Cara, vale
Robert Lowth's Latin Epitaph
on the Monument (1768) of His Daughter Mary (1755-1768)
Latin Text and English Translations
With References, Sources, Notes, and Annotations
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0. Preface. The Reputation of Lowth's Epitaph in the Early 19thC

In 1817 Thomas Moore (1770-1852), the amiable and popular poet and singer, 'had found a delightful country retreat at Sloperton Cottage in Wiltshire, which he chose for the sake of being near Lord Lansdowne.' He and his wife dined regularly with Lord Lansdowne and assorted guests, and Moore recorded in his *Journals* at great length the subjects and discussions over a long period.[1]

The following is typical of the convivial table-talk with which the well-educated gentlemen, ladies and nobles amused themselves at meal-times, especially dinner, when a floating assortment of visitors of all higher ranks and stations joined Lord and Lady Lansdowne *et al* to enjoy each other's company. There are other sporadic mentions of Lowth and his *A Short Introduction to English Grammar* in the *Journals* with contradictory judgements and observations, sometimes positive, sometimes negative, on Lowth's practice of ruling choice passages of English literature and poetry improper.

> 19 [July 1826, Wednesday]—Some discussion before breakfast on a Latin Epitaph, which Lord A. [James Everard Arundell, 10th Baron (1785-1834)] is about to have set over an old Priest at Salisbury—[Here follows some discussion about the propriety of the Latin term *sacerdos* for 'priest', triggering much jollity relating to comic epitaphs, real or invented.] We referred to Lowth's beautiful Epitaph upon his daughter.

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[1] See the article (1894) on Moore by Richard Garnett (1835-1906) in *DNB* (1893). Lord Lansdowne: Henry Petty-Fitzmaurice, third Marquis of Lansdowne (1780-1863). 'Most delicate in his acts of generosity, he freed the poet Moore from his financial troubles; ...' (Article (1895) on Lansdowne by William Carr (1862-1925) in *DNB*)

Cara Maria, vale—at veniat fælicius ævum
Quandro [*sic*] iterum tecum, sim modo dignus, ero.
Cara, redi, læta tum dicam voce, paternos
Eja, age in amplexus, cara Maria, redi. (p. 950)

Text and Translations (Hall 1834, pp 496-497)

I. The Epitaph (Hall 1834, p 496)

EPITAPH,
By Bishop Lowth, on the Monument of his Daughter
Mary; at Cuddesden, Oxfordshire.[2]
1768.

MARIA,
Roberti Lowth, Episcopi Oxon.
Et Mariæ, Uxoris ejus, Filia,
Nata xi^{mo} die Junii, A. D. MDCCLV.
Obit v^{to} die Julii, A. D. MDCCLXVIII.

CARA, vale, ingenio præstans, pietate, pudore,
    Et plus quam natæ nomine, cara, vale!
Cara Maria, vale! at veniet felicius ævum,
    Quando iterum tecum (sim modo dignus) ero:
Cara, redi, læta tum dicam voce, paternos
    Ejà age in amplexus, cara Maria, redi.

[The table of Contents to Hall's volume (p viii) gives the title of this
Epitaph as: Ad Ornatissimam Puellam.]

**II. Translation by The Rev John Duncombe (1729-1786)
(Hall, p 496)**

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[2] Now known as Church of All Saints, Cuddesdon, Oxfordshire. The
actual date of burial was July 9th 1768, as confirmed in *The Register of
Parish of Cuddesden* [*sic*] 1743 (Ref PAR81/1/R1/3), entry in Burials
1768 (on folio 66), which reads 'July 9th Mary, Daughter of Robert
Lowth, Lord Bishop of Oxford.'

TRANSLATION, BY THE REV. JOHN DUNCOMBE.[3]

Dearer than daughter, paralleled by few
In genius, goodness, modesty, adieu!
Adieu, Maria, till that day more blest,
When, if deserving, I with thee shall rest:
Come, then thy sire will cry in joyful strain,
O come to my paternal arms again!

III. Translation by Peter Hall (Hall, p 497)

ANOTHER TRANSLATION, BY THE EDITOR.

Farewell, beloved, in modest virtue reared,
Farewell, by more than filial bonds endeared!
Farewell, Maria! yet the day shall be,
If worthy, I shall be restored to thee;
Thus, thus again, delighted hail thee home,——
Back to thy father's arms, belov'd Maria, come!

IV. An Anonymous French Translation (Hall p, 497)

FRENCH TRANSLATION.

[*From the Gentleman's Magazine for* 1778.]

Adieu toi, dont l'esprit, la piété, l'honneur,
Plus que le nom de fille étaient chers à mon cœur:
Adieu, toi que j'aimai de l'amour le plus tendre,
Adieu, chère Marie! un jour plus fortuné,
Si ce cœur en est digne, à mes vœux doit te rendre,
Dans le sein du bonheur avec toi couronné:
Alors je te dirai, Reviens fille trop chère,

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[3] Tieken, in her webarticle, ' "Cara, vale": the short life of Molly
Lowth', says: '... a "Mr. Duncombe" provided a translation of the text,
...' In note 7 to this statement, she says: 'it is not unlikely that this was
William Duncombe (1690–1769), a friend of Lowth's.' I have not been
able to explain the discrepancy. Perhaps the two Duncombes, both
'miscellaneous writers', have been confused at some point with each
other in some way.

Reviens, ma chère enfant, dans les bras de ton père. (p 497)

This is nice French and fits the alexandrines perfectly, but it's a very free translation of the Latin — more an adaptation. — John Green.

(*Alexandrine*: '... a line of six feet or twelve syllables, the French heroic verse; used in English to vary the heroic verse of five feet.' *OED*)

V. Latin Text and English Imitation'
by The Rev Charles Wesley (1707-1788)

A. Ms Version

An Epitaph
of Miss Mary Lowth
by her Father, the Bishop of London.

Cara, vale, ingenio præstans, pietate, pudore,
      Et plus quam Natæ nomine, cara vale!
Cara Maria, vale! at veniet felicius ævum
      Quando iterum tecum (sim modo dignus) ero.
Cara redi, lætâ tum dicam voce, paternos
      Eja, age in amplexus, cara Maria, redi!

Imitated.
[Not a translation, but intended as a three-verse hymn.]

Maria, dearest Child, farewell!
      Wise, pious, good beyond thy years!
Thy ravish'd Excellence I feel
      Bereav'd—dissolv'd in softest tears.

But soon, if worthy of the grace,
      I shall again behold thee nigh,
Again my dearest Child embrace —
      Haste to my arms, Maria, fly!

