heap  
Of falsehood did obtain,  
The injured poor to keep  
In the depth of cold disdain ;—  
Where exiled from their kind lay they long,  
Unpitied and unsung,  
Till the peasant-lyre was strung,  
And bold fingers, o'er it flung,  
Waked the song.

## VIII.

Then up the Poet stood,  
And as Heracles', of old,  
The purifying flood  
Through the Augean stable roll'd,  
So *Beaxs* commanded Castaly's bright tide,  
In his might of bardic sway,  
Through the humble vale to stray,  
And the foul myth swept away,  
Born of pride.

## IX.

'Twas then, with fearless brow,  
 He check'd the pride of kings,  
 And bade the titled know  
 The fount of honor springs  
 In vain, to render fair what is foul ;  
 That "rank but stamps the coin,"  
 The "gold" is from a mine—  
 Placed by the Hand Divine  
 In the soul !

## X.

Great was the Switzer's hap,  
 Whose neck would *not* be bow'd  
 To the despot's feather'd cap  
 That awed the market crowd :—  
 Oh ! like unto *his* glory was thine,  
 And thy heart, in noble swell,  
 Not unworthy of a Tell,  
 When thy hand it did impel  
 To that line ! \*

## XI.

I have felt thy soft control,  
 The lay of love to pour,  
 Or wreath with flowers of soul  
 The wine-cup's genial hour,  
 Or summon mirth or tears at thy will ;  
 But dearest all to me  
 Was thy love of Liberty,  
 And the action, ever free,  
 Of thy will.

\* "The rank is but the guinea's stamp—the man's the gow'd for a' that."

## XII.

Such joy my own heart knew,  
When it dwelt in mortal shrine,  
As it interwoven grew  
Into brotherhood divine  
With the champions and the bards of the free,  
And invoked upon my lyre  
The succession of their fire,  
That their mantle might attire  
Even me.

## XIII.

When, erst, my muse did sing  
Of Sarmatia trampled down ;—  
And now a burglar king  
Robs the old Hungarian crown,  
While the land where Brutus struck, and Cæsar fell,  
Is held in chains of lead ;—  
Awake ! illustrious dead !  
Oh, lift again thy head,  
Gallant Tell !

## XIV.

Strike an alarm, my lyre,  
From the darkness of the tomb,  
And, with thy wonted fire,  
Chase the more deadly gloom  
That o'er the nations crush'd darkly lies.  
Oh, could thy prompting voice  
Make the battle-field their choice,  
How my spirit would rejoice  
In the skies !

A FEW WORDS ON POETS IN GENERAL, AND ONE  
IN PARTICULAR.\*

BY THE GHOST OF T . . . S H . . D.

“What’s in a name” ?—*Shakespeare.*

I.

By different names were Poets call’d  
In different climes and times ;  
The Welsh and Irish call’d him *Bard*,  
Who was confined to rhymes.

II.

In France they call’d them *Troubadours*,  
Or *Menestrels*, by turns ;  
The Scandinavians call’d them *Scalds*,  
The Scotchmen call theirs *Burns*.

III.

A strange coincidence is this,  
Both names implying heat ;  
But had the Scotchmen call’d theirs *Scald*,  
’Twere title more complete.

IV.

For why call’d BURNS ’tis hard to say  
(Except all sense to slaughter) ;  
*Scald* was the name he should have had,  
Being always in *hot water*.

\* After the manner of “Lieutenant Luff,” “Nelly Gray,” &c., &c.

## V.

For he was poor,—his natal hut  
 Was built of *mud*, they say ;  
 But though the hut was built of mud,  
*He* was no *common clay*.

## VI.

But though of clay he was (a fate  
 Each child of earth must share),  
 As well as being a child of Earth—  
 He was a child of *Ayr*.

## VII.

And though he could not vaunt his *house*,  
 Nor boast his birth's gentility,  
 Nature upon the boy bestow'd  
 Her patent of nobility.

## VIII.

It needed not for him his race  
 In herald's books should shine ;  
 What pride of ancestry compares  
 With his illustrious *line* ?

## IX.

So he, with heaven-cnnobled soul,  
 All heralds held in scorn,  
 Save one, the oldest of them all—  
 "The herald of the morn."

