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R E M A R K S

O N

SOME OBSERVATIONS

O N

Dr. BROWN'S DISSERTATION

O N

P O E T R Y and M U S I C K.

In a LETTER to the AUTHOR of the  
OBSERVATIONS.

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L O N D O N,

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## R E M A R K S, &c.

**I** Address the following Remarks to you, not because I pretend to guess at your Person, but because I think you are most interested in them ; and I send you them plain and simple, without prefacing them either with Compliments or Acrimony.

I entirely agree with you in your first general Observation, (P. 2.) that of most, if not " all Arts " or Exertions of human Faculty, those which Dr. Brown has chosen for his Subject are most liable " to be influenced by a Variety of Causes ; seemingly most remote and minute, and most difficult " to be observed". But surely your Conclusion is not logical ; " That to think, by laying down one " or a few Principles, to deduce the Progress of " them systematically, is parallel to *Almanack-makers* foretelling the Weather." In my Opinion the present Question is not whether they can be solved systematically or not, but whether Dr. B—'s Solution is just or groundless : And if

B

you

you apply this Conclusion to his Work, before you have examined it, your Determination must be ranked with the Judgments of those Countries, where they *behead* a Man first and try afterwards whether he is Guilty.

Your second Observation is of the "Unimportance of such Investigations, as being mere amusing Gratifications of Curiosity." Yet if you are really in earnest, how came you (who have affected to display so large a Fund of Reading) to have "(a) employed so much of your Thoughts on a *small Part* of this very Subject? And (b) if ever you publish your Thoughts," I appeal to your own Heart, in what Estimation you would hold the Man who should tell you they were of "no Importance to Mankind, or rank *them*, as you have done Dr. B—'s, with *Alma-nack-making*."

Your third Objection "of the doctorial Manner and Air of Science with which it has been fashionable of late to advance Conjectures;" is at least not liberal. If Dr. B—'s Conjectures are false, it *ought* to be Triumph enough for you to prove them so; if on the contrary, notwithstanding your Arguments, they prove *true*, *ought* they not to be advanced with the Confidence of Truth, by a Man who knows them *so*."

I entirely acquiesce in your fourth Observation "that, since Truth is the principal Purpose of these Investigations can answer, *Misrepresentation*

(a) P. 2. (b) *ibid.*

\* or even *Error* in matter of Fact is less excusable  
 “ in them than in any other Kind of Enquiry, ” except in such as *your’s* and *mine*, where if we *misrepresent* either thro’ *Prejudice* or *Partiality*, or *err* in Matters of Fact when we would correct the *Errors* of others, then we are *less excusable*, because we are *less honest*.

So much may suffice for your Preliminaries ;  
 The Body of your Work remains now to be examined.

1. You say, “ I will not take the Advantage of  
 “ the obvious Ridicule which arises from the  
 “ searching the Seeds and Principles of all the  
 “ most refined and transporting Poetry of  
 “ Greece, in the dreary Wilds of North-America  
 (c). ” — ’Tis indeed out of the common road, for Dr.  
 B. to carry us so far in Quest of *Brutality*, when  
 he might have found it so much nearer Home,  
 among the old *Pelasgi* of ancient Greece ; who  
 certainly were no better than the modern *Iroquois*.  
 We know they were *Acorn-Eaters* and *Man-  
 Eaters* :

*Sylvestres Homines, Sacer Interpresque Deorum,  
 Cadibus & Victu fædo deterruit ORPHEUS [d].*

This is the most we know of them ; and this  
 we know of the modern *Iroquois* too, but then we  
 know a great deal more. Now, what we know of  
 the modern *Iroquois*, Dr. B. on the Foundation of  
*Analogy*, applies to the old *Pelasgi* : He attempts

(c) P. 4. (d) Horace.

to prove by an easy Chain of Reasoning, that in Case of a supposed Civilization of *Iroquois*, such Consequences might naturally be expected to arise, as did actually arise in *antient Greece*; and *vice versa*, that as the *old Pelasgi* were once in the same State as the *Iroquois* are now, they actually did proceed by the same Steps as these would probably do upon a similar Civilization. The Argument is new I confess, but is not therefore to be treated with Contempt. If the Principles on which all Savage Tribes proceed are *always* simple, and nearly the same in all, making only some small Allowance for the Difference of Soil, and Climate: If the Similarity of Causes and Effects be too clear and convincing to be denied; in a Word if, even where Variations of Character arise, they serve rather to illustrate than confound the Subject, certainly any Conclusions properly drawn from so amazing an Analogy, must fall little short of Demonstration.—The Method then of Argumentation no rational Man can object to; let us therefore see whether Dr. B— has sustained it properly in those Parts which regard ancient Greece.