"To a fond Father's arms return ——
      I then in ecstasies shall say
No more to part, no more to mourn,
      But sing thru' one eternal day!

B. Published Version

An Epitaph on Miss Mary Lowth
Imitated.

[1]   Farewell, my dearest child, farewell!
              Wise, pious, good, beyond thy years!
       Thy ravish'd excellence I feel
              Bereav'd—dissolv'd in softest tears.

[2]   But soon, if worthy of the grace, [Orig. "grave"; a misprint.]
              I shall again behold thee nigh,
       Again my dearest child embrace:
              "Haste to my arms, Maria, fly!"

[3]   "To a fond father's arms return,"
              (I then in ecstasies shall say)
       "No more to part, no more to mourn,
              But sing through one eternal day!"

A Latin epitaph written by Mary's father, Robert Lowth, was quoted on pp. 281–282 [of that issue of *The Arminian Magazine*], followed by this English imitation, which appears [both of them] in MS *Funeral Hymns*, p 74. Robert Lowth (1710–1787), Bishop of London, was an uncle of Ebenezer Blackwell's (*d* 1782) second wife Mary Eden, whom Blackwell married in 1774. This relationship may explain Wesley writing the English imitation of the original epitaph. (Annotation from website of this text)

Charles Wesley and Ebenezer Blackwell were friends. It has become a commonplace after Lowth's death in 1787 for anachronistic references as 'Bishop' to be made to his church office when referring to him either as a person or as the author of one or more of his works. He was first made Bishop of Oxford in 1766 and Bishop of London in 1777. Since Charles Wesley's 'Imitation' was published in 1778 (the tenth anniversary of Mary's death), the reference to 'Bishop of London' seems perfectly in order here.

The practice first arose during Lowth's lifetime, when it would have been equally anachronistic to refer later in his life *eg* to the author of *A Short Introduction to English Grammar* (1762) as 'The Rev[rend]', or 'Prebend / Prebendary of Durham' at that time when he had been

translated to higher office. Perhaps it would be better if we referred to him today as an author, without titles: 'Robert Lowth', or simply, as here, 'Lowth'.

VI. Latin Text with English Translation (1886) by Samuel Willoughby Duffield (1843-1887)

"Cara, vale ! ingenio præstans, pietate, pudore,
Et plusquam natæ nomine cara, vale !
Cara Maria, vale ! At veniet felicius ævum,
Quando iterum tecum, sim modo dignus, ero.
Cara, redi ; læta tum dicam voce, paternos
Eja ! age in amplexus, cara Maria, redi."

Dear one, farewell ! Thou wast known for talent and virtue
    and goodness :
Yea, and endeared beyond the name of daughter, farewell !
Mary, thou dear one, farewell ! But yet there shall dawn
    a bright morning
When I shall meet thee again — should I be worthy to meet thee !
Dear one, return ! And then, with a voice full of gladness,
Rush to thy father's embrace ! O dear one, O Mary, return !

For an annotated bibliographical note on this text, see appended *Addendum*.

VII. Latin Text from French Translation and Edition of Lowth's *Prælectiones*

Nous ne pouvons résister à l'envie de transmettre ici l'épitaphe en vers latins, qu'il fit pour sa fille Marie. La simplicité de cette épitaphe, le sentiment profond dont elle est empreinte, ce mélange de la douleur paternelle et de l'espérance chrétienne, nous semblent répandre sur ce peu de vers un charme inexprimable et autant de sublime que de pathétique.

Cara vale, ingenio præstans, pietate, pudore,
    Et plus quàm natæ nomine cara vale.
Cara Maria vale; adveniet [*sic*] felicius ævum,
    Quandô iterùm tecum, sim modò dignus, ero.
Cara redi, lætâ tùm dicam voce, paternos,
    Eia age, in amplexux [*sic*] cara Maria redi.

The text displays two linguistic oddities: *at veniet* (*l* 3) has been metamorphosed into the prefixed derivative *advenio* 'to arrive', which, if not intended as an 'improvement', is an ingenious error that makes good sense, but is not what Lowth intended.

The spelling *amplexux* for *amplexus* (*l* 6), if intentional, may go back to the older French tradition of using -*x* to represent -*us* when the vowel is long. In the second edition of 1839, the now conventional spelling -*us* is used.

VIII. Text and Translation by Chris Heesakkers
From Tieken's webarticle ' "Cara, vale" ' (*c*2010)

Cara, vale, ingenio praestans, pietate pudore,
    Beloved girl, farewell, excellent in intelligence, piety and
modesty
Et plusquam natae nomine, care [*sic*], vale!
    And even more beloved than merely as a daughter, farewell!
Cara Maria, vale! at veniet felicius aevum,
    Beloved Mary, farewell! But may[4] a happier time arrive,
Quando iterum tecum (sim modo dignus), ero;
    When I will once more be with you (if only I am worthy of
it)
Cara, redi, laeta tum dicam voce, paternos
    Beloved girl, come back, I will then say with joyful voice,
Eja age in amplexus, cara Maria, redi
    Throw yourself into your father's arms, beloved Mary, come
back.

IX. Another Translation by David A Reibel

The method of translation used here looks free, but is not. It makes use of the principle of 'translation-units'. These are the basic morpho-semantic elements of the original text. In the translation, they may be recombined or rearranged so that it looks as if they have been scattered about, but the intention is to recreate the intended sense of the original without being either word-for-word literal or sense-for-sense free, since

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4 Heesakkers seems to be thinking, like Thomas Moore, of *veniat*.

the sense is based on the meanings of the original words and their components and syntactic arrangement.[5]

> Dearest, farewell; excellent of nature, dutiful and modest,
> And more even than in the name of daughter dear, farewell!
> Farewell, dearest Mary! There will yet come
>   a more propitious time,
> When I shall, if I be but worthy, be once more with you.
> Return, dearest, I shall then with joyous voice exclaim,
> O! Do! Hasten back into your father's embrace; dearest Mary,
> return.

X. General Remarks on Robert Lowth's 'Latinity'

The classically educated audience to which this affectionate, sentimental effusion was addressed would appreciate the little expert classical touches of the good Latin-scholar (*aka* 'a classic'). Lowth was renowned for his Ciceronian 'Latinity'. Structurally, the poem is a single periodic sentence, but its diction and syntax are those of the Latin poetry of the Classical Age, not the Ciceronian prose ideal. This point should be borne in mind in what follows.

The post of Professor of Poetry at Oxford, which Lowth held from 1741 to 1750, when he delivered his *De Sacra Poesi Hebrærum Prælectiones* ('Lectures on the Sacred Poetry of the Hebrews'), was awarded to the candidate largely on the basis of his proven 'Latinity'.