## X.

Call'd by *his* clarion, up rose he,  
 True liege of Nature's throne,  
*Fielàs* to invest, and mountain *crest*  
 With *blazon* of his own.

## XI.

His *Vert*, the morning's dewy green,  
His *Purple*, evening's close,  
His *Azure*, the unclouded sky,  
His *Gules*, "the red, red rose."

## XII.

His *Argent* sparkled in the streams  
That flash'd through birken bowers!  
His *Or* was in the autumn leaves  
That fell in golden showers.

## XIII.

Silver and gold of other sort  
The poet had but little ;  
But he had more of rarer store,—  
His heart's undaunted mettle.

## XIV.

And yet his heart was gentle too,—  
Sweet Woman could enslave him ;  
And from the shafts of Cupid's bow  
Even *Armour*\* could not save him.

## XV.

And if that armor could not save  
From shafts that chance might wield,  
What wonder that the poet wise  
Cared little for a *shield* ?

\* "Bonny Jean's" maiden name.

## XVI.

And *Sable* too, and *Argent* (which  
 For colors heralds write)  
 In Burns' uncompromising hands  
 Were honest *black and white*.

## XVII.

And in that honest black and white  
 He wrote his verses bold ;  
 And though he sent them far *abroad*,  
*Home* truths they always told.

## XVIII.

And so, for "honest poverty"  
 He sent a brilliant page down ;  
 And, to do battle for the poor,  
 The gauger threw his *gauge* down.

## XIX.

For him the garb of "hoddin gray"  
 Than tabards had more charms ;  
 He took the part of *sleeveless coats*  
 Against the *coats of arms*.

## XX.

And although they of Oxford may  
 Sneer at his want of knowledge,  
 He had enough of wit at least  
 To beat the Heralds' College.

## XXI.

The growing brotherhood of his kind  
 He clearly, proudly saw that,  
 When launching from his lustrous mind  
 "A man's a man, for a' that!"



## ODE\*

BY AN AMATEUR, AN ARDENT ADMIRER OF

MILTON,

ON THE CENTENNIAL BIRTHDAY OF BURNS.

## I.

HENCE, chroniclers of Time,  
 Makers of almanacs and strange predictions,  
 Held by the wise as fictions ;  
 Begone, and wallow in the river's slime,  
 To calculate the tides ;  
 Or be your bed in bedlamitic cell,  
 Where moon-calves best may dwell,  
 To note her phases and her quarters dark,  
 That lovers well may mark,  
 What silvery hour for meeting best provides.  
 But here your art is wanted not,  
 This day—the never-to-be-forgot  
 Makes an era of its own ;  
 And the dark Cimmerian throne  
 Of Erebus and Nox, no more  
 Encumbers Lethe's barren shore,  
 In chains of silence to oppress  
 The victims of forgetfulness.

## II.

Let the elder ages pass  
 Darkly—as in a wizard's glass ;

\* After the manner of "Il Penseroso" and "L'Allegro."

But the century of to-day,  
Driving all that's dim away,  
Bids the rosy hours advance  
In one bright perennial dance,  
That future centuries come and go  
"On the light fantastic toe."  
Thus did the hours of old forerun  
The morning chariot of the Sun.  
"As list'ning how the hounds and horn  
Cheerly rouse the slumbering morn  
From his watch-tower in the skies."  
The day-god rubs his drowsy eyes,  
Starting from dark Night's embrace,  
Who envieth his fiery chase  
With the gay Hours; and fears the hap  
Of his rest in Thetis' lap,  
When the curtain'd clouds are sprent  
O'er the blushing Occident.

## III.

In centennial cycle we,  
With pomp, and feast, and revelry,  
Multitudinously meet,  
Natal day of bard to greet.  
Fauns and Dryads, Sylph and Fairy,  
Hail this epoch centenary.  
See on yonder mountain-top  
Caledonia plays Scotch-hop  
With swimming eye and mazy gait  
(By "mountain dew" inebriate),  
Summons every loyal chiel  
To reel the dance and dance the reel;

While centuries come, and centuries go,  
 "On the light fantastic toe."

