Walter Scott's poetry.

W. Scott's merits of the English romance already are acknowledged by all cultivated nations, for in his Waverley novels he has ever been considered as a delineator of human character who excels by the fertility of his invention and by the force and fidelity of his pictures.

Therefore I may be excused venturing to represent him in this small extent of a school dissertation as a poet in those works, both metrical tales and dramas which preceded his romances and showed his power of fancy and feeling in reviving the manners, incidents and sentiments of chivalrous times after his having caught a taste for romance from the ballad poetry of his native country and especially from some specimens of our modern German literature he liked the best of all.

Walter Scott (1771 — 1832) was born in Edinburgh on the 15th of August 1771; he was lame of the right foot from a child and sickly and much under the care of his grandmother. In this school of indulgence he grew strong, selfwilled and fond of all pastimes that required boldness as well as invention. A love of literature came early on him with a leaning to poetry and romance, and he was distinguished among his schoolfellows for a great skill in telling stories of haunted castles and knightly feuds. When he was sixteen years old he happened to be heard reading by Burns who fixing his bright black eyes on him said „this boy will be heard of yet.“ He studied the laws, and when he was twenty one years of age he became a Scottish barrister, but his heart was with the muses, and afterwards he lived in his fine country — seat of Abbotsford where he wrote his works. He published in the first place two imitations of German romances „the wild huntsman“ and „William and Hellen“ after Buerger and afterwards a translation of Goethe's „Goetz of Berlichingen.“ His following attempt was in the excellent ballads of „the tales of wonder“ by Lewis (early distinguished by a romance in the German taste, called „the monk“ and

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by the singular and striking adventure of the „bleeding man," borrowed from Musaeus and from the popular tales of the Germans). There is much vigour and picturesque beauty in some of those early essays, but the ballad of „Glenfinlas" was the first poem which gave evidence of genius. Other ballads scarcely inferior followed, and they were gathered into a collection:

The minstrelsy of the Scottish Border in which many of the martial and romantic legends of ancestors appeared for the first time. The facility of the Scottish dialect which cuts off the consonants in the termination of the words, and the habits, dispositions and manners of the people were of old very favourable to the composition of ballad-poetry. There are collections of the Scottish ballads before published dy James Watson 1706, containing some ancient poetry, and by Allan Ramsay (evergreen and the tea-table miscellany); after them 1765 Dr. Thomas Percy had given to the world a collection, entitled „relics of ancient Englisch poetry" which may have awakened in W. Scott the taste for the unaffected strains of simple narrative and genuine passion, for it contains a great variety of those ballads which, though partly perhaps originated by the minstrels, have long existed as a legendary literature among the common people. His example was followed by T. Evans who edited „old ballads, historical and narrative, with some of modern date 2 vol. 1777" and by John Pinkerton „collection of select ballads London 1783.

The minstrelsy of the Scottish Border firstly appeared in 1802 in 2 volumes and augmented by a third volume, came to a second edition in 1803. That work is distinguished by great knowledge of tradition, history and poetry, for born and educated, as he was, among scenes of feudal warfare and romantic song in the „land of brown heath and slaggy wood, land of the mountain and the flood," W. Scott particularly succeeded to a wonderful extent in charming his readers by a revival of the manners, incidents and sentiments of chivalrous times. The collection is beginning with **„Sir Patrick Spens:"**

„The king sits in Dunfermling town,
Drinking the blude-red wine." etc.

It is followed by **„Auld Maitland:"**

„There lived a king in southern land
King Edward hight his name." etc.

Very fine songs are **„the two corbies:"**

„As I was walking all alane
I heard twa corbies making a mane,"

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a poem which in its simplicity impresses upon the mind a singular degree of interest and feeling; „**Lady Anne:**“

„Fair lady Anne sate in her bower,
Down by the greenwood side.“ etc.

„**Fair Hellen of Kirconnell:**“

„I wish, I were where Hellen lies
Night and day on me she cries.“ etc.