'In 1753, ... [Lowth] ... published his lectures on Hebrew poetry, for which the university of Oxford created him DD by diploma the following year.' (Article by William Hunt (1842-1931) on Lowth in *DNB*)

In his review of the *Prælectiones*,[6] Voltaire first praises Lowth for his learning and taste, two things, he says, not commonly found together

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[5] The translation suggests *veniat*, while the text says *veniet* 'will come'.

[6] François Marie Arouet de Voltaire (1694-1778). 1764. Review of Robert Lowth, *De sacra poesi Hebræorum. Gazette littéraire de l'Europe*, 30 November 1764:
XX. Discours académiques sur la poésie sacrée des Hébreux, prononcés à Oxford par M. R. Lowth, professeur public de poésie. A Oxford, grand in-8° de plus de 500 pages. (30 septembre 1764.)
Text from CD ROM *Oeuvres* [*sic*] *complètes de Voltaire.* 1764, Articles extraits de la *Gazette littéraire de l'Europe.* (mars - novembre

among learnèd men. He then goes on in the very second paragraph to make a little disingenuous remark about the character of Lowth's Latin style, which is in fact anything but redundant.

> Les discours qui composent cet ouvrage ont été prononcés à l'université d'Oxford, où l'auteur donne des leçons publiques sur la poésie. Le style nous a paru d'une latinité pure et élégante, mais un peu verbeux: c'est le défaut ordinaire de ces discours d'appareil, où nos latinistes modernes, pour arrondir et lier leurs périodes, énervent le discours, et noient le sens dans une multitude de paroles surabondantes.

Independently of Voltaire's view, an English Latinist has summed up his judgement as follows: 'You could say that Lowth's style is elegant, balanced, periodic and Ciceronian. Absolutely par for the course for 18th century Latin.'

XI. Selected Features of the Latin of Lowth's Epitaph

1. *pietate*, not 'religious', but 'filial piety', *ie* 'dutifulness to parent'.
2. *natæ*, genitive singular feminine of *nata*, here 'daughter'; past participle of *nascor*, 'to be born'.
3. *felicius*, comparative of *felix* 'favourable': 'more propitious', 'more favourable'; not 'happy' = 'joyful' (*cf læta* in line five), but 'auguring well', said of omens and circumstances; 'serendipitous'.
4. *ævum*, mostly poetic for *aetas* 'age', 'time of life'. Again Lowth is referring to an age or (after-)life later than the immediate moment.
5. *veniet* future indicative of *venio* 'to come', not *veniat* present subjunctive 'let there come', as in Moore's memorial version.
Lowth is addressing his daughter as if he stands before her. The devout Christian expects salvation, 'if he be but worthy'.
6. The clause *Quando ... ero*: is punctuated with a colon, while most other transcriptions use as a rule the full stop (period). Lowth (SIEG chapter on 'Punctuation') first defines the terms for the different marks of punctuation, or 'points', as marking pauses of increasing length. He then defines them in terms of the different constituent-types

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1764).

('constitutive parts' p 156) so marked, and so in terms of the different constituent-types themselves. Thus, of *Colon*, he first says:

> The Colon, or Member, is a chief constructive part, or greater division of a Sentence. (p 157)

Then, in the paragraph prefixed to one of his 'Examples' of the use of the points, he defines the *Colon* in terms of constituent-type:

> A member of a Sentence, whether Simple or Compounded, which of itself would make a compleat Sentence, and so requires a greater pause than a Semicolon, yet is followed by an additional part making a more full and perfect Sense,[7] may be distinguished by a Colon. (p 170)

Compare this with the statement prefaced to one of Lowth's sets of 'Examples' in this section on 'Punctuation' p 171:

> When a Sentence is so far perfectly finished, as not to be connected in a construction with the following Sentence, it is marked with a period.[8]

So the clause, or member, *Quando ... ero*: completes the sense of the preceding three lines perfectly, and so the whole fits Lowth's definition of *Colon* perfectly. It also explains why the later, derivative, versions

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[7] *Cf* Lowth's definition of 'Sentence':

> A SENTENCE is an assemblage of words, expressed in proper form, and ranged in proper order, and concurring to make a complete sense. (1762:95)

Sense: 10. Meaning; import. (Johnson) Lowth also means 'grammatical sense' with no 'false construction'.

[8] Lowth's series of definitions by specifying the use of the points, together with the definition of Sentence, may be compared with the much later formulations developed by Leonard Bloomfield, first as a kind of informal generalization in his book *Language*, then later in axiomatic form when he was engaged in a formalization of a structural-descriptive linguistic theory.

dispense with this by now archaic use of the colon and use the full stop (period) instead.

This seemingly simple evolutionary step has led to large changes in how what would formerly have been longer 'periods' made up of shorter 'sentences' are punctuated differently from before, and gave the semicolon a new rôle in separating sentences.

It also had considerable influence on the demise of the periodic sentence in favour of the plain, or linear, style. And *vice versa*: the demise of the periodic sentence in favour of the plain style made the function of the colon as described by Lowth obsolete, and, like the semicolon, it was given a new rôle, illustrated at the beginning of this sentence.

7. *paternôs* (with long -*ô*-), accusative plural masculine of *paternus*, the adjective form of *pater*, 'father', agreeing with *amplexûs*. Not the use of the kinship adjective in place of the genitive of the noun.

8. *amplexûs* (with long -*û*-), accusative plural masculine of *amplexus* 'an encircling', 'an embracing'; 'of the caresses of lovers, mostly plural': both arms together form the embrace: two arms; one embrace.

It is a nominalization (what the Romanists call a 'deverbal noun') of *amplector* 'to encircle'; 'to embrace'; derivative of *plecto* 'to plait', 'to intertwine' (the intensive form of *plicare* 'to fold'), plus prefix *am-* < *ambi-* inseparable prefix 'around'. In this type of verb derivation, the prefix *am*[*bi*]- designates the result (goal; Aristotle's 'final cause'), and the verb *plecto* the process (Aristotle's 'efficient cause').[9]

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[9] As a good 'classic' (classical scholar, especially Latinist) Lowth would be aware of the comprehensive system of verb-derivation consisting of prefix + verb in Latin and Greek. In the section on Words (parts of speech) in *SIEG*, in the section on Prepositions, he says:

> Verbs are often compounded of a Verb and a Preposition; as, *to uphold*, *to outweigh*, *to overlook:* and this composition sometimes gives a new sense to the Verb; as, *to understand*, *to withdraw*, *to forgive*.[3] But in English the Preposition is more frequently placed after the Verb, and separate from it, like an Adverb; in which situation it is no less apt to affect the sense of it, and to give it a new meaning; and may still be considered as belonging to the Verb, and a part of it. As, *to cast* is to throw; but *to cast up*, or to compute, *an account*, is quite a different thing: thus, *to fall on* ['to come upon / across'], *to bear out* ['to

9. Lowth uses the commonplace Latin device of creating discontinuous constituents in *læta ... voce* 'with joyous voice', and interpolating, in this case the verb-phrase *tum dicam* 'I shall then say', between the two terms of the discontinuous constituent, giving the latter, especially the first term, greater emphasis or prominence, foregrounding them and making them the focus of new information.