## IV.

Small things often great fortell :—  
 As murmurs low the tempest's swell.  
 Would inquiring spirits know  
 Whitherward the storm doth blow?—  
 Mark the way the branch is bow'd,  
 "When rocking winds are piping loud,"  
 Or the course of straws or leaves,  
 In the whirlwind's vertices,  
 All the varied curves amid  
 Of cone, ellipse, or cycloid ;  
 Such as the studious hours might please  
 Of Euclid or Archimedes.

## V.

And so some trifle, light as air,  
 The trick of genius will declare,  
 And 'tis such trifle light, upturns,  
 To prove how genius wrought in BURNS,  
 T' whom Nature in the natal hour,  
 Denied refined acoustic power.  
 That keener sense which music prizes,  
 And which the *ear* monopolizes,  
 By general rule, in common clay,  
 In BURNS's gifted *body* lay ;  
 And chance did "testify" this sense,  
 And show'd "its hidden residence."  
 For, resting once his oaken chair,  
 The sedent Bard caught up an air,  
 With facile sense of interval,  
 Inflective rise, and dying fall,

And swaying gently to and fro,  
 (As babes and nutrient mothers go,)  
 The Bard, to sound no longer dense,  
 Rocking, nursed the new-born sense.

## VI.

'Tis thus, that, in the dreamy vast  
 (Darling visions of the past),  
 I love the bard to contemplate,  
 Backward sway'd, and head elate.  
 Thus did he new-found tunes rehearse,  
 And "marry to immortal verse;"  
 And as he whistled every air,  
 Rocking in his oaken chair,  
 'Twas "rocking wind and piping loud"  
 That help'd the bard, so strange-endow'd,  
 "To untwist the chains that tie  
 The hidden soul of harmony."

## VII.

And may not this suggest a reason  
 Why Yankees, in and out of season,  
 Cock up their heels in easy chair;—  
 Perhaps they're looking for an air.  
 Perhaps t'was thus some democratic  
 Denouncer of th' aristocratic,  
 With free-born kick 'gainst all things feudal,  
 Composed the famous "Yankee Doodle;"  
 The jerking bars of chair unsteady,  
 Well suiting tune so rough and ready.

## VIII.

But now, to crown this joyous day,  
 Raise the merry roundelay.

Let the merry dancers speed  
 To oaten stop and pastoral reed.  
 Yet hold! no oaten stop must e'er  
 Permitted be in Scotia fair ;  
 Oaten stop to shepherd's ear,  
 In classic clime, however dear,  
 Were to the frugal Scottish nation  
 But mournful prelude to starvation.  
 For on oatmeal 'tis they live—  
 And goodly meals can oatmeal give ;  
 Therefore, in Caledonia free,  
 That stop of oats may never be !

## IX.

But though oaten stop's forbid,  
 Let no Scottish swain be chid,  
 Who, while he takes his shepherd's crook,  
 Also takes afield his book,  
 That while his lambs enjoy their feed,  
 He may enjoy his pastoral read.\*

## X.

But reed and stop may stop away—  
 Louder instruments let's play ;  
 Let the merry bells ring round,  
 And the jocund rebecks sound,  
 Best befitting mirth's gay crew,  
 With nods and becks and rebecks too ;  
 Or, if rebecks may not play,  
 Bagpipes are as good as they.

\* Lest the amateur author should be thoughtlessly accused of frivolous punning, he begs to remind the critics of his Great Original's verses on "The University Carrier."

Be active all, for frolic ripe,  
 The only drone be in the pipe ;  
 And if no pipe—to dance we'll spring,  
 As the suggestive fiddlestring  
 Makes us twirl as I have seen  
 Apples on a Hallowe'en.  
 Stuck on sticks set cruciform,  
 While the revellers, in a swarm,  
 Gather round the prize to seize,  
 Thick as the melliferous bees,  
 Thick as bees melliferous strive,  
 Round the complex-cavern'd hive.

## XI.

For the dancers' final round,  
 Hark the merry fiddles sound,  
 While the joybells join the ring,  
 Through the arcades echoing.  
 And thus shall bows and bells propose  
 The final dance to belles and beaux.

