



AN HORATIAN ODE UPON CROMWELL'S
RETURN FROM IRELAND.¹

THE forward youth that would appeare,
Must now forsake his Muses deare,
Nor in the shadows sing
His numbers languishing :

'Tis time to leave the books in dust, 5
And oyle th' unused armour's rust ;
Removing from the wall
The corselett of the hall.

So restlesse Cromwell could not cease
In the inglorious arts of peace, 10
But through adventurous warre
Urgèd his active starre ;

And, like the three-forked lightning, first
Breaking the clouds where it was nurst,
Did thorough his own Side 15
His fiery way divide :

¹ This remarkable poem, perhaps the most original of the whole, was first published by Thompson in his edition of the Works, as noticed in our Preface. It forms one of his Addenda (vol. iii. pp. 495-99). See our Memorial-Introduction ('Writings') for the Archbishop of Dublin's fine criticism on this ode; also Notes and Illustrations at its close. G.

(For 'tis all one to courage high,
The emulous, or enemy ;
 And with such, to enclose,
 Is more than to oppose ;) 20

Then burning through the aire he went,
And palaces and temples rent ;
 And Cæsar's head at last
 Did through his laurels blast.

'Tis madness to resist or blame 25
The face of angry heaven's flame ;
 And if we would speak true,
 Much to the man is due,

Who from his private gardens, where
He lived reservèd and austere, 30
 (As if his highest plott
 To plant the bergamott :)

Could by industrious valour clime climb
To ruin the great work of Time,
 And cast the kingdoms old, 35
 Into another mold ; mould

✓ Though Justice against Fate complaine,
And plead the antient rights in vaine.
 But those do hold or breake,
 As men are strong or weake : 40

Nature, that hateth emptinesse,
 Allows of penetration lesse,
 And therefore must make roome,
 Where greater spirits come.

What field of all the Civil Warre 45
 Where his were not the deepest scarre?
 And Hampton shows what part
 He had of wiser art,

Where, twining subtile fears with hope,
 He wove a net of such a scope 50
 That Charles himself might chase
 To Caresbrook's narrow case,

That thence the royal actor borne
 The tragic scaffold might adorne ;
 While round the armed bands 55
 Did clap their bludy hands.

He nothing common did or mean,
 Upon that memorable scene,
 But with his keener eye
 The axe's edge did trye ; 60

Nor called the gods, with vulgar spight,
 To vindicate his helplesse right ;
 But bowed his comely head
 Downe, as upon a bed.

This was that memorable houre,	65
Which first assured the forcèd power :	
So when they did designe	
The capitol's first line,	
A Bleeding Head, where they begun,	
Did fright the architects to run ;	70
And yet in that the State	
Foresaw its happy fate !	
And now the Irish are asham'd	
To see themselves in one year tam'd :	
So much one man can doe	75
That does both act and know.	
They can affirme his praises best,	
And have, though overcome, confest	
How good he is, how just,	
And fit for highest trust.	80
Nor yet grown stiffer with command,	
But still in the Republick's hand—	
How fit he is to sway,	
That can so well obey !	
He to the Commons' feet presents	85
A kingdom for his first year's rents,	
And (what he may) forbears	
His fame, to make it theirs :	

And has his sword and spoils ungirt
 To lay them at the publick's skirt : 90
 So when the falcon high
 Falls heavy from the skigh, sky

She, having kill'd, no more doth search,
 But on the next green bough to perch,
 Where, when he first does lure, 95
 The falkner has her sure. falconer

—What may not then our Isle presume,
 While victory his crest does plume?
 What may not others feare,
 If thus he crowns each yeare? 100

As Cæsar, he, ere long, to Gaul,
 To Italy an Hannibal,
 And to all States not free,
 Shall clymatérick be. climactéric

The Pict no shelter now shall find Scot 105
 Within his party-colour'd mind,
 But, from this valour sad,
 Shrink underneath the plad— plaid

Happy, if in the tufted brake,
 The English hunter him mistake, 110
 Nor lay his hounds in neere
 The Caledonian deer.

But thou, the Warr's and Fortune's sonne,
 March indefatigably on ;
 And for the last effect, 115
 Still keep the sword erect :

Besides the force it has to fright
 The spirits of the shady night,
 The same arts that did gain
 A pow'r, must it maintain. 120

NOTES AND ILLUSTRATIONS.

Line 15, 'own Side.' I have printed 'side' with a capital S, to reveal the meaning as=through his own Party. But besides this, line 18 presents an ambiguity at first glance. The construction of lines 17-18 is as follows: The 'emulous,' &c, is all one; and the meaning of line 19, 'enclose'=that it is a greater feat to 'enclose' both emulous and enemies in one's own power, as in a pale, than merely to fight against them. Cf. a somewhat similar thought in First Anniversary, lines 78-88. The State Poems (as before) yield numerous parallel uses of 'side,' *e. g.* in Dryden's great poem on Cromwell's death:

'Each knew that Side must conquer he would own.'
Vol. i. p. 9.