10. The sequence, *paternôs* / [*Ejà*] *age in amplexûs*, is an even more striking instance of a discontinuous constituent used in this way. Ignoring *Cara Maria, redi* 'dearest Maria, return', which forms the *conclusio* (the conclusion, the summing-up, of a periodic sentence) to the whole poem, the prepositional phrase *in amplexûs paternôs* 'into your father's embrace' has been placed in final position after the imperative *age* 'come', the position of most prominence in a Latin sentence.

The particle *Ejà*, or *Eja*, as the other derivative texts have it, is not separated from *age* by a comma, as these other texts also have it, because, while an exclamation, it is prefixed to *age* to give it more force, represented in my translation by the emphatic auxiliary *Do*!

The modifying adjective *paternôs* is then shifted or extraposed out of the prepositional phrase *in amplexûs paternôs* to the left of the preposition *in*. (Extraposition out of a prepositional phrase to the left of the preposition is possible in Latin, but not in English.[10]) The two terms

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confirm'], *to give over* ['to surrender']; &c. So that the meaning of the Verb, and the propriety of the phrase, depend on the Preposition subjoined. ['Critical Note' 4 on miscellaneous improprieties in the works of miscellaneous notable authors, extending over most of pp 129-131, omitted.] (*SIEG* pp 128-129)

['Critical Note' 3] *With* in composition retains the signification, which it hath among others in the Saxon [later Anglo-Saxon; now Old English], of *from* and *against:* as to *withhold, to withstand*. [*Cf* German *wider* 'against *widerrufen* 'to revoke'; *widerstehen* 'to resist'.] So also *for* has a negative signification from the Saxon: as, to *forbid, forbeodan*; to *forget, forgitan*. [*Cf* German equivalents *verbieten, vergessen, vergeben*.] (p 128) [NB variable *hath* with *has* — repeated in The Second Edition, Corrected (1763).]

[10] But *cf* this example of a Latin affectation in an English song, from Shakespeare's *Cymbeline* Act 2 Scene 3:

Hark, hark, the lark at Heaven gate sings,

of this discontinuous constituent *paternôs ... / ... amplexûs* then receive greater emphasis, prominence, or foregrounding by the interpolation of *Ejà age* 'O! Do! Come back' between them.

I also use this device in line two: 'more even than in the name of daughter dear,'. The comparative phrase 'than in the name of daughter' has been interpolated between the discontinuous constituents 'more ... dear', giving, I hope, to 'more ... dear' the same effect.

11. A radical alternative Empsonian[11] analysis of the hierarchical structure of the constituents so far identified is possible. It treats the original text as given, as the coded text, the encoding of the underlying plain text, to use the cryptographer's terminology. The plain or decoded text of Lowth's Epitaph that lies behind the given coded text can be revealed by the Empsonian analysis, which looks for implicit multiple readings and which would in this case be the following.

11. A. First take *Quando ... ero* as going with the preceding *at ... ævum* (at least). The clause beginning *Quando* is an attribute, a relative clause to *ævum*, its antecedent: 'a time at which'. English has a parallel construction, *time when = time at which*. This is Lowth's intended reading, if we follow the logic of the discussion of the significance of his use of the colon after *ævum* above.

Whether this reading is preferable is not the issue: it is a possible reading if we follow Empson's logic, which in some way presupposes

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And Phoebus gins arise, °*gins*: 'begins'
His steeds to water at those springs
On chalic'd flowers that lies:

The prepositional phrase 'On chalic'd flowers' has been extraposed (preposed) to the left of the rest of the prepositional phrase beginning 'that lies ...': *sc* '(those springs /) that lies [*sic*] on chalic'd flowers'. No amount of repetition will produce an English-language intuition of the intended sense of these lines.

This oddity has not inhibited numerous composers from setting these delicate, lightly erotic verses, based on the commonplace conceit of awakening your mistress as morning breaks. See the entry for this text on the website, Lied and Art Song Page Hark Hark the Lark, which lists four English, four German, and one each Italian and Finnish (!) versions.

[11] See: Sir William Empson (1906-1984), 1953. *Seven Types of Ambiguity*. Third Edition (revised). First edition 1930. Second Edition (revised and reset) 1947. London: Chatto and Windus Ltd.

starting from the coded text with its putatively ambiguous and misleading marks of punctuation removed and proceeds to repunctuate the text in accordance with one of the possible underlying plain text readings that are progressively revealed. The other versions of the text of the Epitaph which use the full stop (period) instead of the colon after *ero* seem to be following this, the simplest and most direct route.

11. B. Next take *Quando ... ero* with the two following lines *læta ... voce + paternos ... amplexus* (+ coda; see below). This makes good grammatical sense. Now, instead of being a relative clause attributive to *ævum*, the clause beginning *Quando* is an adverbial clause of time, attributive to its main clause beginning *læta* (*tum*). The pair of correlative adverbial connectives *Quando-tum* go together just as well as *ævum-Quando*, even if the construction of each is different from the other.

11. C. The Empsonian leap is to say that the text has *both* readings, either alternatively or even simultaneously, giving a kind of zest to the text, enhancing the poetic and aesthetic effect.

This kind of construction is known in classical rhetoric as *apo koinou* Greek ἀπὸ κοινοῦ 'in common' *ie* 'shared': 'Applied to a construction with two clauses which have a word or phrase [here a clause] in common.' (*OED*) Diagrammatically, with the three elements *clause + apo koinou + clause* represented by the letters **A**, **B**, **C**, we can show the commonality of the shared middle constituent by the bracketing in the following derivation:

$$[_xA + B_x] + [_yB + C_y] = [_xA + [_yB_x] + C_y]$$

Lowth would have known of the construction *apo koinou* from his classical studies, but he is not using it here.

11. D. Leaving the clause *at ... ævum* on its own, we next take *Quando ... ero* on its own as a question, to which the clause *læta ... voce etc* is the response. It is somewhat clumsy, but might work.