You begin with a very material Point, which if once made out would overthrow Dr. B—'s Hypothesis from the Foundation. You tell us, "It is taken for granted all along, that the Poetry and Music, and Legislation, and Religion of Greece, were entirely the spontaneous Productions of that Climate;" but that "it is certain, the first Seeds  
" of

“ of them were imported (e).” You then appeal to ancient Authors, and affirm (from them) that Dr. B’s System “ cannot hold, since their *first Civilizers* “ did certainly introduce *foreign Gods*, and were “ *not the Object of Worship themselves* (f).

To prove that it was otherwise, you cite *Herodotus* ; and you say, “ he assures us that the Pelasgi had no more than some general Notion of “ *a superior Power who made the World* (g).”— Now, how can *You*, whose Work professes to be built on the Pillar of *strict Quotation*, how can *You* begin with so egregious an Untruth ? In your Translation you have represented the PELASGI (*Acorn-Eaters and Man-Eaters*) as *pure Theists* ; and it seems it was *Orpheus* who afterwards debased them into gross *Idolaters* (h). Now *Herodotus* says nothing of all this. He mentions not a *superior Power* ; but expressly says *Gods* (θεοι) nor does he speak one Word of their *making*, but only of their *governing* the World (i). And is not this a palmary Argument in Proof of their having no Religion, that “ they *worshipped* “ the *Gods*, who in their Opinion *governed the World* ?”—Well : but it seems, “ they knew no “ Name for any Divinity ; the Names of their “ Gods were brought from Egypt ; and if their “ Gods had been their own Chiefs, *their Names* “ would have been better remembered than

(e) P. 4. (f) P. 5. (g) P. 6. (h) *Euterpe*, l. 52.  
(i) P. 6.

“ any Thing else (*k*).” Here, I confess with Pleasure, is some Appearance of good Reasoning.

But to set this Matter in its true Light ; and acquaint you whence it probably came to pass, that the *savage Pelasgi* had no Names for their Gods, I must (in Imitation of Dr. B.) carry you once more among your new Acquaintances, the Sayages of America.—You must know, then, that the savage Tribes seldom retain the *particular Name* of the *Chieftain* whom they *deify* and *worship* : and the Reason of this is, because he generally *loses* it even *before he dies*. When he is exalted to the Rank of *Chief*, his former Name is commonly dropped, and a new Appellation is given him, suited to the Station he is raised to ; This Title (rather than Name) is generally that of *Father*, *Senior*, or *Sun* of the Tribe. In Proof of this I might refer you to all the Writers on the Manners of savage Tribes : On this Subject, however, LAFITAU and the *Lettres Edifiantes*, will give you ample Satisfaction. Under this State of Things, the savage Tribes offer Sacrifice, consult Oracles, and perform the general Acts of a native Religion. This, then, seems to have been the idolatrous State of the old Pelasgi : They probably worshipped their first savage Chieftains ; for it is clear, on the Evidence of *Herodotus* himself, that they offered *Sacrifice* to their Gods, and *consulted* the Oracle of *Dodona*, whe-

ther they should give the *Egyptian Names* to their own Deities (l) : two Circumstances which prove even to Demonstration, that they had Deities before the Time of Orpheus.

You will say, " what then did Orpheus introduce, if he introduced not the Gods of Greece?" Why, Herodotus tells us, as plain as Words can tell us: He introduced *Mysteries* (τελεται): and that he might distinguish the native Gods whom he found already established by a general Worship, he appropriated particular Rites to each; and to this End, very properly distinguished each God by a particular Appellation. But sure, never was Critic so unlucky in his Remarks as You: For it has been made appear by a learned Writer, that these τελεται, these very *Mysteries* which ORPHEUS introduced to Greece, were so far from being the *Beginnings* of *Heroe Worship*, that they were intended as a *Detection* (to the initiated) of the *Errors* of *pre-established Polytheism* (m).