The second section of the minstrelsy contains imitations of the ancient ballad „**Thomas the Rhymer**“ in 3 parts, „**Glenfinlas or lord Ronald's coronach,**“ also printed in the miscellaneous poems of the author:

„O hone a rie'! O hone a rie'!
(O hone a rie' signifies: Alas for the prince or chief.)
The pride of Albin's line is o'er,
And fall'n Glenartley's stateliest tree;
We ne'er shall see Lord Ronald more!“ etc.

the first serious attempt of the author in poetry, the scenery of which reappears in the „lady of the lake,“ in „Waverley“ and in „Rob. Roy.“ „**The curse of May:**“

„Land in the gloomy towers of May.“ etc.

and others.

In the year 1805 W. Scott published: „**The lay of the last minstrel,**“ a poem which is a little mystical, for witchcraft is called into aid in solving difficult things, but it has some of the tenderest passages, some most lovely pictures of gentleness and female grace and scenes too full of martial ardour and poetic energy. As for the exterior, the plan of the ancient metrical romance is adopted and permitted on occasional alteration of measure. For these reasons the poem was put into the mouth of on ancient minstrel. The date of the tale itself is about the middle of the sixteenth century, when most of the personages actually flourished. The time occupied by the action is three nights and three days. Very lyrical ardour is to be found in the dark paintings of nature canto 1, 12:

„And now she sits in secret bower
And listens to a heavy sound,
That moans the mossy turrets round.“ etc.

How dreadful and melancholic a picture of the old monastery church c. 2, and the shuddering terror of that gallant warrior Deloraine c. 2, 19 and 20. Also well painted is the capricious dwarf, lord Cranstone's goblin page with his teasing cries: „lost, lost, lost,“ the

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single combat, the lyric songs of the minstrels and others; and it may be said, the spirit of old Scotland is impressed on every page. The last minstrel was firstly translated by Wil. Alexis and Henriette Schubart who also published W. Scott's ballads Leipzig 1817.

The glory of the poet having highly arisen after this work, he published from an old manuscript:

Sir Tristrem, a metrical romance from the thirteenth century, on original poem which was composed by Thomas of Erceldoune, called the Rhymer, the earliest Scotish poet. The story of Tristrem appears to have been popular in France at least thirty years before the probable date of Thomas of Erceldoune's work, but that notwithstanding it is an English original work, Gotfried von Strassburg, a German minstrel of the 13th century, is bearing witness who compiled a prodigiously long metrical romance on the subject of Sir Ttristrem and who acknowledges that he himself derived his authority from Thomas of Britannia, master of the art of romance who had read the history in British books and knew the lives of all the lords of the country, and afterwards added, that he sought Thomas's narrative diligently both in French and Latin books and at length fortunately discovered it:

„Daz ist als ich uch sage geewesen
Sin sprechen in der rihte niht
Als Thomas von Britannie giht
Der aventiure meister was
Und an Briteinschen Buochen las
Aller der lantherren leben,
Und es uns ze chunde hat geben —
Als der von Tristrande seit,
Di rihte und di warheit,
Begonde ich sere suchen
In beider hande buchen
Welshin und Latinen
Und begonde mich des pinen,
Das ich in siner rihte
Rihte dise tihte.
Sus treib ich manige suche
Unz ich an einem buche
Alle sine iehe gelas,
Wie dirre aventure was.„ etc.

W. Scott in the introduction to „Sir Tristrem“ tells „the tale of Tristrem was not invented by Thomas of Erceldoune. It lays claims to a much higher antiquity, and if

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we may trust the Welsh authorities, is founded upon authentic history; for Trystan (i. e. the tumultuous) the son of Tallioz was a celebrated chieftain who flourished in the sixth century.“ He was contemporary with Arthur. Upon some disgust he withdrew himself from the court of that monarch, and Gwalzmai with the golden tongue (the Gawain of romance) was sent to request his return. Tristrem is uniformly represented as a native of Cornwall, into which and into the countries of Wales Ireland and Britanny, all inhabited by the Celtic race, the scene of his history is laid. Almost all the names of the persons in the romance are of genuine British origin; as Morgon, Roland Riss, Urgan, Brengevain, Tristrem and Isounde, Ysonde or Yssylt. The poem contains 3 fyttes, the first in 102, the second in 107 and the third in 95 stanzas with a conclusion in 15 stanzas which is painting the death of Tristrem, produced by despair for having seen that fatal white sail, and the death of Ysonde who throws herself beside the corpse of Tristrem and expires for grief. In the first stanza the narrator announces that he is about to relate the birth and adventures of Sir Tristrem, as they had been communicated to him by Thomas of Erceldoune.

