



THE
TEMPLE
OF
FAME.



Price One Shilling.



The Temple of Fame.
L. del. Cherrier inc. J. van Goyen del. J. van Goyen sculp.

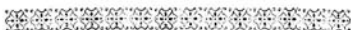
THE
TEMPLE
OF
FAME:
A
VISION.

By Mr. *POPE*.


THE SECOND EDITION.

L O N D O N :

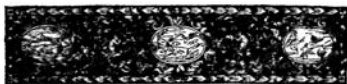
Printed for BERNARD LINTOTT between the two
Temple-Gates in Fleetstreet. 1715.



Advertisement.

 *HE Hint of the following Piece was taken from Chaucer's House of Fame. The Design is in a manner entirely alter'd, the Descriptions and most of the particular Thoughts my own: Yet I could not suffer it to be printed without this Acknowledgment, or think a Concealment of this Nature the less unfair for being common. The Reader who would compare this with Chaucer, may begin with his Third Book of Fame, there being nothing in the Two first Books that answers to their Title.*

T H E



THE
 TEMPLE
 OF
 FAME.

IN that soft Season when descending
 Showers
 Call forth the Greens, and wake the
 rising Flowers ;

When opening Buds salute the welcome Day,
 And Earth relenting feels the Genial Ray ;

As

8 *The* TEMPLE of FAME.

As balmy Sleep had charm'd my Cares to Rest,
And Love it self was banish'd from my Breast,
(What Time the Morn mysterious Visions brings,
While purer Slumber spread their golden Wings)
A Train of Phantoms in wild Order rose,
And, join'd, this Intellectual Scene compose.

I stood, methought, betwixt Earth, Seas, and ^{[Skies ;}
The whole Creation open to my Eyes :
In Air self-balanc'd hung the Globe below,
Where Mountains rise, and circling Oceans flow ;
Here naked Rocks and empty Wastes were seen,
There tow'ry Cities, and the Forests green :
Here sailing Ships delight the wand'ring Eyes ;
There Trees, and intermingl'd Temples rise :

Now

The TEMPLE of FAME. 9

Now a clear Sun the shining Scene displays,
The transient Landscape now in Clouds decays,
O'er the wide Prospect as I gaz'd around,
Sudden I heard a wild promiscuous Sound,
Like broken Thunders that at distance roar,
Or Billows murm'ring on the hollow Shoar :
Then gazing up, a glorious Pile beheld,
Whose tow'ring Summit ambient Clouds conceal'd.
High on a Rock of Ice the Structure lay,
Steep its Ascent, and slipp'ry was the Way ;
The wond'rous Rock like *Parian* Marble shone,
And seem'd to distant Sight of solid Stone.
Inscriptions here of various Names I view'd,
The greater Part by hostile Time subdu'd ;
Yet wide was spread their Fame in Ages past,
And Poets once had promis'd they should last.

10 *The* TEMPLE of FAME.

Some fresh engrav'd appear'd of Wits renown'd ;
I look'd again, nor cou'd their Trace be found.
Criticks I saw, that others Names deface,
And fix their own with Labour in their place :
Their own like others soon their Place resign'd,
Or disappear'd, and left the first behind.
Nor was the Work impair'd by Storms alone,
But felt th'Approaches of too warm a Sun :
For Fame, impatient of Extreams, decays
Not more by Envy than Excess of Praise.
Yet Part no Injuries of Heav'n cou'd feel,
Like Cryстал faithful to the graving Steel :
The Rock's high Summit, in the Temple's Shade,
Nor Heat could melt, nor beating Storm invade.
There Names inscrib'd unnumber'd Ages past
From Time's first Birth, with Time it self shall last ;
These

The TEMPLE *of* FAME. II

These ever new, nor subject to Decays,
Spread, and grow brighter with the Length of Days.

So *Zembla's* Rocks (the beauteous Work of Frost)
Rise white in Air, and glitter o'er the Coast ;
Pale Suns, unfelt, at distance roll away,
And on th' impassive Ice the Lightnings play :
Eternal Snows the growing Mass supply,
Till the bright Mountains prop th' incumbent Sky :
As *Atlas* fix'd, each hoary Pile appears,
The gather'd Winter of a thousand Years.

On this Foundation *Fame's* high Temple stands ;
Stupendous Pile ! not rear'd by mortal Hands.
Whate'er proud *Rome*, or artful *Greece* beheld,
Or elder *Babylon*, its Frame excell'd.

12 *The* TEMPLE *of* FAME.

Four Faces had the Dome, and ev'ry Face
Of various Structure, but of equal Grace :
Four brazen Gates, on Columns lifted high,
Salute the diff'rent Quarters of the Sky.
Here fabled Chiefs in darker Ages born,
Or Worthies old, whom Arms or Arts adorn,
Who Cities rais'd, or tam'd a monstrous Race ;
The fourfold Walls in breathing Statues grace :
Heroes in animated Marble frown,
And Legislators seem to think in Stone.

Westward, a sumptuous Frontispiece appear'd,
On Dorick Pillars of white Marble rear'd,
Crown'd with an Architrave of antique Mold,
And Sculpture rising on the roughen'd Gold.

The TEMPLE of FAME. 13

In shaggy Spoils here *Theseus* was beheld,
And *Perseus* dreadful with *Minerva's* Shield :
There great *Alcides* stooping with his Toil,
Refts on his Club, and holds th' *Hesperian* Spoil.
Here *Orpheus* sings ; Trees moving to the Sound
Start from their Roots, and form a Shade around :
Amphion there the loud creating Lyre
Strikes, and beholds a sudden *Thebes* aspire ;
Cytheron's Ecchoes answer'd to his Call,
And half the Mountain roll'd into a Wall :
There might you see the length'ning Spires ascend,
The Domes swell up, the widening Arches bend,
The growing Tow'rs like Exhalations rise,
And the huge Columns heave into the Skies.

The

14 *The* TEMPLE of FAME.