## XII.

Such our day!— from morning's light  
 Till what time the angular flight  
 Of the bat suggests that we  
 Zig-zag home as well as he.  
 Thus the mazy path we'll go,  
 Still on the *fantastic* toe,  
 Though the *lightness* all hath fled  
 From the foot into the head.  
 After festal elevation,  
 Each descends to 's proper station ;

Where the locomotive's snorting,  
 And the careful guard escorting ;  
 Or, it may be, at the feast's end,  
 Some seek busses to the West End ;  
 Some with frowns and some with smiles,  
 Debating how they'll gang their miles ;  
 E'en as, through life, it doth prevail,  
 That some do buss it—some do rail.

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LETTER,

WITH AN ENCLOSURE, SUPPOSED TO BE AN EARLY AND  
 UNFINISHED WORK OF ROBERT BURNS.

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*To the Directors of the Crystal Palace.\**

GENTLEMEN,—As I understand you are getting up a collection of manuscripts of the Great Bard for the Centenary you are going (most justly, and much to your honor) to celebrate on the 25th of January, 1859—that being exactly one hundred years since he (the Bard) was born,—I enclose you a most interesting specimen of his youthful genius, which was discovered some short time ago in clearing out an old-fashioned escrivoire, which has been neglected time out of mind in a back room in the upper story of a very old house, in which many generations of a worthy

\* Our best thanks are due to these gentlemen for their courtesy and liberality in allowing us to make full use of this valuable communication, and also for allowing us to inspect the MS. poem.—B. T.

family have lived and died. After the demise of the last lineal descendant, a dispersion of the property took place, and in clearing out odd drawers before the furniture was sold by public roup (or auction, as you say in England), the enclosed manuscript was found; and I think it will be the most curious and interesting in your glass case, in which, I am told, it is your intention to enclose all such documents, giving the public the opportunity of such a great pleasure, and at the same time ensuring the safety of such precious relics.

The great point of interest which I would beg to point out to you in this most racy (as far as it goes) production, is, that it bears evidence of being written by the great Bard before he began to intermingle English so extensively in his productions, and *that* much to their injury. What his own opinion was upon the gradual falling-off of his own generation from the good old language of his country may be seen in that matchless production of his, "The Brigs of Ayr," wherein the "auld Brig" characteristically deploras the fact,—

"Nae langer reverend men, their country's glory,  
In plain braid Scots hold forth a plain braid story."

And yet, strange to say, he himself committed the very fault he points out in others. He says in another place,—

"And may you better reck the rede,  
Than ever did th' adviser"

And he himself did not "reck the rede" as to keeping up the fine old language of his country, but became seduced into the use of too much of the English dialect, which only reduces the richness and raciness of his still matchless poems;—but what might they not have been if he had kept more to his vernacular?



Now, the great beauty of the enclosed is, that it is almost unadulterated. There is none of his published works so free from all foreign taint. It was evidently written when he was young, as the writing does not seem to be as yet what we may call a formed hand, but having quite enough of the character of Burns's writing to leave no doubt as to the authorship; and the free use of the vernacular is another proof that it was a juvenile production, while he was yet proud of his native tongue, and revelled, if I may so say, in its wonderful expressiveness, which perhaps none but a native Scot can quite appreciate, but to which, I am pleased to believe, the English nation is by degrees getting familiarized by the works of our great Scottish writers. A venerable and learned lord has just written a letter\* with a view to its being made public on the day of commemoration, of which I have been favored with a private perusal, and that letter contains a suggestion so full of erudition and good sense, bearing upon this subject, that I hope it will not be thrown away upon the English people, but that they will incorporate into their future dictionaries most (if not all) of our expressive words, and so invigorate their feebler language. But I fear I am wandering from the immediate matter in hand—not but that a digression is sometimes allowable, and even beneficial.