„I was at Erceldoune
With Thomas spak y thare.
There herd y rede in roune
Wo Tristrem gat and hare.“ etc.

which is explained by Ritson, that Thomas might himself assume the character of a third person, to add a greater appearance of weight to his own authority; but to W. Scott it seems more reasonable to conclude, that some minstrel having access to the person of Thomas the Rhymer, had learned, as nearly as he could, the history of Sir Tristrem and from his relation, or perhaps after it had passed through several hands, the compiler of the manuscript committed it to writing. — This poem was followed by:

Marmion, a tale of Floddenfield so called, because the hero's fate is connected with that memorable defeat, and the causes which led to it; therefore the poem concludes with this defeat itself 9th septembr 1513. There are some beautiful passages, a cruel nun's penance, an elve's tale, a description of martial preparation 5, 4:

„On active steed, with lance and blade,
The light-arm'd pricker plied his trade.
Let nobles fight for fame,
Let vassals follow where they lead
Burghers, to guard their townships, bleed,
But war's the Borderer's game.

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Their gain, their glory, their delight
To sleep the day, maraud the night,
O'er mountain, moss and moor." etc.

The charm of the poem abides with the old Earl of Angus and the sight of Flodden, as the poet says himself, c. 5:

„Mine is a tale of Flodden-field
And not a history."

All battles, ancient or modern fade away before it: James sets fire to his tents, descends from the hill and encounters Surrey amid the smoke, the vicissitudes of a desperate fight and the personal fortunes of warriors are all there.

The narrative generally is vehement and fiery, for instance c. 6, 26:

„At length the freshening western blast
Aside the shroud of battle cast
And first the ridge of mingled spears
Above the brightening cloud appears,
And in the smoke the pennons flew
As in the storm the white seamew,
Then marked they, dashing broad and far
The broken billows of the war,
And plumed crests of chieftains brave
Floating like foam upon the wave;
But nought distinct they see.
Wide raged the battle on the plain,
Spears shook, and faulchions flashed amain
Fell England's arrow flight like rain;
Crests rose and stooped and rose again,
Wild and disorderly." etc.

Also remarkable are „Sir David Lindesay's tale 4, 15 and the Wilton's history 6, 6.

After this poem W. Scott published 1808:

The lady of the lake, the action of which includes six days, each day occupying a canto. It is a romantic story, full of fine situations, chivalrous feeling, and abounds with incident and character. It is a national epic, has its battles, single combats and all the varied fortunes of true love. It contains the picturesque tartan of the Highlands being opposed to the sober gray of the Lowlands, the semibarbarous heroism of the

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mountains to the polished generosity of the vales, in the whole scene recording the adventures of Fitz-James (king James) and Rhoderic Dhu. Very interesting is the lyrical introduction of the poem:

„Harp of the North! that mouldering long hast hung
On the witch — elm that shades Saint Tillan's spring
And down the fitful breeze the numbers flung
Till envious ivy did around thee cling
Muffling with verdant ringlet every string —
O minstrel harp, still must thine accents sleep?
Mid rustling leaves and fountains murmuring.“ etc.

What a great mastership of poetic picture! After it the first appearance of Ellen canto 1, 17 is remarkable:

„With head upraised and look intent
And eyes and ear attentive bent
And locks flung back and lips apart,
Like monument of Grecian art,
In listening, she seemed to stand
The guardian Naiad of the strand.“

and very charming are many lyrical songs of the poem as the Coronach c. 3, 16.