The Eastern Front was glorious to behold,
With Diamond flaming, and *Barbarick* Gold.
There *Ninus* shone, who spread th' *Assyrian* Fame,
And the great Founder of the *Persian* Name :
There in long Robes the Royal *Magi* stand,
Grave *Zoroaster* waves the circling Wand :
The sage *Chaldeans* rob'd in White appear'd,
And *Brachmans* deep in desert Woods rever'd.
These stop'd the Moon, and call'd th' unbody'd Shades
To Midnight Banquets in the glimm'ring Glades ;
Made visionary Fabricks round them rise,
And airy Spectres skim before their Eyes ;
Of *Talismans* and *Sigils* knew the Pow'r,
And careful watch'd the Planetary Hour.
Superior, and alone, *Confucius* stood,
Who taught that useful Science, to be good.

But

The TEMPLE *of* FAME. 15

But on the South a long Majestick Race
Of *Ægypt's* Priests the gilded Niches grace,
Who measur'd Earth, describ'd the starry Spheres,
And trac'd the long Records of Lunar Years.
High on his Car *Sesoftris* struck my View,
Whom scepter'd Slaves in golden Harnes drew :
His Hands a Bow and pointed Jav'lin hold,
His Giant Limbs are arm'd in Scales of Gold.
Between the Statues Obelisks were plac'd,
And the learn'd Walls with Hieroglyphicks grac'd.

Of *Gothick* Structure was the Northern Side,
O'erwrought with Ornaments of barb'rous Pride.
There huge Colosses rose, with Trophies crown'd,
And *Runick* Characters were grav'd around :

There

16 *The* TEMPLE *of* FAME.

There fate *Zamolxis* with erected Eyes,
And *Odin* here in mimick Trances dies.
There, on rude Iron Columns smear'd with Blood,
The horrid Forms of *Scythian* Heroes stood,
Druids and *Bards* (their once loud Harps unstrung)
And Youths that dy'd to be by Poets sung.
These and a thousand more of doubtful Fame,
To whom old Fables gave a lasting Name,
In Ranks adorn'd the Temple's outward Face ;
The Wall in Lustre and Effect like Glass,
Which o'er each Object casting various Dies,
Enlarges some, and others multiplies.
Nor void of Emblem was the mystick Wall,
For thus Romantick Fame increases all.

The

The TEMPLE of FAME. 17

The Temple shakes, the founding Gates unfold,
Wide Vaults appear, and Roofs of fretted Gold,
Rais'd on a thousand Pillars, wreath'd around
With Lawrel-Foliage, and with Eagles crown'd :
Of bright, transparent Beryl were the Walls,
The Freezes Gold, and Gold the Capitals :
As Heaven with Stars, the Roof with Jewels glows,
And ever living Lamps depend in Rows:
Full in the Passage of each spacious Gate
The sage Historians in white Garments wait ;
Grav'd o'er their Seats the Form of *Time* was found,
His Scythe revers'd, and both his Pinions bound.
Within, stood Heroes who thro' loud Alarms
In bloody Fields pursu'd Renown in Arms.
High on a Throne with Trophies charg'd, I view'd
The *Youth* that all things but himself subdu'd ;

18 *The* TEMPLE of FAME.

His Feet on Sceptres and *Tiara's* trod,
And his horn'd Head express'd the *Libyan* God.
There *Cæsar*, grac'd with both *Minerva's*, shone;
Cæsar, the World's great Master, and his own;
Unmov'd, superior still in every State;
And scarce detested in his Country's Fate.
But chief were those who not for Empire fought,
But with their Toils their People's Safety bought:
High o'er the rest *Epaminondas* stood;
Timoleon, glorious in his Brother's Blood;
And *Scipio*, Saviour of the *Roman* State,
Great in his Triumphs, in Retirement great.

Here too the Wife and Good their Honours claim,
Much-suff'ring Heroes, of less noisy Fame,

The TEMPLE of FAME. 19

Fair Virtue's silent Train : Supreme of these
Here ever shines the Godlike *Socrates*.
Here triumphs He whom *Athens* did expel,
In all things Just, but when he sign'd the Shell.
Here his Abode the martyr'd *Phocion* claims,
With *Agis*, not the last of *Spartan* Names :
Unconquer'd *Cato* shews the Wound he tore,
And *Brutus* his ill Genius meets no more.

But in the Centre of the hallow'd Quire
Six pompous Column's o'er the rest aspire ;
Around the Shrine it self of *Fame* they stand,
Hold the chief Honours, and the Fane command.
High on the first, the mighty *Homer* shone ;
Eternal Adamant compos'd his Throne ;

20 *The TEMPLE of FAME.*

Father of Verse ! in holy Fillets dress'd,
His Silver Beard wav'd gently o'er his Breast ;
Tho' blind, a Boldness in his Looks appears,
In Years he seem'd, but not impair'd by Years.
The Wars of *Troy* were round the Pillar seen :
Here fierce *Tydides* wounds the *Cyprian* Queen :
Here *Hector* glorious from *Patroclus* Fall,
Here dragg'd in Triumph round the *Trojan* Wall,
Motion and Life did ev'ry Part inspire,
Bold was the Work, and prov'd the Master's Fire ;
A strong Expression most he seem'd t'affect,
And here and there disclos'd a brave Neglect.

A Golden Column next in Rank appear'd,
On which a Shrine of purest Gold was rear'd ;

Finish'd

The TEMPLE *of* FAME. 21

Finish'd the whole, and labour'd ev'ry Part,
With patient Touches of unwearied Art :
The *Mantuan* there in sober Triumph sat,
Compos'd his Posture, and his Look sedate ;
On *Homer* still he fix'd a reverend Eye,
Great without Pride, in modest Majesty.
In living Sculpture on the Sides were spread
The *Latian* Wars, and haughty *Turnus* dead ;
Eliza stretch'd upon the fun'ral Pyre,
Æneas beuding with his aged Sire :
Troy flam'd in burnish'd Gold, and o'er the Throne
Arms and the Man in Golden Cyphers shone.

Four Swans sustain a Carr of Silver bright,
With Heads advanc'd, and Pinions stretch'd for
Flight :

Here

22 *The* TEMPLE of FAME.