Now, the next point I would call observation to is, that in this poem, like most others of Burns, love is the topic—

\* The remarkable philological essay here referred to—idly mistaken by many south of the Tweed for a mere *capriccio* of the noble writer—is too precious to be left to “wander unseen,” as it were (except by a few enthusiastic North Britons), in the fleeting columns of the provincial press. No!—the dictum merits a higher ovation. Redolent as it is of its gifted author—of the *Broom, broomy*—making so clean a *sweep* of all previous doubts on the question, which it now authoritatively decides, without appeal, we considered it our duty to call the attention of the heads of houses in our seats of learning to this essay, of which a reprint was produced and forwarded to the Universities of Oxford and Cambridge.

pure and blameless love ; for it is evident the lovers were going to be married ; a sudden flood, so common in Scotland (for Burns, be it remarked, was a strict observer of nature), interrupts them on their way to the kirk, and the bridegroom rescues his bride from drowning, we may suppose, and triumphs in the end, and

“Faulds her to his breast.”

The poem opens in a sweet and unaffected manner,—

“Gang wi' me to Lixmaleerie.”

And on this line I would remark that Lixmaleerie must present a difficulty to an ordinary reader, and I will explain its meaning. It is known that the French language had some influence in Scotland, from our unfortunate Queen Mary's intercourse and connection with that country ; and Lixmaleerie is merely the giving of a French title in a familiar or shortened mode (for I will not use the word corruption)—I say a familiar or popular manner of catching up a name which the Scots did not understand, that name being a French name. Now there was a certain place of worship, or chapel, or chantry, called *l'église de Marie*,—whether specially the chapel of the Queen (Mary), or a chapel to the Virgin, I will not undertake to say ; but the entire place or locality where this chapel stood became known by the title of *l'église de Marie*, which in course of time, from one change to another, was abbreviated to its present form, “Lixmaleerie.”

And now, Gentlemen, I will not interpose further between you and the pleasure that awaits you in the perusal of this poem, hitherto unknown, of Scotia's Immortal Bard.

FERGUS M'FASH,

*Bendreigh.*

## I.

Gang wi' me to Lixmaleerie,  
 Couthie dearie,  
 Paukie dearie,  
 Where Clinkumbell is clatterin' cleerie,  
 And lasses busk it gaily, O!  
 Waukrife a' the nicht I lay,  
 Whigmaleerie's toom to spae,  
 Laith and lang, till blink o' day  
 Wad gie to me my Mallie, O!

## II.

Gang wi' me to Lixmaleerie,  
 Couthie dearie,  
 Paakie dearie,  
 Where Clinkumbell is clatterin' cleerie,  
 We're aiblins baith expeckit, O!  
 The hushion'd cowl afore the yett,  
 Wi' chaup o' cloot, and crankous fret,\*  
 Seems bletherin "Lassie, bide ye yet?  
 M John maun't be negleckit, O!"

## III.

Gang wi' me, &c. †—  
 \*           \*           \*  
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The capstane o' the brig is cowpit,  
 The jaupin linn maun aye be loupet ;

\* "The impatience of the horse here, and his seeming expostulation with the girl, is a fine idea."—*Marginal pencil-note on MS.*

† Evidently unfinished.

If we fa' in we'll a' be roupet,  
 Mixtie maxtie dreepin droukit,  
 But better far the mouls be howkit,  
 Than guid Mess-John negleckit, O!

## IV.

Gan wi' me, &c.—

\*           \*           \*           \*  
 \*           \*           \*           \*

—————lost amaist my jo!

Syne suld you ramfeezl'd\* be,  
 I'll hand thee up sae tenderly,  
 Wow! young guidman, I'll bear the gree,  
 And fauld thee to my breest, my jo!

## NOTE.

With great respect for Mr. M'Fash, we beg to differ from him as to the authenticity of this poem. Mr. M'Fash is evidently an enthusiast, at once in admiration of Burns and his own vernacular, and we cannot wonder, therefore, at *his* being carried away in this matter; but less enthusiastic people will remember the frequency of the like literary mistakes. How often strange old MSS turn up by accident, or *are turned up* by the cunning hands of fabricators! We cannot forget Chatterton and Ireland, and other ingenious artificers of the same sort, and, in a word, we unhesitatingly give our opinion that *the poem is not by Robert Burns*, however worthy it is of being given here as a *curious* document (and it is in such light only we would have it looked upon); and we would further remark that there was a son of Burns, named Robert, after him, who was much given to rhyming; *query*, might not the lines be his?—*B. T.*

\* How fine this word "ramfeezl'd"! How poor the English equivalent "fatigued" is beside it!