It appears then, that the *oldest Gods* of Greece were strictly *native*: I shall now prove that they were the *Chiefs* and *first Civilizers* of the savage Inhabitants. That they were such, is evident from the Testimony of several ancient Authors, founded on the Traditions of the Country, which are the only original Evidences that can be obtained in a Case of this Nature.—The first and chief of these was He, to whom *Orpheus* (it seems) gave

(l) Herod. ib.

(m) Div. Leg. of Moses, B. ii. Sect. 4.



the Name of JUPITER. This old Chieftain was born in Crete: and was brought young by his Mother into Greece [n]. He conquered the *Titans* (probably another Tribe of Savages, at Enmity with the *Pelagii*) and civilized the Inhabitants of the Country which he subdued [o]. After he had vanquished the *Titans*, he is said by some Authors to have instituted the Olympian Games, in Commemoration of his Victory [p].

Another of these most ancient Gods of Greece, to whom ORPHEUS gave the Name of APOLLO, was a Chief who killed the Serpent *Python*, and the Tyrant *Titius*; taught the Inhabitants of Greece the Use of the Fruits of the Earth, and civilized the Inhabitants of several Districts [q].

Two more of these ancient Gods of Greece, were the famed Brothers, CASTOR and POLLUX. They were Natives of the little Isle of *Pephus* near *Messene* [r]; and taught the Lacedemonians the Arts of Dancing and of War [s].

Now these *four* are the very *ancient Gods* whom Dr. B. has singled out, as being delivered down to Posterity under the Characters of Musicians, Singers, and Dancers. All of them Chiefs and Civilizers of ancient Greece, in some Department or other of Legislation.

But he might have added several more. Of this Class was MERCURY. He was born in

(n) Strabo, l. x. (o) Diodorus, l. iii. (p) Pausanias, l. v.  
 (q) Strabo, l. ix. (r) Pausanias, l. (s) Lucian. de Saltatione.

Greece [t]; was the *Inventor* of the *Lyre*; and is said to have been deified for this Invention [u].

Another Deification I must not pass over: You have led me to it yourself: It is that of BACCHUS; whose Love of Wine, Dance, and Music, is too well known to need a Comment. You speak of his Mysteries, as being not of Grecian but foreign Original; and thence you conclude, that the God himself was so. I need hardly bid you turn back to the preceding Pages, to put you in Mind how inconclusive this Argument is. The *old Chieftain* himself was a Civilizer of Greece, tho' his *Mysteries* (introduced by ORPHEUS) were *Egyptian*. You will demand a Proof of the God being a Civilizer of Greece. Take the following Account, then; which unfortunately contains as ample a Confutation of all you have advanced on this Subject, as any Heart can wish. "PHILO-  
 " NIDES informs us, that the Vine having been  
 " transplated from the Borders of the *Red Sea*  
 " into *Greece*, by BACCHUS;—the Greeks, when  
 " the unmixed Wine is brought to Table at Sup-  
 " per, invoke the good Genius or God, honouring  
 " (or worshipping) the Power who invented it:  
 " This God is BACCHUS [x]."

Thus, your capital Objection to Dr. B's System seems absolutely untenable, and void of all Foundation.

(r) Pausanias Arcad. (u) Eliac. (x) Athen. Deip. l. xv.

3. You proceed, next, to object against his Account of the Origin of *poetic Numbers* [y]: What you have advanced on this Subject, I shall only stile an Instance of your *Power of Representation*.—You confound the Origin of *Poetry* with the Origin of *mere Rhythm*; nor perhaps is it necessary that a mere Critic should know the Difference.—You represent Savages, in their lowest State of Nature, to have no Leisure for Amusement; when, if you will *read*, you will *find*, they have *more* Leisure than any *civilized Nations*:—You charge Dr. B. with representing them as going formally to Work, with an *a-priori Notion* of Harmony and Measure, to adapt their Words to Music; when in Reality he tells you from *Lafitau*, that they dance and sing, and join their Words to their Music as well as they can; and to this End, that they “even retrench and “strike off some Syllables from their Words,” that they “may tally better with their Dance “and Music; and hence the natural Origin of “Rhythm or Numbers”—You own that the Dance *cannot be totally without Measure*; and yet you deny its Tendency to produce a *correspondent Measure* in the *annexed Words*:—You say that violent Emotions of the Mind naturally produce harmonious Periods, yet though you are very angry through your whole Work, you never produce one harmonious Period.—Such

(y) P. 8, 9, 13, &c.

are

are the Materials of this Article, which I shall leave to the Reader's Contemplations.