Here, like some furious Prophet, *Pindar* rode,
And seem'd to labour with th' inspiring God.
A-cross the Harp a careless Hand he flings,
And boldly sinks into the founding Strings.
The figur'd Games of *Greece* the Column grace,
Neptune and *Jove* survey the rapid Race :
The Youth's hang o'er their Chariots as they run ;
The fiery Steeds seem starting from the Stone ;
The Champions in distorted Postures threat,
And all appear'd Irregularly great.

Here happy *Horace* tun'd th' *Ausonian* Lyre
To sweeter Sounds, and temper'd *Pindar's* Fire :
Pleas'd with *Alcæus* manly Rage t'infuse
The softer Spirit of the *Sapphick* Muse.

The TEMPLE *of* FAME. 23

The polish'd Pillar different Sculptures grace ;
A Work outlasting Monumental Brafs.
Here smiling *Loves* and *Bacchanals* appear,
The *Julian* Star and Great *Augustus* here.
The Doves that round the Infant Poet spread
Myrtles and Bays, hung hov'ring o'er his Head.

Here in a Shrine that cast a dazling Light,
Sate fix'd in Thought the mighty *Stagyrite* ;
His Sacred Head a radiant Zodiack crown'd,
And various Animals his Sides furround ;
His piercing Eyes, erect, appear to view
Superior Worlds, and look all Nature thro'.

With equal Rays immortal *Tully* shone,
The *Roman Rostra* deck'd the Consul's Throne :

Gath'ring

24 *The TEMPLE of FAME.*

Gath'ring his flowing Robe, he seem'd to stand,
In Act to speak, and graceful; stretch'd his Hand:
Behind, *Rome's Genius* waits with *Civick Crowns*,
And the Great Father of his Country owns.

These massie Columns in a Circle rise;
O'er which a pompous Dome invades the Skies:
Scarce to the Top I stretch'd my aking Sight,
So large it spread, and swell'd to such a Height:
Full in the midst, proud *Fame's* Imperial Seat
With Jewels blaz'd, magnificently great;
The vivid Em'ralsd there revive the Eye;
The flaming Rubies shew their sanguine Dye;
Bright azure Rays from lively Saphirs stream,
And lucid Amber casts a Golden Gleam..

With

The TEMPLE of FAME. 25

With various-colour'd Lights the Pavement shone,
And all on fire appear'd the glowing Throne ;
The Dome's high Arch reflects the mingled Blaze,
And forms a Rainbow of alternate Rays.
When on the Goddess first I cast my Sight,
Scarce seem'd her Stature of a Cubit's height,
But swell'd to larger Size, the more I gaz'd,
Till to the Roof her tow'ring Front she rais'd.
With her, the Temple ev'ry Moment grew,
And ample *Views* open'd to my View,
Upward the Columns shoot, the Roofs ascend,
And Arches widen, and long Iles extend.
Such was her Form, as antient Bards have told,
Wings raise her Arms, and Wings her Feet infold ;
A Thousand busy Tongues the Goddess bears,
And Thousand open Eyes, and Thousand list'ning

D

Beneath
(Ears.

26 *The* TEMPLE of FAME.

Beneath, in Order rang'd, the tuneful Nine
(Her Virgin Handmaids) still attend the Shrine :
With Eyes on Fame for ever fix'd, they sing ;
For Fame they raise the Voice and tune the String
With Time's first Birth began the Heav'nly Lays,
And last Eternal thro' the Length of Days.

Around these Wonders as I cast a Look,
The Trumpet sounded, and the Temple shook,
And all the Nations, summon'd at the Call
From diff'rent Quarters fill the crowded Hall :
Of various Tongues the mingled Sounds were heard ;
In various Garbs promiscuous Throngs appear'd :
Thick as the Bees, that with the Spring renew
Their flow'ry Toils, and sip the fragrant Dew,

When

The TEMPLE of FAME. 27

When the wing'd Colonies first tempt the Sky,
O'er dusky Fields and shaded Waters fly,
Or ~~fetling~~, seize the Sweets the Blossoms yield,
And a low Murmur runs along the Field.
Millions of suppliant Crowds the Shrine attend,
And all Degrees before the Goddess bend ;
The Poor, the Rich, the Valiant, and the Sage,
And boasting Youth, and Narrative old Age.
Their Pleas were diff'rent, their Request the same,
For Good and Bad alike are fond of Fame.
Some she disgrac'd, and some with Honours crown'd;
Unlike Successes equal Merits found.
Thus her blind Sister, fickle *Fortune* reigns,
And undiscerning, scatters Crowns and Chains.

28 *The* TEMPLE *of* FAME.

First at the Shrine the Learned World appear,
And to the Goddess thus prefer their Prayer :
Long have we fought t'instruct and please Mankind,
With Studies pale, with Midnight Vigils blind ;
But thank'd by few, rewarded yet by none,
We here appeal to thy superior Throne :
On Wit and Learning the just Prize bestow,
For *Fame* is all we must expect below.

The Goddess heard, and bade the Muses raise
The Golden Trumpet of eternal Praise :
From Pole to Pole the Winds diffuse the Sound,
That fills the Circuit of the World around ;
Not all at once, as Thunder breaks the Cloud ;
The Notes at first were rather sweet than loud :

By

The TEMPLE of FAME. 29

By just degrees they ev'ry moment rise,
Fill the ~~wide~~ Earth, and gain upon the Skies.
At ev'ry Breath were balmy Odours shed,
Which still grew sweeter as they wider spread:
Less fragrant Scents th' unfolding Rose exhales,
Or Spices breathing in *Arabian* Gales.

Next ~~these~~ the Good and Just, an awful Train,
Thus on ~~their~~ Knees address'd the sacred Fane.
Since living Virtue is with Envy curst,
And the best Men are treated like the worst,
Do thou, just Goddess, call our Merits forth,
And ~~give~~ each Deed th' exact intrinsic Worth.
Not ~~with base~~ Justice shall your Act be crown'd,
(Said Fane) but high above Desert renown'd:

Let

30 *The* TEMPLE *of* FAME.

Let fuller Notes th' applauding World amaze,
And the loud Clari^{on} labour in your Praise.