11. E. Finally, we have to take into account the Empsonian possibility that all competing and complementary analyses work simultaneously to create a rich fabric of criss-crossing 'plain' texts, greatly increasing the emotional tension. Lowth of course has no such intention, and probably never conceived of it.

The reason is that, as the syntactic deconstruction below shows, the construction of the text of the Epitaph is quite linear and regular, with no toing and froing among the lines. One 'member' following word for word another with a smooth and regular dependence of member on member and sense on sense. The reading with simultaneous readings of

all possibilities is not ever a grammatical possibility. To put it bluntly, ambiguous expressions do not have simultaneously all possible readings, but one time one, another time the other, and so forth. English poets have included built-in ambiguities, but to get the right aesthetic effect you must imagine them not as superimposed on each other, but as alternating: two readings for the price of one 'text', requiring a new definition of 'text'.[12]

12. After the highly charged *conclusio paternôs ... amplexûs* comes the coda, the final cry of the vocative *Cara Maria,* and the plaintive final repetition of the imperative *redi.* The vocative *Cara Maria* might be shared between the two verbs *age* and *redi*, a true instance of *apo koinou,* following Lowth's forward-moving compositional practice, once *Cara* has been taken with *age*, the final *redi* stands alone, a fitting conclusion to the whole poem.

The resemblance to musical parallels of these final lines is striking. Popular music of all kinds, operatic arias, musical comedy numbers and similar put the final expressive element, the final highest note, the climax of the whole piece, as a rule, at the end. In more Classical, Romantic, and Post-Romantic instrumental works one finds the final concluding highest note at the end of a considerable build-up of musical tension, to be followed by a tension-relieving coda, so to speak, and so to the conclusion of the whole work.

The following passage from a work by a recognized protagonist of 18thC and 19thC European classical music and its forms and styles provides the metaphorical analogy. (No literal parallel should be ascribed to this comparison.)

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[12] To take a well-known example, here is Shakespeare's famous opening speech by Richard in *Richard* III Act I, Scene 1:

> Now is the winter of our discontent,
> made glorious summer by this sonne ['son' *OED*] of Yorke:
>> (Wells & Taylor old-spelling edition)

Present-Day English *son* and *sun* could both be spelled both *sonne* and *sunne* in Renaissance English, according to entries in *OED.* The editors all agree on *son.* The pun is in the sound, a poetic conceit used by Shakespeare elsewhere.

In the construction of a melody, much depends upon a sense of climax at the right moment. This will be found, probably by the light of nature, in all first-rate folk-songs. The sense of the "right curve" [ups and downs in the melody] will prevail. Intuition of the right moment and place for a climax will come almost of itself. An unduly prolonged phrase after a climax may give a sense of monotony and dullness. The usual curve of such a melody will be [see diagram below]. It is only a supreme knowledge of design [musical form] which will enable an anti-climax to be in its way as impressive as the climax. The quiet which follows the storm has its charm, but only in relation, as regards length, with the storm which precedes it.

Stanford's graceful curve can be shown diagrammatically by typographical conventions:

/c⎺⎺⎺c\   c = climax

___/   \ac____ac   ac = anti-climax ± coda

Anti-climax (*sic*): musically, not a disappointment, but a contrast, the complement, the opposite (ἀντί, not 'against', but 'opposite') to a climax, a cooling-down, a calming that absorbs the energy generated by the climax so that there can be a resolution, a conclusion to the heated excitement that it follows. This may then be followed by a final dramatic cadence, bringing the whole work to a satisfying conclusive end. Innumerable greatly varied musical examples *eg* the *finale* of the fourth and final movement of Schubert's C Major symphony, suggest themselves. Stanford gives none.

Using Stanford's curve in its diagrammatic form, the structure at the end of Lowth's Epitaph then looks something like this:

/c*paternos / Ejà age in amplexus* c\

___/c   c\ac *Cara Maria*, redi ac

13. The imperative *redi* 'go back, turn back, return', repeated in each of the final two lines, is a derivative of *eo, ire* 'to go': *re*(*d*) 'back' + -*i* 'go!'. Because of the alternation between *e* and *i* and other oddities, the verb *ire* is said to be irregular. But these 'irregularities' can be accounted for by a few simple phonetic or spelling rules. Similarly, the excrescent -*d*- on *re*- is there to prevent a hiatus between the two adjacent vowels -*e*- + *i*. This excrescent -*d*- is also found on other prefixes ending in a vowel when used before verbs whose stems begin with a vowel,

often attributed to an earlier form of the prefix which had the *-d*, *eg pro*(*d*)-.

As usual, the prefix represents the result ('You are back.'), while the verb represents the effective action 'go'. The subject of the verb, the addressee of the imperative, 'goes back' to the place from whence he/she came. This is consonant with Lowth's conceit that he pictures himself in the Afterlife standing addressing his daughter whom he entreats to return ('go back') to his embrace.

14. *Ejà*: entry for *eja* in Smith, *Latin English Dictionary*, Fourteenth Edition, 1877, p 360*a*. Textual example omitted:

ējă (also **heja**) *interj*. An exclamation of joy or surprise: *ah! ah ha! indeed!: ...*,
2. Of exhortation: *ho! quick! come on!: ....*

The complementary senses of 'joy' + 'surprise' and 'exhortation' ('*come on!*') together gives DAR's rendition above: 'O! Do!'.

XII. Analytic Syntactic Deconstruction of Lowth's Epitaph

Syntactic Deconstructions such as that below are notable for the way in which they reveal at a glance the distinctive features of the individualistic syntactic style of the author. They are superior in this regard to the usual linear (horizontal, left-to-right) phrase-structure marker, either tree or labelled bracketing, which are not so good at showing in a perspicuous vertical visual display degrees of subordination or syntactic dependence of constituents. For this purpose the scroll is superior to the codex.

Here Lowth's repeated cries of *cara*, *vale*, *redi*, are expertly intertwined with the other substance of the text. Some might be tempted to suppose that we can recover where he got this idea from, but the cries themselves and the grammatical interweaving of them with the substance are not in themselves explained except by knowing the workings of Lowth's linguistic compositional imagination. Perhaps the word *amplexûs* had something to do with it. The whole thing then becomes a kind of elaborate linguistic *jeu d'esprit* of a quite sophisticated kind, a text that exemplifies the intertwining of an embrace, the chief desire of the grieving father.

Like a good piece of music, a well-wrought piece of verse can never lose its freshness.