## THE PENNY-A-LINER'S HOPE.\*

By B . . . Y C . . . . . LL.

Hope, thou nurse of young desire!

~~~~~

I.

I see, I see, I fondly see
 That mine the Crystal Prize shall be ;
 My name 'twill mark, and enlarge my bound,
 Till runneth my fame Earth's regions round !
 I'll sing of the clouds and mock the skies,
 With plenty of other bright mockeries.
 I'll have a spree ! I'll have a spree !
 When the fifty guineas they give to me ;
 At jolly suppers champagne shall flow,
 And revel reign where'er I go.
 If a row should arise, and awake the street,
 What matter ?—we the police can beat !

II.

In pride, in pride, I'll love to ride
 By the Serpentine's and in Fashion's tide,
 While Countesses fair, with fav'ring eyes,
 Ogle the poet who won the Prize.
 And thus I'll bask in my noon of fame,
 Till my *porte-monnaie* is an empty name ;

* After the manner of "The Sea, the Sea !"

And then, hard-up, and the rhino gone,
By my penny-a-line I must still hold on,
And backward fly to the work I detest,
As a foal that seeketh the old mare's nest ;
For the mare and her nest I'll alike despise,
For a fortnight after I win the Prize !

III.

The poem will be read the morn
Of the hundredth year that Burns was born,
And then I'll touch the promised gold,
And my jealous rivals will feel quite sold ;
And never was heard such an outcry wild,
As will welcome the Muse's favor'd child !
And I will forget the storm and strife
Of the penny-a-liner's painful life ;
And while I'm in cash I'll proudly range,
And forget I ever have sigh'd for change ;
Nor thought, nor sorrow, shall come to me,
Till the last of the fifty guineas I see !

LAY OF THE RAPT SPIRIT.

BY THE GHOST OF ALEXANDER POPE.

At the house of Lady Beaufoy, whose faith in the mysteries of spirit-rapping makes the *séances* at her house more than usually interesting, from the most distinguished Mediums being enlisted by her ladyship, and the most wonderful results being the consequence, a very remarkable instance occurred about last Christmas, when the proposed prize for the best poem on the occasion of the Burns Centenary Festival at the Crystal Palace was sometimes the subject of conversation in society.

Lady Beaufoy had invited a certain gentleman to witness the results of one of her *séances*, hoping to convince him of the truth of the marvellous intercourse that does really exist between the world of spirits and this lower sphere of ours; for hitherto, this gentleman not only did not believe, but was rather a provoking scoffer against those who did. He was therefore requested to test to the utmost the mystic power of the science, and to call for communication from any departed person whomsoever, and the sceptical gentleman suggested that the Spirit of Alexander Pope should be summoned and his opinion asked about the Crystal Palace affair, the prize, *et cætera*; declaring, that if Alexander Pope would do all that should be required, it would be accepted as proof positive of the real power of spirit-rapping, which he had hitherto doubted.

The great poet was accordingly summoned, and his opinion asked as to the fitness or unfitness of the proposed festival at the Crystal Palace. He declared it was most fitting that honor should be done to departed genius. His opinion of Burns's genius was then asked, and he declared it to be favorable in the highest degree. It was then suggested by the sceptical gentleman, that, as the great poet had left behind him in this world the reputation of being very jealous, his expression of admiration for Burns was not quite in character, when the Spirit, in some feeling words, assured the company that the mean leaven of jealousy was but part of the weakness of the flesh, which the spirit shook off when emancipated from the clay and admitted to the regions of the blest, which regions could *not* be blessed if jealousy existed there. This answer was received with much satisfaction by the company, who considered the sceptical gentleman pretty well "set down" by the reply; but he returned to the charge in a fashion which he intended to be a *coup de grâce* to the spirit-rappers, by requesting that Alexander Pope would have the goodness to give his answers in rhymed verse. This was objected to by some of the company, as expecting too much; but the sceptical gentleman said that Pope himself, when alive, declared that the production of verse to him was no effort whatever, but rather an involuntary act of nature, that he had thus spoken of himself:—