This Band dismiss'd, behold another Crowd
Pref^{er}'d the same Request, and lowly bow'd,
The constant Tenour of whose well spent Days
No less deserv'd a just Return of Praise.
But strait the direful Trump of Sl^{an}der sounds,
Thro' the big Dome the doubling Thunder bounds:
Loud as the Burst of Cannon rends the Skies,
The dire Report thro' ev'ry Region flies:
In ev'ry Ear incessant Rumours rung,
And gath'ring Scandals grew on ev'ry Tongue.
From the black Trumpet's rusty Concave broke
Sulphureous Flames, and Clouds of rolling Smoke;

The

The TEMPLE *of* FAME. 31

The pois'nous Vapor blots the purple Skies,
And withers all before it as it flies.

A Troop came next, who Crowns and Armour
And proud Defiance in their Looks they bore: ^{(wore,}
For thee (they cry'd) amidst Alarms and Strife,
We sail'd in Tempests down the Stream of Life;
For thee whole Nations fill'd with Flames and
Blood,
And swam to Empire thro' the purple Flood.
Those Ills we dar'd thy Inspiration own,
And all that Virtue seem'd was done for thee alone.
Ambitious Fools! (the Queen reply'd, and frown'd)
Be all your Acts in dark Oblivion crown'd;
There sleep forgot, with mighty Tyrants gone,
Your Statues moulder'd, and your Names unknown.

A sud-

32 *The* TEMPLE *of* FAME.

A sudden Cloud strait snatch'd them from my Sight,
And each Majestick Phantom sunk in Night.

Then came the smallest Tribe I yet had seen,
Plain was their Dress, and modest was their Mein.
Great Idol of Mankind ! we neither claim
The Praise of Merit, nor aspire to Fame ;
But safe in Deserts from the Applause of Men,
Would die unheard of, as we liv'd unseen.
'Tis all we beg thee, to conceal from Sight
Those Acts of Goodness, which themselves requite.
O let us still the secret Joy partake,
To follow Virtue ev'n for Virtue's sake.

And live there Men who slight immortal Fame ?
Who then with Incense shall adore our Name ?

But

The TEMPLE of FAME. 33

But, Mortals know, 'tis still our greatest Pride,
To blaze those Virtues which the Good would hide.
Rise! Muses, rise! add all your tuneful Breath,
These must not sleep in Darkness and in Death.
She said: in Air the trembling Musick floats,
And up the Winds triumphant swell the Notes;
So soft, tho' high, so loud, and yet so clear,
Ev'n list'ning Angels lean'd from Heaven to hear:
To farthest Shores th' Ambrosial Spirit flies,
Sweet to the World, and grateful to the Skies.

Next these a youthful Train their Vows express,
With Feathers crown'd, with gay Embroid'ry dress:
Hither, they cry'd, direct your Eyes, and see
The Men of Pleasure, Dress, and Gallantry:

34 *The* TEMPLE of FAME.

Ours is the Place at Banquets, Balls and Plays;
Sprightly our Nights, polite are all our Days;
Courts we frequent, where 'tis our pleasing Care
To pay due Visits, and address the Fair:
In fact, 'tis true, no Nymph we cou'd persuade,
But still in Fancy vanquish'd ev'ry Maid;
Of unknown Dutcheßes leud Tales we tell,
Yet would the World believe us, all were well.
The Joy let others have, and we the Name,
And what we want in Pleasure, grant in Fame.

The Queen assents, the Trumpet rends the Skies,
And at each Blast a Lady's Honour dies.

Pleas'd with the strange Success, vast Numbers
preſt

Around the Shrine, and made the ſame Request:

What

The TEMPLE of FAME. 35

What you (she cry'd) unlearn'd in Arts to please,
Slaves to your selves, and ev'n fatigu'd with Ease,
Who lose a Length of undeserving Days ;
Wou'd you usurp the Lover's dear-bought Praise ?
To just Contempt, ye vain Pretenders, fall,
The Peoples Fable, and the Scorn of all.
Strait the black Clarion sends a horrid Sound,
Loud Laughs burst out, and bitter Scoffs fly round,
Whispers were heard, with Taunts reviling loud,
And scornful Hisses ran thro' all the Croud.

Last, those who boast of mighty Mischiefs done,
Enslave their Country, or usurp a Throne ;
Or who their Glory's dire Foundation laid,
On Sovereigns ruin'd, or on Friends betray'd,

36 *The* TEMPLE *of* FAME.

Calm, thinking Villains, whom no Faith can fix,
Of crooked Counfels and dark Politicks;
Of theſe a gloomy Tribe ſurround the Throne,
And beg to make th' immortal Treafons known.
The Trumpet roars, long flaky Flames expire,
With Sparks, that ſeem'd to ſet the World on fire.
At the dread Sound, pale Mortals ſtood aghaſt,
And ſtartled Nature trembled with the Blaſt.

This having heard and ſeen, ſome Pow'r un-
known
Strait chang'd the Scene, and ſnatch'd me from the
Throne.
Before my View appear'd a Structure fair,
Its Site uncertain, if in Earth or Air;

With

The TEMPLE of FAME. 37

With rapid Motion turn'd the Mansion round ;
With ceaseless Noise the ringing Walls resound :
Not less in Number were the spacious Doors,
Than Leaves on Trees, or Sands upon the Shores ;
Which still unfolded stand, by Night, by Day,
Pervious to Winds, and open ev'ry way.
As Flames by Nature to the Skies ascend,
As weighty Bodies to the Center tend,
As to the Sea returning Rivers roll,
And the touch'd Needle trembles to the Pole:
Hither, as to their proper Place, arise
All various Sounds from Earth, and Seas, and Skies,
Or spoke aloud, or whisper'd in the Ear ;
Nor ever Silence, Rest or Peace is here.
As on the smooth Expanse of Crystal Lakes,
The sinking Stone at first a Circle makes ;

The

38 *The* TEMPLE of FAME.