The Method of Syntactic Deconstruction

1. Vocatives, not being in construction with anything else (except, perhaps, as the intended subject of an imperative, as here: all but one instance of *cara* ± *Maria*), and their modifiers are centred before being further deconstructed.[13]

2. Interpolations and expletives (here: *vale*; *Ejà*) are likewise and for the same reason centred and placed in angled brackets ('< >').

3. Degrees of subordination or syntactic dependence are shown by degrees of indentation.

4. Discontinuous constituents are broken up and the sub-constituents displayed in non-successive lines.

5. Sub-analysis is a matter of productivity. Small constituents can be left intact. Labelled bracketing can be added *ad lib*.

$$\text{C}_{\text{ARA}_1}, \ [\textit{vocative}]$$

<vale,>

ingenio

præstans,

pietate,

pudore,

Et

plus

quam

natæ

nomine,

cara$_2$, [attributive to C$_{\text{ARA}_1}$]

<vale!>

Cara Maria,

<vale!>

at veniet felicius ævum,

---

[13] The vocative cannot, strictly speaking, be the subject of the imperative, it might just be an accidental of the pragmatics of the discourse, because they are not in construction with each other, and an imperative can be any verb and be addressed to any vocative. *Cf* Lowth's rule of the verb with the nominative:

Every Nominative Case, except the Case Absolute, and when an address is made to a Person, belongs to some Verb, either expressed or implied: ... (*SIEG* p 123)

Quando iterum tecum
     (sim modo dignus)
ero:

              Cara,

redi,
læta tum dicam voce,
     paternôs

              <Ejà>

     age
     in amplexûs,

            cara Maria,

redi.

XIII. A Musical Setting of Lowth's Epitaph [*aka* Epicedium] by Dr. Henry Harington (1727-1816)

1. Front page of score

Epicedium perelegans Lowthianum,
in obitum Filiæ carissimæ,
jam primum in
Triphoniam
(Sub Tono ecclesiastico) modulatum
Tentamen rude, ac incultum,
Honorab:et Rev.^{de} Dom :
Francisco I Seymour
Eccles:Wellens:Decano (erga Amicitiæ) dicatum.

_____

præcipe lugubres
Cantus Melpomene   Hor.
Dat apud Norvicenses Nonis Aprilis 1779.

_____

EPICEDIUM.
Cara vale, ingenio præstans, pietate, pudore,
Et plusquam Natæ Nomine Cara, vale.
Cara MARIA vale, at veniet felicius ævum
Quando iterum tecum, sim, modo dignus, ero,
Cara redi, læta tum voce dicam, Paternos
Eja, age in amplexus, Cara MARIA, redi.

19

2. Text as set

Cara vale. Larghetto e con amore.
Cara vale, ingenio, præstans pietate, pudore,
Et plusquam Natæ Nomine Cara, vale.
Cara Maria vale.

At veniet. Dolce
At veniet felicius ævum
Quando iterum tecum, sim modo dignus, ero,

Cara redi. Con affetto
Cara redi, læta tum voce dicam, Paternos
Eja, age in amplexus, Cara Maria, redi.

3. Notes

Handwritten addition on title page

London, printed and sold for the Author Dr Harington
by Longman and Broderick, No 26 Cheapside, priced 1/=.

The title page is followed by three folios of music with the words of the epitaph set as a three-part glee for treble, alto and bass; in 3/2 time, with alternating key signature (G, B flat, G), subdivided as shown above.

The word order of the Epicedium differs in one important respect from that of the Epitaph as published elsewhere: in the penultimate line, *læta tum voce dicam*, replaces the original *læta tum dicam voce*. This alternative word order would be more typical of prose than verse. The glee follows this alternative text, but the punctuation varies slightly, both from Epicedium and among the voices.

Composed by Dr Henry Harington (1727-1816)
Dedicated to Francis I[ngram] Seymour (1726-1799), Dean of Wells Cathedral (1766-1799)
Quotation from Horace, *Odes* I, xxiv, *ll* 2-3
　　　Præcipe lugubres | Cantus, Melpomene,
　　　'Teach us sad songs, O Melpomene'.
In the same way as Lowth has created emphasis by dividing associated constituents, Horace has divided the imperative *præcipe* from its associated vocative *Melpomene*.

The date *apud Norvicenses Nonis Aprilis* 1779, '5th April 1779, in the Norwich system', refers to the reformed Gregorian calendar, which was only adopted in England in 1752 and then not everywhere.

XIV. A Second Musical Setting of Lowth's Epitaph by John Wall Callcott (1766-1821) 'one of the masters of the glee'

1. Text from the Musical Score with Appended Translation

A. Text of the Epitaph

Cara, vale
Elegy

Poem by Robert Lowth, bishop of
London (1719-1787), written on the
death of his daughter

> Minim / half note = 52
> Very slow and with mournful expression
> Key signature: E flat.

Cara, vale, cara vale, ingenio praestans, pietate, pudore,
et plus quam natae nomine, plus quam natae nomine, cara.
> Vale! Vale! Vale!
Cara Maria, vale! At veniet felicius aevum, felicius aevum,
Quando iterum tecum sim modo dignus ero, at veniet felicius aevum,
Quando iterum, quando iterum, tecum, quando iterum tecum sim modo
dignus ero,
> sim modo dignus, ero.
Cara, redi, cara, redi, laeta tum dicam, tum dicam voce.
Eia age paternos in amplexus.
Cara Maria, redi, redi, redi, redi.

(Word order and lineation formatted to follow textual repetitions made to fit the musical setting.)

B. Appended Translation

Translation from 1834 *New England Magazine*

Dear one, farewell! with genius blessed,
With grace and piety,
But dearer by a daughter's name,
Alas! farewell to thee
Farewell, Maria dear! a happier time
Will surely be,
When I again, if worthy found,
Shall meet with thee.
Dear one, return! with joyful voice
My words will be,
Come to thy father's arms, Maria dear,
Return again to me.

2. Notes and Annotation

John Wall Callcott (1766-1821). *Elegy*. Poem by Robert Lowth, bishop of London, written on the death of his daughter. [n.pl., n.pub., n.d.]

Unaccompanied four-part part-song (*aka* 'glee'), for two 'Trebles' (Sopranos), Tenor, Bass. The reference copy is a later more recent edition and includes the additional piano 'Accompaniment added by William Horsely (1774-1858)', Callcott's son-in-law.

The publication of the French translation of Robert Lowth's 'Epitaph' in *The Gentleman's Magazine* in 1778, the tenth anniversary of Mary's death, seems to have stimulated interest in it as a fit subject for a musical setting. *Cf* the following from the article by William Barclay Squire (1855-1927) on John Wall Callcott in *DNB*: 'In 1778 he was introduced to Henry Whitney, the organist of Kensington parish church, from whom he probably acquired some little [basic musical] instruction.'