"As yet a child, and all unknown to fame,
I lisp'd in numbers, for the numbers came."

And that what was easy to a mortal child could prove no difficulty to an immortal spirit. It will be readily perceived that the gentleman's object in making this move was to throw such a difficulty in the way of the Medium as to render imposition impossible; and hence the objection of

the company to the proposition ; hence, also, the reason why the sceptical gentleman insisted on the condition.

Much to the sceptic's surprise, three distinct taps were heard, and Lady Beaufoy and her faithful friends interchanged smiles, as the three taps indicated assent from the Spirit, and the lucky number three was interpreted to imply a successful issue to the event. A breathless silence ensued. The sceptical gentleman requested that Alexander Pope would extemporize some verses immediately on the Burns Centenary Festival ; and the Medium bowing assent, a single tap succeeded, and the Spirit jocosely declared that if his verses were considered worth a rap, the company was heartily welcome to them. Immediately, in a sweet faint voice, was given the following effusion :—

Awake, Directors!—leave your fountain's tide
To tickle Paxton's water-towering pride ;
Pluck from your laurell'd shades the simple bough
(Befitting crown for Peasant-Poet's brow),
And make high festival to mark the morn
When, for the world's enchantment, Burns was born !

The company here could not resist a low murmur of applause, while looks of wonder were exchanged ; and the sceptical gentleman seemed quite taken aback. A gently murmured "Hush" recalled the company to silence, and a few faint tinklings, as of a lyre, giving the idea of the accompaniment of a celestial harp, succeeded. Again the voice was heard, as follows :—

While yet a boy, to manly work aspiring,
The golden grain he reaps, and all untiring,
As, eyeing the sweet gleaner at his side,
He sees quick-falling sheaves as quickly tied ;

And toil is pleasure, sweeten'd by the spell
 That charm'd th' unconscious youth and maid as well ;
 For then first lighted was the subtle flame
 Whose warmth he knew before he knew its name.

Again there was an interruption of softly-murmured applause, and a silence of some seconds succeeding, it was supposed the Poet-Spirit had concluded, and the sceptical gentleman (much shaken in his scepticism) inquired, with marked respect in his manner, if the illustrious dead would satisfy him that it was likely Burns composed verses as early as his biographers asserted. The voice resumed :—

Love and ambition are contiguous fire ;—
 We would excel wherever we admire.
 Passion, that scorns to plead in humble phrase,
 Will dare to emulate the poet's lays.
 So the young reaper first essay'd the shell,
 To rhyme the beauties of his lovely Nell.
 Oh, lost to fame, and mute were many a string,
 Had Love not waked it with his passing wing.

The ladies here could not resist testifying their admiration, and a slight flutter of fans, like the rustling of angelic wings, mingled entrancingly with a few faint chords of the invisible harp. A gentle tap recalled them to silence, and the voice continued :—

Next saw the ploughman while the dawn's yet gray
 Speeding to early toil his upland way,
 Though early he, yet earlier far is one,
 Climbing a loftier height to meet the sun,
 And pour with tuneful throat, in joyous lay,
 His greeting at the golden gate of day !

Inwrought, the ploughman pauses for a time,
 To hear that sweetest of all matin chime ;
 'Tis sympathy!—'tis not the sensuous ear
 Alone enjoys that lofty song so clear ;
 His soul partakes in the melodious flight ;
 He loves the music and would dare the height ;
 Would grasp the pleasure of that soaring voice !
 Itself rejoicing, making all rejoice !
 'Twas thus the poet's soul within him stirr'd ;
 He felt his mission as he heard the bird,
 Soaring instinctively its kindred skies,
 Like him inspired to sing, inspired to rise !

Too oft the bard of old could but afford
 Poetic homage to his chief or lord ;
 Squander'd on feasts and frays the minstrel's art,
 And praised the pomp of which himself was part.
 In later days it was for kings and peers
 The rhymers wrought his ready smiles or tears ;
 Or to some patron Croesus bent the knee,
 And flatter'd for a dedication-fee.
 The Muses wept o'er such degenerate times,
 And outraged truth disown'd the venal rhymes.
 A nobler nature and a larger heart,