The trembling Surface, by the Motion stir'd;
Spreads in a second Circle, then a third;
Wide, and more wide, the floating Rings advance,
Fill all the wat'ry Plain, and to the Margin dance.
Thus ev'ry Voice and Sound, when first they break,
On neighb'ring Air a soft Impression make;
Another ambient Circle then they move,
That, in its turn, impels the next above;
Thro' undulating Air the Sounds are sent,
And spread o'er all the fluid Element,

There various News I heard, of Love and Strife,
Of Peace and War, Health, Sicknefs, Death, and
Life;
Of Loss and Gain, of Famine and of Store,
Of Storms at Sea, and Travels on the Shore,

OF

The TEMPLE of FAME. 39

Of Prodigies, and Portents seen in Air,
Of Fires and Plagues, and Stars with blazing Hair,
Of Turns of Fortune, Changes in the State,
The Falls of Fav'rites, Projects of the Great,
Of old Mismanagements, Taxations new ;——
All neither wholly false, nor wholly true.

Above, below, without, within, around,
Confus'd, unnumber'd Multitudes are found,
Who pass, repass, advance, and glide away ;
Hosts rais'd by Fear, and Phantoms of a Day.
Astrologers, that future Fates foreflew,
Projectors, Quacks, and Lawyers not a few ;
And Priests and Party-Zealots, num'rous Bands
With home-born Lyes, or Tales from foreign Lands ;

Each

40 *The TEMPLE of FAME.*

Each talk'd aloud, or in some secret Place,
And wild Impatience star'd in ev'ry Face :
The flying Rumours gather'd as they roll'd,
Scarce any Tale was sooner heard than told ;
And all who told it, added something new,
And all who heard it, made Enlargements too, }
In ev'ry Ear it spread, on ev'ry Tongue it grew. }
Thus flying East and West, and North and South,
News travel'd with Increase from Mouth to Mouth ;
So from a Spark, that kindled first by Chance,
With gath'ring Force the quick'ning Flames advance ;
Till to the Clouds their curling Heads aspire,
And Tow'rs and Temples sink in Floods of Fire.

When

The TEMPLE *of* FAME. 41

When thus ripe Lyes are to perfection sprung,
Full grown, and fit to grace a mortal Tongue,
Thro' thousand Vents, impatient forth they flow,
And rush in Millions on the World below.
Fame sits aloft, and points them out their Course,
Their Date determines, and prescribes their Force:
Some to remain, and some to perish soon,
Or wane and wax alternate like the Moon.
Around a thousand winged Wonders fly,
Born by the Trumpet's Blast, and scatter'd thro' the
 Sky.

There, at one Passage, oft you might survey
A Lye and Truth contending for the way;
And long 'twas doubtful, both so closely pent,
Which first should issue thro' the narrow Vent:

42 *The* TEMPLE of FAME.

At last agreed, together out they fly,
Inseparable now, the Truth and Lye;
The strict Companions are for ever join'd,
And this or that unmix'd, no Mortal e'er shall find.

While thus I stood, intent to see and hear,
One came, methought, and whisper'd in my Ear;
What cou'd thus high thy rash Ambition raise?
Art thou, fond Youth, a Candidate for Praise?

'Tis true, said I, not void of Hopes I came,
For who so fond as youthful Bards of Fame?
But few, alas! the casual Blessing boast,
So hard to gain, so easy to be lost:
How vain that second Life in others Breath,
Th' Estate which Wits inherit after Death!

Ease,

The TEMPLE of FAME. 43

Ease, Health, and Life, for this we must resign,
(Unsure the Tenure, but how vast the Fine!)
The Great Man's Curse without the Gains endure,
Be envy'd, wretched, and be flatter'd poor;
All luckless Wits our Enemies profess,
And all successful, jealous Friends at best.
Nor Fame I flight, nor for her Favours call;
She comes unlook'd for, if she comes at all:
But if the Purchase costs so dear a Price,
As soothing Folly, or exalting Vice:
Oh! if the Muse must flatter lawless Sway,
And follow still where Fortune leads the way;
Or if no Bases bear my rising Name,
But the fall'n Ruins of Another's Fame:
Then teach me, Heaven! to scorn the guilty Bays;
Drive from my Breast that wretched Lust of Praise;

44 *The* TEMPLE *of* FAME.

Unblemish'd let me live, or die unknown,

Oh grant an honest Fame, or grant me none!



NOTES



NOTES.



SOME modern Criticks, from a pretended Refinement of Taste, have declar'd themselves unable to relish allegorical Poems. 'Tis not easy to penetrate into the meaning of this Criticism; for if Fable be allow'd one of the chief Beauties, or as Aristotle calls it, the very Soul of Poetry, 'tis hard to comprehend how that Fable should be the less valuable for having a Moral. The Ancients constantly made use of Allegories: My Lord Bacon has compos'd an express Treatise in proof of this, entitled, The Wisdom of the Antients; where the Reader may see several particular Fictions exemplify'd and explain'd with great Clearness, Judgment and Learning. The Incidents indeed, by which the Allegory is convey'd, must be vary'd, according to the different Genius or Manners of different Times: and they should never be spun too long, or too much clogg'd with trivial Circumstances, or little Particularities. We find an uncommon Charm in Truth, when it is convey'd by this Side-way to our Understanding; and 'tis observable, that even in the most ignorant Ages this way of Writing has found Reception. Almost all the Poems in the old Provencal

vençal had this Turn; and from these it was that Petrarch took the Idea of his Poetry. We have his Trionfi in this kind; and Boccace pursu'd in the same Track. Soon after Chaucer introduc'd it here, whose Romaunt of the Rose, Court of Love, Flower and the Leaf, House of Fame, and some others of his Writings are Master-pieces of this sort. In Epick Poetry, 'tis true, too nice and exact a Pursuit of the Allegory is justly esteem'd a Fault; and Chaucer had the Discernment to avoid it in his Knight's Tale, which was an Attempt towards an Epick Poem. Ariosto, with less judgment, gave intirely into it in his Orlando; which tho' carry'd to an Excess, had yet so much Reputation in Italy, that Tasso (who reduc'd Heroick Poetry to the juster Standard of the Ancients) was forc'd to prefix to his Work a scrupulous Explanation of the Allegory of it, to which the Fable it-self could scarce have directed his Readers. Our Countryman Spenser follow'd, whose Poem is almost intirely allegorical, and imitates the manner of Ariosto rather than that of Tasso. Upon the whole, one may observe this sort of Writing (however discontinu'd of late) was in all Times so far from being reject'd by the best Poets, that some of them have rather err'd by insisting in it too closely, and carrying it too far: And that to infer from thence that the Allegory it self is vicious, is a presumptuous Contradiction to the Judgment and Practice of the greatest Genius's, both ancient and modern.