4. But you have not yet done with the old Deities of Greece: You say you remember a "Passage of ARISTOTLE full in the Teeth of Dr. B's System: wherein it is observed, that "the Poets never represent Jupiter singing [z]." Truly, neither does Dr. B. for he only says (on the Authority of a very old Poet) that "*Jupiter danced.*" 'Tis a little hard upon the Father of Gods and Men, thus to tie him Hand and Foot because he wanted an *Ear*, or happened to be *hoarse*: and because he did not *sing*, that you won't let him *dance* neither. Good Sir, be a little more ingenuous in your Application of ancient Authors.

But you affirm, that "Arctinus mentions Jupiter's Dancing as a Thing *unusual* [a]." Now, why did not you refer to the Passage in Athenæus which you here allude to? Was it for Fear the Reader might consult it?—With some Trouble I have found it; and am sorry to say, I have detected you in what an illiberal Critic would call a downright Falsehood. The following is a literal Translation of the Passage. "*Eumelus* "or *Arctinus* the Corinthian somewhere introduces Jupiter dancing; saying, "Among them "danced the Sire of Gods and Men [b]." Not a Syllable occurs here, on its being either an *usual* or *unusual* Thing.

(z) P, 14. (a) Ib. (b) Deip. l. i.

But

But it seems, "the Character of the Poet should be ascertained whether serious or burlesque, &c. before any thing concerning the whole System of Grecian Religion be determined by one Quotation at Second-hand from him [c]."—You are a notable Logician.—But it happens, that the Proof of Dr. B's System does not depend upon this one Quotation: he has (in the Course of his Dissertation) given twenty more, which are generally corroborative of This.

5. You next come to consider Dr. B's Account of the Origin of Poetic History: You charge Dr. B. with misquoting and misrepresenting the Author of the Life of Homer, in order to bring him to his own Purpose [d]. But in reality, all that Dr. B. has done, is to express that *properly*, which the Author of the Life of Homer had expressed *improperly*: Both their Expressions imply the same Thing. You farther charge Dr. B. indeed, with "turning *Spanish* Works into *Arabic* ones [e]." Now these Spanish Fragments are indeed Arabic by Descent; and this is evidently Dr. B's Meaning. But You, I find, being ignorant of their Original, did not comprehend his Meaning.

6. On the Subject of "ancient Laws being written in Verse," you say, "the Actions of their Gods and Heroes were such as could not

(c) P. 14. (d) P. 15. (e) P. 16.

“ be a Foundation for moral Exhortations to Imitation [*f*].” Here, I suspect, that instead of putting *yourself* in the Place of the *Savages*, you have put the *Savages* in *your Place*. Certainly, to a *modern Englishman*, the Actions of their Gods and Heroes could never have seemed a worthy Model for Imitation: Yet to an ancient savage Greek (an Acorn-Eater, and a Man-Eater) they might very well pass for such. “ Plunder and Revenge (as you observe [*g*]) being what the “ Savage chiefly values,” an Exhortation to this Purpose would naturally be included in the Song-Feast.—

7. You say, “ I would fain know why the “ Doctor should suppose the Practice of *religious Dance and Song* to have *necessarily arisen* from “ a *false Religion*, which, as he himself takes Notice, made a Part of the *true* [*b*].” But where has the Doctor asserted, that they *necessarily arose*? That they *naturally arose* both among *Pagans* and *Jews*, he has made it very evident. Now, why should we have Recourse to a pedantic Principle of *Imitation*, void of Evidence, for a Practice which manifestly arises from *Nature*? I expect, you will prove in your next Work, that all *Pagans* learnt of the *Jews*, how to beget Children, and eat their Victuals.

8. You now come to the old poetic Oracles of GREECE: So far as the Affair of mere Reasoning

(f) P. 16.

(g) P. 13.

(b) P. 17.

is concerned, I shall again leave you to the natural Penetration of the Reader. With Respect to the literary Part of the Argument, I at length give you Joy of a small Discovery : for you have detected Dr. B. in calling an ancient Priestess of Apollo by the Name of PHEMONOE instead of HEROPHILE. I wish you had been as successful in your next Attack.