„He is gone on the mountain
He is lost to the forest
Like a summer — dried fountain,
When our need was the sorest.“

the celebrated hymn to the Virgin c. 3, 29:

„Ave Maria, maiden mild
Listen to a maiden's prayer,
Thou canst hear though from the wild,
Thou canst save amidst despair.
Safe may we sleep beneath thy care
Though banished, outcast and reviled
Maiden, hear a maiden's prayer
Mother, hear a suppliant child.“

c. 4, 1: „The rose is fairest when t'is budding new,
And hope is brightest when it dawns from fears;“ etc.

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the ballad „**Alice Brand**“ c. 4, 12:

„Merry is the good green wood,
When the mavis and merle is singing;“

the song of the crazed lowland maid Blanch of Devan, c. 4, 22:

„They bid me sleep, they bid me pray;“ etc.

the humorous soldier's song c. 6, 5:

„Our vicar preaches that Peter and Paule
Laid a swinging long curse on the bonny brown bowl;
That there is wrath and despair in the jolly black jack
And the seven deady sins in a flagon of sack
Yet whoop Barnaby, off with thy liquor
Drink upsees out and a fig for the vicar!“

The lay of the imprisoned huntsman 6, 24:

„My hawk is tired of perch and hood,
My idle grey hound loathes his food;“ etc.

and finally the concluding song:

„Harp of the North, farewell! the hills grow dark,
On purple peaks a deeper shade descending.“ etc.

In his next great poem Scott ventured wholly over the Border to the English. The tale of „**Rockeby**“ 6 cantoes 1813, belongs to the great civil war of the seventeenth century. The scene of the poem is laid at Rockeby in Yorkshire and shifts to the adjacent fortress of Barnard—Castle and to other places in that vicinity. The time occupied by the action is a space of five days, three of which are supposed to elapse between the end of the fifth and beginning of the sixth canto and the date of the supposed events is immediately subsequent to the great battle of Marston-Moor 1644. Scenes and persons are equally interesting and poetic. It is wholly different from his other fictions, and in some things approaches more to W. Scott's great prose romances than aught he has written in verse. There is in the scenery much quiet and reposing beauty and in the characters much of human nature; but both want the boldness and the picturesque magnificence of „Marmion“ or „the lady of the lake.“ Yet Bertram Risinghame and the outlaw minstrel are more original than any of the Highland chiefs of Border leaders. Beautiful is the song to the moon c. 1.;

„Hail to thy cold and cloaded beam
Pale pilgrim of the troubled sky,“ etc.

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the song c. 5:

„A weary lot is thine fair maid,
A weary lot is thine,"

the cypress-wreath c. 5:

„O lady twine no wreath for me
Or twine it of the cypress-tree!
Too lively glow the lilies light,
The varnish 'd holly's all too bright
The may-flower and the eglantine
May shade a brow less sad than mine,
But lady, weave no wreath for me
Or weave it of the cypress-tree!"

the harp c. 5:

„I was a wild and wayward boy
My childhood scorn'd each childish toy,
Retired from all, reserved and cay
To musing prone
I woo'd my solitary joy
My harp alone!" etc.

the cavalier c. 5:

„While the dawn on the mountain was misty and gray
My true love has mounted his steed and away," etc.

the Farewell c. 5:

The sound of Rockeby's woods I hear," etc.

and the ballad c. 5:

„And whither would you lead me then?
Quoth the friar of orders gray." etc.