Pag. 11. ver. 3. So Zembla's Rocks, &c.

Tho' a short Verisimilitude be not requir'd in the Descriptions of this visionary and allegorical kind of Poetry, which admits of every wild Object that Fancy may present in a Dream, and where it is sufficient if the moral Meaning atone for the Improbability: Yet Men are naturally so desirous of Truth, that a Reader is generally pleas'd, in such a Case, with some Excuse or Allusion that seems to reconcile the Description to Probability and Nature. The Simile here is of that sort, and renders it not wholly unlikely that a Rock of Ice should remain for ever, by mentioning something like it in the Northern Regions, agreeing with the Accounts of our modern Travellers.

P. 12. ver. 1. Four Faces had the Dome, &c.

The Temple is describ'd to be square, the four Fronts with open Gates facing the different Quarters of the World, as an Intimation that all Nations of the Earth may alike be receiv'd into it. The Western Front is of Grecian Architecture: the Dorick Order was peculiarly sacred to Heroes and Warriors. Those whose Statues are here mention'd, were the first Names of old Greece in Arms and Arts.

Pag. 13. ver. 3. There great Alcides, &c.

This Figure of Hercules is drawn with an eye to the Position of the famous Statue of Farnese.

Pag.

Pag. 14. ver. 4. And the great Founder of the Persian Name.

Cyrus was the Beginner of the Persian, as Ninus was of the Assyrian Monarchy. The Magi and Chaldeans (the chief of whom was Zoroaster) employ'd their Studies upon Magick and Astrology, which was in a manner almost all the Learning of the antient Asian People. We have scarce any Account of a moral Philosopher except Confucius, the great Lawgiver of the Chinese, who liv'd about two thousand Years ago.

Pag. 15. ver. 2. Egypt's Priests, &c.

The Learning of the old Egyptian Priests consisted for the most part in Geometry and Astronomy: They also preserv'd the History of their Nation. Their greatest Hero upon Record is Sciostris, whose Actions and Conquests may be seen at large in Diodorus, &c. He is said to have caus'd the Kings he vanquish'd to draw him in his Chariot. The Posture of his Statue, in these Verses, is correspondent to the Description which Herodotus gives of one of this Prince's Statues remaining in his own time.

Pag. 15. ver. 11. Of Gothic Structure was the Northern Side.

The Architecture is agreeable to that part of the World. The Learning of the Northern Nations lay more obscure than that of the rest. Zamolxis was

was the Disciple of Pythagoras, who taught the Immortality of the Soul to the Scythians. Odin, or Woden, was the great Legislator and Hero of the Goths. They tell us of him that being subject to Fits, he persuaded his Followers, that during those Trances he receiv'd Inspirations from whence he dictated his Laws. He is said to have been the Inventor of the Runic Characters.

Pag. 16. ver. 5. Druids and Bards, &c.

These were the Priests and Poets of those People, so celebrated for their savage Virtue. These heroick Barbarians accounted it a Dishonour to die in their Beds, and rush'd on to certain Death in the Prospect of an After-Life, and for the Glory of a Song from their Bards in Praise of their Actions.

Pag. 17. ver. ult. The Youth that all things but himself subdu'd.

Alexander the Great: The Tiara was the Crown peculiar to the Asian Princes: His Desire to be thought the Son of Jupiter Ammon caus'd him to wear the Horns of that God, and to represent the same upon his Coins, which was continu'd by several of his Successors.

Pag. 18. ver. 10. Timoleon glorious in his Brother's Blood.

Timoleon had sav'd the Life of his Brother Timophanes in the Battel between the Argives

G

and

and Corinthians; but afterwards kill'd him when he affected the Tyranny, preferring his Duty to his Country to all the Obligations of Blood.

Pag. 19. ver. 3.— He whom *Athens* did expel,
In all things just, but when he sign'd the Shell.

Aristides, who for his great Integrity was distinguish'd by the Appellation of the Just. When his Countrymen would have banish'd him by the Ostracism, where it was the Custom for every Man to sign the Name of the Person he voted to Exile in an Oyster-Shell; a Peasant, who could not write, came to Aristides to do it for him, who readily sign'd his own Name. Vide Plutarch. See the same Author of Phocion, Agis, &c.

Pag. 19. ver. 9. But in the Center of the hallow'd Quire, &c.

In the midst of the Temple, nearest the Throne of Fame, are plac'd the greatest Names in Learning of all Antiquity. These are describ'd in such Attitudes as express their different Characters. The Columns on which they are rais'd are adorn'd with Sculptures, taken from the most striking Subjects of their Works; which are so executed, as that the Sculpture bears a Resemblance in its Manner and Character, to the Manner and Character of their Writings.

Pag.

Pag. 21. ver. 13. Four Swans sustain, &c.

Pindar being seated in a Chariot, alludes to the Chariot-races he celebrated in the Grecian Games. The Swans are the Emblems of the Ode, as their soaring Posture intimates the Sublimity and Activity of his Genius. Neptune presided over the Isthmian, and Jupiter over the Olympian Games.

Pag. 22. ver. 13. Pleas'd with *Alcæus* Man-
ly Rage t' infuse
The softer Spirit of the *Sapphick* Muse.

This expresses the mixt Character of the Odes of Horace. The second of these Verses alludes to that Line of his :

Spiritum Graiæ tenuem Camœnæ.

As another which follows, to that,

Exegi Monumentum ære perennius.

The Action of the Doves hints at a Passage in the 4th Ode of his third Book.