So too in the Duke of Buckingham's Epitaph on Fairfax:

'With as little pride
 'As if he had been of his enemy's Side.' Ib. p. 125.

Similarly in 'The Observer' (ib. p. 180, pt. ii.):

'Disclaim'd their int'rest and renounc'd their Side.'

Also in 'To Julian' (ib. vol. ii. p. 135):

'Eli—d, whose pen as nimbly glides
 As his good father changes Sides.'

Finally in a 'Satyr' (ib. vol. iii. p. 133):

'Conspiring Sunderland still saves the tide,
 A knave most useful to the unjust Side.'

Line 26, 'face.' The American edition and its reprint of 1870 mis-correct into 'force.'

Line 32, 'bergamott' = a species of pear. This is merely a quaint mode of expressing the planting of orchards and leading a quiet rural life, chosen *metri gratiâ* and from Marvell's own garden-love.

Line 40. There is a curiously-coincident sentence in Cromwell's speech to the Parliament (1654): 'May not this character, this stamp [by providence of himself as Lord Protector] bear equal poise with any hereditary interest that could furnish or hath furnished, in the common law or elsewhere [Marvell's 'Justice'], matter of dispute and trial of learning? . . . I say I do not know why I may not balance this providence, in the sight of God, with any hereditary interest, as a thing less subject to those cracks and flaws which that other is necessarily incident to' (Carlyle's Cromwell *in loco*).

Line 42, 'penetration.' No matter can interpenetrate other matter, or occupy the same space with it—a scholastic axiom.

Lines 51-2, 'chase' and 'case.' This (*meo judicio*) determinately proves that 'case' was a technical hunting-term for the *casa*, house, den, or lair of various animals, and settles the passage in King John which has been so unsettled by, and has so unsettled, the commentators:

Pawd. France, thou may'st hold a serpent by the tongue,
A *cas'd* lion by the mortal paw,
A fasting tiger safer by the tooth,
Than keep in peace that hand which thou dost hold.
Act iii. sc. 1.

Here 'cased' lion—the original reading—is a lion chased to bay in his 'case' or lair; when enraged, he defends himself with mortal [= deadly] paw against his pursuers. So also, 'We'll make you some sport with the fox ere we *case* him' (All's Well that ends Well, iii. 6), means, ere we run him to earth. The ordinary explanation is inadmissible, because in the 'sport' of fox-hunting the fox is not 'cased,' in the sense of being skinned. I must not rob my admirable friend DR. BRINSLEY NICHOLSON of the merit of these elucidations of 'case'—one of very many kindred communications from him in the course of the preparation of my Worthies. Yet is 'case' and 'cas'd' used as=skin and skinned, *e.g.* in Beaumont and Fletcher (Dyce's edition: notes, iii. 90, and xi. 256).

Line 66, 'forcèd.' That is, the power forced by fate, neces-

sitated, just as 'of force' meant of necessity, and 'no force' (a phrase still very common in Australia) no necessity, and not 'no matter for that,' as wrongly given by NARES.

Line 69, '*A bleeding head.*' 'Cum in Tarpeio fodientes delubro fundamenta caput humanum invenissent' (Pliny, N. H. xxviii. 4). Cf. also Varro, de L. L. v. 41. Pliny's account of the dodge and defeat of the Tuscan soothsayer in this matter is curious.

Line 87, '*what he may*'=so far as he can.

„ 90, '*publick's skirt.*' A phrase seemingly taken either from the significant Jewish custom of spreading the skirt over the bride, or rather perhaps from that of taking hold of the skirt, in token of placing oneself under the protection of, or in the power of, the superior, as noted in Zechariah viii. 23 and 1 Samuel xv. 27; for, both from the former passage, and from the answer of Samuel, it seems to me that Saul did not do this merely to detain Samuel, but desired to imply that he clung to, or put himself under his and God's protection. This gives great significance too to the yearning wish of the poor woman in the Gospels, that she might so much as 'touch' the 'hem' of the Lord's garments (St. Matthew ix. 21).

Line 94, '*But . . . perch.*' But=except.

„ 104, = a time of danger and change.

„ 107, '*valour sad.*' It is not the Pict (=Highlander), but the valour that is 'sad' or quiet or sober as contrasted with the *perfervidum ingenium Scotorum* (that lost Dunbar). The Roman valour is thus described by Shakespeare as that which on the battle-morn '*soberly* did mount an arm-gaunt steed,' &c. (Ant. and Cleop. i. 5). Cf. Cromwell's '*sober spirit*' (First Anniversary, line 230). G.