In composing „Rockeby" it may be said that the poem of „**The lord of the Isles**" 1814, 6 cantoes, dawned in W. Scott's fancy. When it was published, the critics were querulous. Notwithstanding it would be difficult to say in what it is inferior to his earlier compositions: there is a national story of high interest, adventures by sea and moving accidents by land, movements of princes and earls and high-born ladies, and the heart is kept beating with that deep interest which we cannot help taking in bravery and beauty. There is the same fire and impetuosity of diction and narrative and a greater heroic dignity of character than can be found else where in the author's works. The scene of the poem is laid into the castle of Autornish on the coast of Argyleshire and afterwards into the islands of Kyre

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and Arran, finally near Stirling. The story opens in the spring of the year 1307, when Bruce who had been driven out of Scotland by the English and the barons who adhered to that foreign interest returned from the island of Rachrin on the coast of Ireland, again to assert his claims to the Scotish crown. Many of the personages and incidents introduced are of historical celebrity. W. Scott himself has explained the failure of this work with these words „I am decidedly of opinion, that a popular or what is called a „taking" title though well qualified to ensure the publishers against loss, is rather apt to be hazardous than otherwise to the reputation of the author. He who attempts a subject of distinguished popularity has not the privilege of awakening the enthusiasm of his audience; on the contrary, it is already awakened and glows, it may be more ardently than that of the poet himself. — The three poems: **„The vision of Roderick"** 1811; **„The Bridal of Triermain"** 1813, and **„Harald the Dauntless"** 1820, all belong to an inferior range of fiction and are inequal in conception and execution to the splendid poems which preceded them.

The vision of Roderick is founded upon a Spanish tradition after which Don R., the last Gothic King of Spain when the invasion of the Moors was impending, had the temerity to descend into an ancient vault near Toledo, the opening of which had been denounced as fatal to the Spanish monarchy. The legend adds that his rash curiosity was mortified by an emblematical representation of those Saracens who in the year 714 defeated him in battle and reduced Spain under their dominion. The poem contains some fine scenes of delineation, f. i. in the beginning:

„Rearing their crests amid the cloudless skies,
And darkly clustering in the pale moonlight,
Toledo's holy towers and spires arise,
As from a trembling lake of silver white.
Their mingled shadows intercept the sight
Of the broad burial-ground outstretched below
And nought disturbs the silence of the night.
All sleeps in sullen shade, or silver glow,
All save the heavy swell of Teio's ceaseless flow." etc.

The Bridal of Triermain or the vall of St. John in 3 cantoes, a lover's tale, is a fantastic poem which in the Lyulph's tale:

„King Arthur has ridden from merry Carlisle,
When Pentecost was o'er," etc.

offers a story of British Arthur and his Table—Round.

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Harold the Dauntless in 6 cantoes treats the deeds and fortunes of Harold count Witekind's son, banished by this and is beginning with an expedition of the latter which expresses the gray brother's plaintive song:

„Bless us St. Mary from flood and from fire,
From famine and pest and count Witekind's ire!"

There are some lyrical topics of poetic interest, as the invocation to Zernebock c. 2:

„From thy Pomeranian throne
Hear me Sovereign of the rock,
Hear me! mighty Zernebock!"

the song c. 3:

„Hawk and asprey scream'd for joy"

and the ballad „the castle of the seven shields" c. 4:

„The Druid Urien had daughters seven
Their skill could call the moon from heaven."

Perhaps the chief faults of the „bridal of Triermain" and of „Harold the Dauntless" are that their scenes and persons belong to days too remote for exciting sympathy, for scarcely we feel an interest in English story before the days of the Norman conquest. Perhaps their failure is to be explained, because a new poet had appeared with such depth of thought, eager abundance of diction and such wild tales of foreign lands and strange races of people, that he charmed at once the whole land. This was Byron: if he had preceded W. Scott, there is no doubt that his bearded Turks and maritime desperadoes would have given place to the northern chivalry:

„all plaided and plumed in their tartan array."

As Byron for the time had obtained the ascendant, Scott withdrew from the contest to raise his banner on an other field and to gain here honour and glory.

1819 the author wrote the poem **„the field of Waterloo,"** containing a short recollection of that battle, the concluding song of which:

„Farewell sad field! whose blighted face
Wears desolation's withering trace;
Yes — Azincourt may be forgot,
And Cressy be an unknown spot,
And Blenheim's name be new;
But still in story and in song
For many an age remember'd long

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Shall live the towers of Hougomont
And field of Waterloo"

characterizes the whole.