*Me fabulosæ Vulture in Appulo,
Altricis extra limen Apuliæ,
Ludo fatigatumque somno,
Fronde nova puerum Palumbes
Texere ; mirum quod foret omnibus—
Ut tuto ab atris corpore viperis
Dormirem & urfis : ut permerer sacra*

Lauroque, collataque myrto,
Non sine Dis animosus infans.

Which may be thus English'd;

*While yet a Child, I chanc'd to stray,
And in a Desert sleeping lay;
The savage Race withdrew, nor dar'd
To touch the Muses future Bard:
But Cytheræa's gentle Dove
Myrtles and Bays around me spread,
And crown'd your Infant Poet's Head,
Sacred to Musick and to Love.*



FINIS.

BOOKS printed for Bernard Lintott.

- A** Translation of the Iliad of *Homer*.
 The first Book of *Statius Thebais* Translated.
 The Fable of *Vertumnus* and *Pomona* from the
 14th Book of *Ovid's Metamorphosis*.
 To a *Young Lady* with the Works of *Voiture*.
 On *Silence*.
 To the Author of a *Poem* Entitled *Succession*.
 An Ode for *Musick* on *St. Cecilia's Day*.
Windsor Forrest.
 An Essay on *Criticism*.
 All these written by *Mr. Pope*.
 The *Tragedies* of *Jane Shore* and the } By *N. Rowe Esq;*
Lady Jane Gray. } *Poet Laureat*.
Callipædia, Or the Art of getting pretty Children. Translated by
Mr. Oldisworth.
Art of Cookery in Imitation of *Horace's Art of Poetry* by *Dr. King*.
 2d. Edition.
 The *Art of Love* in Imitation of *Ovid De Arte Amandi*. By *Dr.*
King.
 The *Iliad* of *Homer*, translated from the *Greek* into Blank Verse,
 by *Mr. Ozel*, *Mr. Broom*, and *Mr. Oldisworth*. To which are added, a
 Preface, the Life of *Homer*, and Notes by *Madam Dacier*; illustrated
 with 26 Cuts copy'd by the best Gravers from the *Paris* Plates
 design'd by *Coyvel*, in 5 Vol. 12°. The second Edition. Price
 15 s.
 The *Odes*, *Epodes*, and *Carmen Seculare* of *Horace* in *Latin* and
English, with a Translation of *Dr. Bentley's* Notes. To which are added,
 Notes upon Notes: By several Hands. Price 10 s.
 The Works of *Virgil*, translated by the Right Honourable the
 Earl of *Lauderdale*. Printed in 2 Vol. with a new *Elzevir* Letter,
 Price 6 s.
Prælectiones Poeticæ in *Scholâ naturalis Philosophiæ Oxon. habitæ*,
Authore Josepho Trapp. A. M. Price 2 s. 6 d.
N. E. The second Vol. is now Publish'd.
 A second Edition of an Historical Account of the Heathen Gods
 and Heroes; necessary for the understanding of the ancient Poets.
 Being an Improvement of whatever has been hitherto written by the
Greek, Latin, French and *English* Authors upon that Subject. By
Dr. King. For the Use of *Westminster* and all other Schools. Illu-
 strated with Variety of Copper Plates. Price 2 s.

BOOKS printed for BERNARD LINTOTT.

Quintus Curtius's History of the Wars of *Alexander*, with a large Map of the Countries he conquer'd, and an Index. Printed in 12^o on a fine Paper and new *Elzevir* Letter, in 2 Vol. Price 6 s.

The Tragedies of *Ajax*, *Electra* and *OEdipus*, translated from the Greek of *Sophocles* into Blank Verse. In 12^o. Price 12 d. each.

The celebrated Works of Monsieur de *Moliere*, containing all his Comedies, Interludes, &c. with a large Account of his Life and remarkable Death; who, as he was acting the Part of Death in one of his Plays, was taken ill, and dyed a few Hours after. To which are added, Extracts out of divers Authors, concerning several Circumstances relating to the Life of *Moliere*; as likewise Judgment upon some of his Pieces: Also his Effigies engrav'd on Copper from an Original by Mr. *Vertue*. Printed in 6 Vol. 12^o on a fine Paper and *Elzevir* Letter. Price 15 s.

The Lives of illustrious Men done into English from the original Latin of *C. Nepos*. *Non paribus impar*. Price 2 s. 6 d.

The third Edition of the Clergyman's Recreation, shewing the Pleasure and Profit of the Art of Gardening. By *John Laurence*, A. M. Rector of *Yelvertoft* in *Northamptonshire*. Price 1 s.

A Critical Discourse upon the *Iliad* of *Homer*, translated from the French of Mr. *de la Motte*, a Member of the French Academy. By Mr. *Theobald*. Price 1 s.

The Works of Mr. *Edmund Smith*, late of *Christ-Church, Oxford*; Containing, I. *Phadra* and *Hippolytus*. II. A Poem on the Death of Mr. *John Philips*. III. *Bodleian Speech*. IV. *Poecotius*, &c. To which is prefix'd his Character by Mr. *Oldisworth*; and his Epitaph by the Reverend Mr. *Adams* of *Christ Church*. Price 1 s. 6 d.

The Works of Mr. *Thomas Southerne*, in 2 Vol. 12^o. The First Vol. containing *The Loyal Brother*, or *The Persian Prince*. *The Disappointment*, or *The Mother in Fashion*. *Sir Anthony Love*, or *The Rambling Lady*. *The Wives Excuse*, or *Cuckolds make themselves*. The second Volume containing, *The Maids last Prayer*, or *Any rather than fail*. *The Fatal Marriage*, or *The Innocent Adultery*. *Orosoko*. *The Fate of Capua*. Pr. 5 s.

PLAYS by the Right Honourable the Lord *Landsdown*, (viz.) *The She Gallants*, a Comedy: *Heroick Love*, a Tragedy, and *The Jew of Venice*, a Comedy.