 In Burns expanded the poetic art.
 He to no paltry limit caged his mind ;
 His ample wing encircled all mankind !
 Too proud his spirit for a patron's rule,
 Too fresh his genius for a faded school ;
 Too bold from tame originals to trace,
 He snatch'd from Nature's self the wilder grace—
 A grace that schools could never yet impart,
 AND ERST DECLARED BY ME "BEYOND THE REACH OF ART."

This repetition of the Poet's own celebrated words produced a marked sensation.

And here the candid critic must admire
 The poet's wit and tenderness and fire,
 The comprehensive mind, the varied power ;
 To see the outstretch'd "front of battle lower,"
 And triumph with a hero in the van—
 Or mourn "The Mountain Daisy's" shorten'd span ;
 Or give his pity to a startled "Mouse,"
 And read a moral from its ruin'd house.
 Whether the smile or tear his muse would claim,
 For "Tam O'Shanter," or "To Mary's" name,
 (She from the loving poet's bosom riven,
 To whom his sighs from earth were breathed to Heaven),
 He held in every mood, or grave or gay,
 O'er captive sympathy unbounded sway.
 The peaceful meadow, or the battle-field,
 Could each to him poetic subject yield :—
 Whether the timid hare awoke his lay,
 Or daring monarch, with his foe at bay,
 He, small or great, with equal power could sing,
 The hero of his field, a hare or king.

And here let generous hearts breathe freely forth
 This tribute to our brothers of the North :—
 Whene'er to valiant kings the cup is crown'd,
 Or when to bards the shells of joy go round,
 Then SCOTIA, great in arms and arts, may rise,
 And, through a vista bright of centuries,
 Point proudly, as her loving glance she turns
 To king and poet Robert—Bruce and Burns!

Here a lady whispered to her neighbor so audibly that

the whole company heard her, that she was lineally descended from the hero of Bannockburn, and was cousin to Lord Elgin, the Minister Plenipotentiary to China. A song that reproving "*teh—sh*" restored silence. And the Spirit-Voice, with most pathetic intonation, continued :—

The King has had his meed ;—not so the Bard :—
 Oh, child of genius, oft thy fate is hard !
 Neglected living, and adored when dead ;—
 Unpaid the honor till the pall is spread !
 But though a passing sigh the bard may claim,
 Cloud not the day propitious to his fame ;
 The duty by the sire that's left undone,
 Is doubly graceful, render'd by the son ;
 The Bard himself, the generous lord of song,
 In life had loved to see a righted wrong :—
 And as departed spirits love to hear
 The heart's outpourings of this nether sphere,—

These two last lines were given with great solemnity, and Lady Beaufoy, in an almost spectral manner, pointed at the sceptical gentleman, who became visibly pale, and some declared the wax candles burned blue.

His phantom form, in fleeting mist or foam,
 Haunting his hills, where Echo makes her home,
 May catch the distant shout by thousands made,
 And the faint sound may soothe the fainter shade.

Such shouts *will* rise amidst the goblet's flow,
 To that great day, a hundred years ago,
 When Nature in her darkest hour did choose
 To make the brightest era of the muse.

—Not Spring with all her early flowers can cheer
 The heart with promise in the op'ning year,
 Nor Summer, with her zone of sunshine bound,
 Nor Autumn, with her golden harvests crown'd,
 Can match with Winter's glory in that morn
 She wove a snow-wreath, when THE BARD was born.
 Prophetic wreath!—a wreath of frozen tears—
 Fit garland for his brief and blighted years.
 Prophetic wreath!—fair herald of renown,
 Bright promise of the future laurel crown!
 Immortal wreath!—'twas snatch'd by fame away,
 And to Parnassus borne;—Apollo's ray
 Touch'd the pure coronal with ardent beam,
 And Scotia's snow-wreath swell'd Castalia's stream!

There was a flourish of the invisible harp; the lights resumed their lively flame; various expressions of admiration and wonder ran round the room. Lady Beaufoy approached her guest, who had been the cause of this wonderful *séance*, and, shaking her fan playfully (and yet somewhat earnestly) over him, said in those tones, difficult to resist, "Kneel down at my feet this moment, and ask pardon, you hardened scoffer, for your former sneers at our mysteries, and acknowledge, with Hamlet, that

'There are more things in heaven and earth, Horatio,
 Than are dreamt of in your philosophy.'

THE END.

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