But since the year 1822 W. Scott excelled also as a dramatist, for he published a series of dramas, in the first place the dramatic sketch:

Halidon Hill 1822 in two acts, the subject of which is to be found in Scotish history, the unfortunate battle of Homildon 1402 transferred by the author to Halidon Hill forming the centre. The character of old „Sir Allan Swinton" who had lived to see his seven sons fall and to avenge them, and that of young Gordon, the son of his enemy whose father he has slain in avenging the blood of his children, are drawn with great discrimination.

The tragic play **„Auchindrane"** or „the Ayrshire tragedy," 3 acts, a poem inferior in value which witnesses the cruelty and resentment of the ancient Scotish chieftains in the hypocritic character of the Ayrshire baron John Mure of Auchindrane and Philip Mure, his wild debauched, profligate son.

„Macduff's cross" 1830 contains three scenes with a prelude. Very curious was the privilege enjoyed by the descendants of the famous Mac Duff, Thane of Fife, called the law of Clan Mac Duff.

When the revolution was accomplished, in which Macbeth was dethroned and slain, Malcolm, sensible of the high services of the Thane of Fife is said to have promised to grant the first three requests he should make. Mac Duff accordingly demanded and obtained, firstly that he and his successors should place the crown on the king's head at his coronation; secondly that they should lead the vanguard of the army, and lastly this privilege, whereby any person, being related to Mac Duff within the ninth degree and having committed homicide without premeditation, should upon flying to Mac Duff's cross and paying a certain fine, obtain remission of his guilt. In the first scene of the drama under notice there is the monk Ninian who pronounces it in the following verses:

„Three boons the victor ask'd and thrice did Malcolm,
Stooping the sceptre by the Thane restored,
Assent to his request. And hence the rule,
That first when Scotland's king assumes the crown,
Mac Duff's descendant rings his brow with it
And hence, when Scotland's king calls forth his host,
Mac Dnff's descendant leads the van in battle:
And last, in guerdon of the crown restored,

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Red with the blood of the usurping tyrant,
The right was granted in succeeding time,
That is a kinsman of the Thane of Fife
Commit a slaughter on a sudden impulse,
And fly for refuge to this cross Mac Duff,
For the Thane's sake he shall find sanctuary.
For there must the avenger's step be staid,
And there the panting homicide find safely."

After it Maurice Berkeley there is introduced claiming the privilege of the Cross, pursued for the murder of Lord Loius of Edzell by the brother of this latter Richard Lindesay. But the supposed dead reappears alive in a monks cowl and renounces to his lands in favour of Lindesay.

The story of the **Doom of Devorgoil**, 3 acts 1830 is founded on an old Scotish tradition, where the phantom of Lord Erick and the ghostly barber (of. Musaeus: **stumme Liebe**) „Owlspiegle" and „Cockledemay," are acting the chief part. Though the piece be of less value, there are some fine lyrical passages, as the song in the first scene:

„The sun upon the lake is low
The wild birds hash their song" etc.

and: „When the tempest's at the loudest
On its gale the eagle rides" etc.

a. 2 sc. 1: „O Robin Hood was a bowman good,
And a bowman good was he,
And he met with a maiden in merry Sherwood,
All under the greenwood tree."

The song: „When friends are met o'er merry cheer
And lovely eyes are laughing near" etc.

and the teazing songs of Owlspiegle and Cockledemay a. 3, sc. 2:

„Cockledemay!
My boy, my boy,
What wilt thou do that will give thee joy?"

and: „For all of the humbug the bite and the buz
Of the make believe world becomes forfeit to us,
Halloo, halloo
The blackcock crew,
Thrice shriekh'd hath the owl, thrice croak'd hath the raven
There, ho! Master Gullcrammer rise and be shaven!"

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The prosaic drama:

the house of Aspen 5 acts 1829 is borrowed by the author from a dramatic romance „Sagen der Vorzeit“ by Veit Weber. The sacred authority of the secret tribunal here is abused to private revenge by „Roderic, count of Maltingen,“ and the devoted filial love of „George of Aspen,“ who as a member of that court is accusing himself is very affecting.