For the main Point worth contending for on this Subject is, "Whether the ancient Pythian Oracles were the Effect of Enthusiasm." To prove that they were not, you bring a Story from Homer, who tells us of a wonderful Feat of APOLLO, who 1st changed himself into a Dolphin; 2dly, drove the Cretan Voyagers from their Course at Sea; 3dly, appeared to them (Qu. in his own Shape, or the Dolphin's?) and told them, they were to be his Sacrificers; 4thly, that the poor Fellows being hungry, he assured them, they need not fear for a Subsistence; for that he could foretel, they should live comfortably on the Sacrifices : on which, they believed him, and became his Priests.—Now, on this curious and authentic Trait of History, which you call *rational* and *probable*, you found the Rise of the Delphic Oracle. Believe your Creed who may, I shall not endeavour to shake his Faith : But in Respect to those who may think that any thing can possibly be fabulous which comes from that most *scrupulous* and *true Historian*, Old HOMER, I can only set against him the weak Authority of that poetical

tical and lying Romancer, DIODORUS the *Sicilian*. Now this Author tells us, in the most express Terms, that “the Rise of this famed Oracle was from Enthusiasm: That the first Diviners being seized with this, began to prophecy, and were agitated with *wild and frantic Gestures*, which were so violent, that many of them leapt into the deep Cleft of the Earth, near the Place where now the Temple of Delphi stands: And that in Process of Time, the Diviner or Pythia, was confined to the *Tripod*, as the Means of *pre-venting the like fatal Consequences* (i).” This whole Account confirms all that Dr. B. has advanced concerning the Origin of the old poetic Oracles of GREECE: it overturns all the Objections you have mustered on this Subject: And as to the illiberal Misrepresentations of Dr. B’s Method of Reasoning, which close your Argument, I am quite ashamed of them, and might give you for Answer, a Maxim of your own; “that a Buffoon always places Things in that Light which is most advantageous to his Satire (k).”

9. On the Subject of the Greek Melody, you say, “you have little to object:” and for the same Reason, perhaps, I have nothing to object; and I fear the Reason is, because we do not understand it.—However, you are even with him in the next Paragraph; in which you prove your-

(i) Diodorus, l. 16. (k) P. 35.



self a greater Adept in Profody, not only than Dr. B. but even than the learned *Voffius* himself: And here you have laid hold of a fair Opportunity of exposing Dr. B. for *another Man's Ignorance* at least, if *not* for *his own*. On this important Head, therefore I will lay down a Brace of Maxims, built on your most ingenious Criticism, which I defy him and all his Adherents to overturn. 1. That a Writer is answerable for any incidental Error of the Author whom he quotes, though it be not essential to his Subject. 2. That though the Author who *made* a trifling Mistake may be a Man of *Sense* and *Learning*, yet he who *passes* it unnoticed *must* be an ignorant *Blockhead*.

10. You own that "the Power of the Greek Melody is justly attributed by Dr. B. to the *Power of Association* (l)."—"But,"—Ay, right or wrong, there must be a *but*—"But this is in Effect owning, that it is in a great Measure unaccountable (m)." Let us see, now, how this Argument stands.—If we know that it is *justly* attributed to *Association*, then surely we know what *Association* means; and if so, then, I apprehend, it is clearly *accounted for*.—Had I not been tolerably acquainted with you before I arrived at this logical Paragraph, I should have wondered to hear a Man *saying* and *unsaying* the *same* thing

(l) P. 39.

(m) Ib.

at a Breath.—Well; but we will pass over this as one of those Propositions you speak of, which are *neither true nor false*. We will suppose, that all you mean to assert is only what follows; “that their *particular Associations* being *unknown*, the *particular Nature* of their *Melody* (which arose from *these Associations*) must be *unknown likewise*.”—This is a Proposition which has both Sense and Truth in it: *But then*, unluckily for you, it is the very thing that Dr. B. asserts: For he tells you, even again and again, that notwithstanding all the Pretences of your whole critical Fraternity, we know nothing particular about the Matter.