A Treatise upon the Modes, or a Farewel to French Kicks. *Est Modus in Rebus*. The Modes depend upon the Sense. Of which the chief Heads are as follows. I. The Influence of Valour and Beauty upon the Modes. II. The Genius of the French as to Epick Poetry, Eloquence, and Medals. III. Taste of the French for Musick, Painting, and their Pleas for dictating their Modes to the *British* Nation, and their Civility. IV. Maxims for such as Travel in France, and a Speech proper for Travellers. V. The great Cheapness of French Workmanship, with a Story of *Cornelius Agrippa*. VI. An Essay of Perukes, and of Poetry, and of French Education. VII. Advice to the Painters, with the History of the Feather. VIII. A

Story

BOOKS printed for BERNARD LINTOTT.

Story of an Embassador that came into England a thousand Years ago. IX. Skill in Opticks necessary for a Head-dresser. X. An account of the Dutch Gentry, and of Military Exercises. XI. Parallel between Dress and Music. XII. Apology to the French Refugees, Pr. 1 s.

The Works of Mr. *George Farquhar*, containing all his Letters, Poems, Essays and Comedies publish'd in his Life Time, viz. *Love and a Bottle*, *The Constant Couple*, or *a Trip to the Jubilee*. *Sir Harry Wild Air*. *Inconstant*, or *The Way to Win him*. *The Twin Rivals*, *The Recruiting Officer*, and *The Beaux Stratagem*, with Cuts prefix'd to each Comedy. Pr. 6 s.

The diverting History of the Count *de Gabalis*; Containing, I. An Account of the Rosicrucian Doctrine of Spirits, viz. *Sylphi*, *Salamanders*, *Gnomes*, and *Demons*; shewing their various influence upon human Bodies. II. The Nature and Advantages of Studying the Occult Sciences. III. The Carnal Knowledge of Women to be renounc'd. IV. *Adam's Fall* not occasion'd by eating the Apple, but by his carnal Knowledge of *Eve*. V. The Rise, Progress and Decay of Oracles. VI. A Parallel between Ancient and Modern Priestcraft. To which is prefix'd *Monfieur Bayle's Account* of this Work, and of the Sect of the *Rosicrucians*. The 2^d Edition, Pr. 1 s. 6 d.

The Works of the celebrated and ancient English Poet *Geoffrey Chaucer*; carefully compar'd not only with former Editions of Value, but with many rare and ancient Manuscripts: from the collating of which the Text is in a great measure restor'd and perfected; many Errors and Corruptions that have crept in and continued in all the Editions hitherto printed, are amended; and many whole Lines omitted in all the printed Editions are inserted in their proper places. Three entire new Tales of this Author in Manuscript (never yet printed) have been recover'd, and will be added to this Edition. By which Alterations, Additions and Amendments, this Work is in a manner become new. A most useful and copious Glossary for the better understanding of this Poet than has yet been printed, will be added at the End. Begun by *John Urry* late Student of *Christ-Church*, and compleated by the Care of the Students of *Christ-Church*. Proposals are now Printed, and Subscriptions taken in for the Benefit of the Executor, and for the carrying on the Building of *Peckwater Quadrangle*; by the Undertaker *Bernard Lintott*.

BOOKS preparing for the Press,

A Compleat Body of Divinity, under the Title of *Theologia Speculativa & Practica*. In Two Volumes, Folio. In the First Volume will be explain'd the Principles, in the Second the Duties of Natural and Reveal'd Religion. The First Volume will be form'd upon these General Heads. I. The Existence and Attributes of God. II. Creation and Providence. III. Divine Revelation and the Holy Scriptures. IV. The Articles of the Christian Faith, as contain'd in

BOOKS *preparing for the Press.*

in the Apostles Creed. V. The Articles of the Church of *Ireland*, so far as they may admit of a distinct Consideration from those of the Creed. VI. The Rewards and Punishments proposed in the Old and New Testament. The General Heads of the Second Volume will be I. The moral and immutable Distinction of Good and Evil. II. The positive Commands of God. III. The Ten Commandments. IV. Our Saviour's Sermon on the Mount. V. Relative Duties. VI. The Evangelical Precepts which have not fallen directly under the foregoing Heads. VII. The Reasonableness, necessity, and Measures of Evangelical Obedience. By the Reverend RICHARD FIDDES, B. D. *Rector of Halstham in Holderness in County of York.*

The Second Edition of a compendious History of the Church from the Beginning of the World to this Time. To which is added a complete chronological Table, and large Indexes to each Volume Written in *French*: By *Lewis Ellis Du Pin*, Doctor of the Sorbonne and Regius Professor of Divinity at *Paris*. In Four Volumes Printed on a new Elzevir Letter.

A practical Exposition of the Beatitudes, in the first Part of Saviour's Sermon on the Mount. By *James Gardiner*, M. A. S. Dean of *Lincoln*. Price 3s. 6d.

A practical Exposition of the latter Part of our Saviour's Sermon on the Mount, from the Beatitudes, to the End of the Sermon. *James Gardiner*, M. A. Sub-Dean of *Lincoln*. Price 4s. 6d.

Four Offices of Prayer and Devotion, answering four of the most important Occasions of a Christian Life. I. An Office Preparation for Death, to be us'd often in the Days of Health. II. A Penitential Office for Times of Humiliation and Confession more especially for Fasting Days. III. An Office commemorative of our blessed Saviour's Sufferings, Death, Resurrection, &c. the Redemption of the World. IV. An Office of Preparation the holy Sacrament of the Lord's Supper. All these carefully compiled out of the holy Scriptures, the Church Liturgy, and many the best and most approv'd Books of Devotion, both of the former present Age. By *William Tilly*, D. D. Price 2s. 6d.

Six Sermons on several Occasions, (*viz.*) I. The Difference between the Revolution and the Rebellion, preach'd *Jan. 30.* II. Restoration of the King, the Act of God, *May 29.* III. Necessity of Praying both for Church and State, *March 7.* IV. Duty of fearing God and the King, *April 10. 1715.* V. Obedience to the King enforce'd from the Benefits and Advantages of a just and just Administration, *June 19.* VI. Liberty and the Gospel against Popery and Slavery, *July 24.* By the Reverend *T. Godde* M. A. Canon of *Windfor*. Price 1s.