All the poems before mentioned appeared in a collection with the „Miscellaneons poems“ of the author Edinb. 1830. The latter poems contain much beautiful songs beginning with „Glenfinlas,“ the fire king:

„Bold knights and fair dames
To my harp give an ear
Of love and of war, and of wonder to hear.“ etc.

„The gray brother“ in 3 parts, „the maid of Toro,“ the Troubadour“ the war-song of Lochlan:

„To horse, to horse, the standard flies,
The bugles sound the call.“

Scarcely there is a poet who since the days of Homer has sung with such an impetuous and burning breath the muster, the march, the onset and all the vicissitudes of battle. In his **„Pibroch of Donald Dhu,** the Highland song of battle, W. Scott has given the very pitch of the Highland character as well as a brilliant picture of manners:

„Pibroch of Donail Dhu,
Pibroch of Donail
Wake thy wild voice anew
Summon Clan—Concil,
Come away, come away,
Hark to the summons
Come in your war-array
Gentles and commons!“ etc.

In the same collection are also found translations of German ballads. „In Edinburgh tells W. Scott in the introduction to the Minstrelsy, where the remarkable coincidence between the German language and that of the Lowland Scotish encouraged young men to approach this newly discovered spring of literature, a class was formed of six or seven intimate friends who proposed to make themselves acquainted with the German language.“ And afterwards he is continuing: Being thus furnished with the necessary originals, I began to translate on all sides, and although the dramas of Goethe, Schiller and other powerfully

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attracted one whose early attention to the German had been arrested by Mackenzie's dissertation, and the play of „the Robbers," yet the ballad poetry, in which I made a bold essay, was still my favourite. I was yet more delighted on finding that the old English and especially the Scotish language, were so nearly similar to the German, that they were capable of being rendered line for line with very little variation." As an instance may be q ıoted Herder's translation of the old Scotish song of Sir Patrick Spens," in which but for difference of orthography, the two languages can be scarcely distinguished from each other:

„The king sits in Dumfermling town
Drinking the blood-red wine
Where will I get a good skipper
To sail this ship of mine?"
„Der König sitzt in Dumfermling Schloss
Er trinkt blutrothen Wein,
O wo treff' ich einen Segler gut,
Dies Schiff zu segeln mein?"

W. Scott's best translations of German ballads are „**William and Hellen**:"

„From heavy dreams fair Hellen rose,
And eyed the dawning red:
Alas, my love, thou tarriest long'
O art thou false or dead?"

and „**the wild huntsman**:"

„The wild grave winds his bugle-horn
To horse, to horse! Halloo, halloo!"

after our Buerger and „the **Erl-king**:"

„O who rides by night through the woodlands so wild?
It is the fond father embracing his child."

after Goethe; „**Frederic and Alice**" imitated from a fragment introduced in Goethe's „Claudina von Villa Bella" (Es war ein Buhle frech genug, war erst aus Frankreich kommen):

„Frederic leaves the land of France
Homeward hastes his steps to measure,
Careless cast the parting glance
On the scene of former pleasure." etc.

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„**The battle of Sempach**“ is a literal translation of an ancient Swiss ballad upon the battle of Sempach by Albert Tschudi.

„**The noble Moringer's**“ original is to be found in the collection of German popnlar songs Berlin 1807, published by von der Hagen:

„O will you hear a knightly tale of old Bohemian day?“

At last the poetry may be mentioned, contained in the novels, tales and romances of the author of Waverley, and published under this title by himself; where we are meeting with many a pearl of extraordinary beauty and originality, as songs of gipsies, dwarfs, pirates, soldiers, dispersed in the several works of W. Scott. — Therefore W. Scott is a poet truly national and heroic who greatly excites the feeling of his readers, finding his scenes principally in his native land and his heroes and heroines in British history and tradition, and his poems are a succession of figures which may be considered as works of art, for his skillfully referring from the past to the present made him succeeding so well in his poetical undertakings. The verse, adopted by W. Scott was a short irregular measure, similar to that of the early minstrels.

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