The sheet-music of this setting can be viewed on and printed out from the website RobertLowth.com by following the Events link on the Home Page, then clicking on the Cara vale link opposite the MA Thesis Prize link.

XV. Notes and Annotated Sources

The numbering of the sources corresponds to the numbering of the relevant text.

0. *The Journal of Thomas Moore*. Edited by Wilfred Sellers Dowden (1917-1999). Associate Editors: Barbara Bartholomew (*b* 1941); Joy L. Linsley. Six continuously paginated Volumes. Newark, Delaware: University of Delaware Press. London and Toronto; East

Brunswick, New Jersey: Associated University Presses. 1983-1991.
Volume 3 (1986). 1826-1830, p. 950.)

I-IV. Full text plus three translations of Robert Lowth's Epitaph
(*aka* 'Elegy') for his daughter Mary (1755-1768); from the appendix of
Latin and English 'Poems of Bishop Lowth, Collected from Various
Publications' (pp 443-499). In: The Rev. Peter Hall (1802-1849) (ed.),
Sermons and Other Remains of Robert Lowth, *DD Sometime Lord
Bishop of London*; now first collected and arranged, partly from original
manuscripts; with an introduction Memoir, by the Rev. Peter Hall, MA
Curate of St. Luke's, Chelsea. London: Printed for J. G. and F.
Rivington, St. Paul's Church Yard, and Waterloo Place, Pall Mall.
M.DCC.LXXXIV. (pp 496-497)
    This work reprinted in the boxed set, *Robert Lowth* (1710-1787)
— *The Major Works*. Edited, with New Introductions, by David A
Reibel. Six Titles. Eight Volumes. London: Routledge/Thoemmes
Press. 1995. Volume Eight.
    This volume also contains the following very important
contemporary notice of Robert Lowth on his death.
    [The Rev Robert Lowth *jun* (1751 or 1752-1822) (attr.)]. 1787.
*Memoirs of the Life and Writings of the Late Right Reverend Robert
Lowth*, D. D. F.R.SS. Lond. and Goettingen. Lord Bishop of London.
London: Printed for W. Bent, Pater-Noster Row. M.DCC.LXXXVII. 26 pp.
    The beginning of the *Memoirs* contains full information about the
descent ('breeding': parentage or pedigree, family relationships) of
Robert Lowth, establishing his position in the higher ranks of English
society.
    Further circumstantial details surrounding Lowth's paternal
affection for his daughter will be found in the following e-article in the
website:
    Ingrid Tieken-Boon van Ostade, "Cara, vale": the short life of
Molly Lowth. File Format: PDF/Adobe Acrobat. Includes a photograph
of the monument to his daughter.

V. Charles Wesley's 'Imitation':

Imitation: [*Literature*:] '**3.** A method of translation looser than paraphrase, ...' (Johnson; copied by *OED*)

(The classically educated gentlemen of the day (John and Charles Wesley were educated at Charterhouse School, London, and Westminster School, respectively, and both at Christ Church, Oxford) were brought up on the composition of Latin and English imitations and translations of texts in the other language. There was no need for Johnson to expatiate on the method.)

> *Arminian*: Of, belonging to, or following the doctrine of, James Arminius or Harmensen (1560-1609), a Dutch Protestant theologian, who put forth views opposed to those of Calvin, especially on predestination. Arminius died in 1609; in 1618–1619 his doctrines were condemned by the synod of Dort; but they spread rapidly, and were embraced, in whole or part, by large sections of the Reformed Churches. (*OED*)

Many websites are devoted to vilifying Arminius and his heretical doctrines that attracted enormous following after his death, which many had hoped would put an end to his pernicious teachings.

Lowth, one may assume, as a high officer of the Established Church, would be sure to keep clear of any association with this alternative theology. What he thought of the fuss that was made over his quite private tribute to his daughter can only be imagined.

> In 1778 John Wesley began publishing *The Arminian Magazine*. He had witnessed the success of Calvinist journals like the *Christian Magazine* and *Gospel Magazine*, and wanted to provide an alternative monthly publication that would affirm and defend God's universal offer of salvation. Each monthly instalment of *The Arminian Magazine* had three major sections. First came a prose section that included sermons, spiritual biographies, excerpts from theological tracts, and the like. This was followed by a selection of letters (most written to Wesley) that were judged to be spiritually edifying. The concluding pages of each issue were devoted to poetry. In the first year, as he sought to highlight the distinctive emphases of *The Arminian Magazine*, John Wesley reprinted nine of Charles Wesley's polemical poems against predestination from the *Hymns on God's Everlasting Love* (1741/42), and one other in this vein from *Hymns & Sacred Poems* (1740), 136–142. He also began to publish (without attribution) a

series of other poems by Charles that had not appeared in print before. ... (From bibliographical note on website)

It might seem that the breadth if not the depth of Charles Wesley's poetical compositions could not be summed up in one text alone; but see the following for a full treatment.

Frank Baker (1910-1999), BA, BD, Ph.D. 1962. *Representative Verse of Charles Wesley*. Selected and Edited with an Introduction by. London: The Epworth Press. i-lxi + 413 pp. Plus 4 glossy b&w photographic plates, including a portrait (1786) frontispiece, engraved by the artist Jonathan Spilsbury (1737-1812), and three further facsimiles.

> Charles Wesley was a writer not only of hymns, but of poems of many kinds—devotional, whimsical, satirical, political, controversial, topical and personal. Their volume is enormous. He himself published 4,600 poems, another 3,000 were published posthumously, and there are still over 1,300 which have so far not been published at all, making a total of over 180,000 lines of verse.
> The aim of this present volume is to provide the means for an adequate appreciation of Charles Wesley as a poet. The verse is divided into three equal sections, entitled, according to Wesley's own usage, "Hymns", "Sacred Poems", "Miscellaneous Poems". It gives the text of 330 compositions, including examples of a hundred different verse-forms, and many poems which have never been published before.
> There is ample provision of scholarly *apparatus*, including introductions and notes, a collation of all existing manuscripts and most later editions, indexes to first lines, titles, metres and subject-matter, and a descriptive bibliography. The volume is further enriched by a monograph which summarizes the advances in the study of Charles Wesley's verse and incorporates a number of important new discoveries. (*pb* on inside front flap of d/w)

> Contents; 2-page Preface and Acknowledgements.
> 61-page, monograph-length, small-print Introduction (see Baker 1964 below): The discovery of Charles Wesley; Charles Wesley's literary output; Classical training (Cf the § 'Classical Training' pp xii-xiv in the 'Introduction' to Baker); The spiritual impetus; Charles Wesley's vocabulary; Literary allusions; The art of rhetoric; Structure; Metre; Modulations; Rhymes; The problem of classification; The problem of selection; John or Charles Wesley?; Conclusion.

Part One: *Hymns* (Nos. 1-112); Part Two: *Sacred Poems* (Nos. 113-230); Part Three: *Miscellaneous Poems* (Nos. 231-335).

Principal Sources of Charles Wesley's Verse: (i) Printed; (ii) Manuscript; (iii) Index to Sources.

Charles Wesley's Metres—Notes and Index: Terminology; Classification; Conventions and Symbols; Index [to Metres].

Index of first lines; General Index. List of Illustrations (4 glossy b&w photographic plates).

Frank Baker (1910-1999), 1964. *Charles Wesley's Verse. An Introduction*. London: The Epworth Press. [v] + 110 pp. Includes separate Index and additional titles in the Select Bibliography. Contents same as Introduction to Baker 1962 above. The individual §§ of 1962 are formatted as individual chapters.

> When Dr Baker's book *Representative Poems of Charles Wesley* was published, one of the reviewers suggested that the introduction, which gave so much valuable information and really tried to assess Charles Wesley as a poet, should be issued separately. It is in response to that suggestion that this edition has been prepared. (*pb* on inside front flap of d/w)

VI. Samuel Willoughby Duffield (1843-1887), Author of "The Latin Hymn-Writers and Their Hymns," "The Heavenly Land," "Warp and Woof : A Book of Verse," "The Burial of the Dead," Etc. *English Hymns*: *Their Authors and History*. The Third Edition, Revised and Corrected. New York and London: Funk & Wagnalls. 1886, p 43. [vii] + 675 pp.

Contains entries consisting of first line and author, plus short bio-bibliographical note.

The Latin and English texts of this version of *Cara, vale* are prefaced by the note below on Robert Lowth, to whom the text of the hymn based on Psalm 42 is attributed. This misattribution is the result of a textual confusion, detailed in the appended *Addendum*, which gives full details.

> As pants the wearied hart for cooling springs. —LOWTH.

> This is Dr. Robert Lowth's version of Ps. 42. The alterations from the original, which are only a proof of the improvement of the hymn by the usual processes of time and taste, are collated by Dr.

Hutchins, in his Annotations to the (Episcopal) Hymnal. [Short biographical note on Lowth omitted.]

His writings are favorably known for their genius and learning, and his translation of Isaiah is called "the greatest of his productions." He was the second son of Dr. William Lowth, 1661-1732, a man distinguished for his scholarly and theological attainments, and specially for his Vindication of the Divine Authority and Inspiration of the Scriptures, 1692.

[William Lowth's enthusiasm for finding prophecies of Christianity in the Hebrew Prophets in his *Commentary on the Prophets* (1714 & 1725) caused the author of the article (1893) on him in *DNB*, Edmund Venables (1819-1895), to remark: 'The value of his commentary was never very great, and it has been long since entirely superseded. Its tone is pious but cold, and he fails to appreciate the spiritual and poetical character of the prophetical writings [which his son Robert did], while he is far too eager to discover Messianic interpretations.'

[Venables says further; 'We are told that he (William) carefully read and annotated almost every Greek and Latin author, classical or ecclesiastical, and the stores he had thus collected he dispensed ungrudgingly.' From this we may conclude that William equally had a well-stocked library of classical and later authors, which Robert would have profited from by being able to read freely in it.]

The Latin epitaph placed by Bishop Lowth upon his daughter's tomb [*qv* above] has such pathetic beauty that we give it here.

VII. The text of the poem is placed at the end (p vj) of the capsule biography of Lowth in footnote (1) pp iv-vj in the Préface du Traducteur to the first edition of the following work, the French translation of Lowth's *Prælectiones*.

Leçons / *sur la* / *poésie sacrée* / *des Hébreux*, / par M. Lowth, / professeur de poésie à l'Université d'Oxford, ensuite archidiacre / de Winchester, et successivement évêque de Limerick, de S. David, / d'Oxford et de Londres; / traduites par la première fois du latin au françois. / Tome Prémièr. [&] Tome Second. / Lyon, / Imprimerie de Ballanche. / 1812.

Tome Premièr: xvj + 344 pp; Tome Second: [ij] + 400 pp + 40-page essay by Rau on a related topic (see below). Each chapter has *Sommaire* of contents at head, repeated for each chapter-listing in the

individual 'Table du Volume' (table of contents of volume) at the end of each volume. Tome Second has French prose translation, 'La Vie du Jésus-Christ, Représentée sur la fenêtre orientale de la chapelle du collège de Winchester. Poëme de M. Lowth.' at end of the *Leçons*. This is a French prose translation of Lowth's poem, 'The Genealogy of Christ; as it is represented in the east window of the College Chapel at Winchester', written while he was at Winchester College (1722-1729), and published in 1729 (see Hall 1834 p 16); reprinted in Hall 1834 pp 447-454.

Also has separately paginated 40-page article after contents list ('Table') at end of Tome Second: 'De l'Excellence et de la perfection du talent poétique, considerées dans les trois poètes du premier ordre, l'auteur du livre de Job, Homère, et Ossian [!]. Discours traduit du latin de S.-F.-J. Rau, professeur à Leyde. [Voyez l'article de ce savant dans la biographie universelle, Tome XXXVII.] [Sebald Fulco Jan *or* Johannes Rau (1765-1807), Dutch orientalist.]

X. François Marie Arouet de Voltaire (1694-1778). Review of Robert Lowth, *De sacra poesi Hebræorum Prælectiones*. *Gazette littéraire*, 30 November 1764. Reprinted in: Louis Moland (1824-1899), *Œuvres complètes de Voltaire*. This edition available on CD-ROM.

XI. Sir Charles Villiers Stanford (1852-1924), Professor of Music in the University of Cambridge. Professor of Composition and Orchestral Playing at the Royal College of Music. 1922. *Interludes. Records and Reflections*. London: John Murray. xi + 212 pp + 8 pp of adverts. 8 Illustrations (glossy b&w photographic plates): 7 portraits and the first page of the original printed score of the Scherzo to Beethoven's Ninth Symphony, showing the correct note-value for the metronome value (minim / half-note = 116). Article V. The Composition of Music (pp 50-80; § (1) Invention (pp 52*ff*).