11. But now you hasten into the midst of things; and, to confess the Truth, take such Strides in Absurdity, that it requires some Pains to follow you.—Dr. B. says, “Their Songs were of a legislative Cast, and being drawn chiefly from the Fables or History of their own Country, contained the essential Parts of their religious, political, and moral Systems.”—This it seems you cannot *digest*; and yet, I fear, you will be compelled to *swallow* it.—

First, you acknowledge, that the Songs of *Orpheus* and *Amphion* were of this *legislative Cast*: that “they employed them to persuade the Savages to live together sociably, and without injuring each other, and to worship the  
C “ Gods

“ Gods (n).” So far we go together.—“ But as soon as the Conveniencies of Life began to abound, they began to seek *Amusement*; and then, it is in the Light of pleasing and charming, not sage or useful, we find them considered (o).” Now, with all due Deference to the contrary Opinion and Practice of a learned Critic, who lards his Sentences with Scraps of Greek, may not a Work be at once *pleasing* and *instructive*? Or to express myself in a Way more suitable to the Taste of certain Writers (because less intelligible to Half their Readers) may not the *Utile* and the *Dulce* be joined together? As a full Proof, that this was the Fact in the Poems of the ancient Greeks, I need only refer to what Dr. B. has quoted from Plato (p). There it appears at large, that the Poems of their Bards were taught to their Children, as the *Foundation* both of their *Opinions* and their *Manners*. And the very Reason is assigned by Plato *why* this Method of *Instruction* was used, “ Because the *youthful* Mind is “ *not apt* to attend to *serious* Study, therefore the “ *pleasing Vehicle* of *Song* is to be administered.”

But you urge further, “ that the Bard’s “ Profession was not of that Dignity, which Dr. “ B. ascribes to it;” “ and as for his ranking the “ Bard next to *Kings*, I can quote him two Pages “ where he is ranked with *Carpenters* (q).”

(n) P. 26. (o) Ib. (p) Dissert. Sect. v. Art 12. (q) P. 29.

—You might have saved yourself the Trouble : because Dr. B. himself has produced an Instance from another Country, (*Ireland*) where the Bards had thought proper to rank themselves with *Thieves and Robbers* (r). Yet in this very Country, there had been a time, when they were ranked with *Kings and Gods* (s). This shrewd Observation, therefore, arises only from your being unfairly carried off your Ground, and obliged to talk on a Subject you are not acquainted with: You suppose the Dignity of the Bard's Character to have been always *stationary and the same*, whereas indeed, it appears from Dr. B's Work, that it was generally *fluctuating*, according to the accidental Changes in Civilization, Arts, and Manners.

Again, you say, " Had Homer's Work been *legislative*, his Business would have been to " deliver a *more perfect and improved* System in " each Kind (t)." How do you know that? Has Homer himself told you so? Upon what Authority do you make Homer *wiser* than he *was*, and *wiser* than the *Times* had *made* him? " He painted what he saw and believed (says " Dr. B.) and painted truly: the Fault lay in " the Opinions and Manners of the Times: In " the Defects of an early and barbarous Legisla- " tion, which had but half-civilized Mankind (u)."

(r) Dissert. p. 163, (s) *ib.* p. 161, (t) P. 29. (u) Dissert. p. 82.

But now, after having granted, that Homer *did not* deliver a perfect and improved System of Doctrines, you proceed (like a profound Philosopher) to prove that he *did* (x). Your Argumentation on this Head I shall leave to the natural and common Sense of the Reader; only adding this Remark, that Homer's Fables were such a Picture of Life and Morals, as *Plato* (in a more refined Period) thought proper to banish from his Republic, lest they should *destroy all good Morals*.—Dr. B. has particularized some of the Chief of them, which sufficiently justify *Plato's* Censure (y).

You next proceed to *Pindar*: and here, when I found you allowed that “ the poetic Songs *must* “ abound with Reflections on what was laudable, or “ the contrary; and with Pictures and Recommendations of what that Age and Nation reputed *Virtue* ;” and also that “ Fables built “ on the current Traditions, at once struck the “ Imagination, soothed the Vanity, and excited “ the awful Respect of the Hearers (a):”— Now, said I, we are happily agreed: But see the Vanity of human Hopes! In the very next Line we are all broke to Pieces. For it seems “ *Pindar's* intermixed Fables were so far from being

(x) P. 29, 30.

(y) Differt. p. 81.

(a) P. 32.

“ necessary

“ necessary to his Odes, that in his first Ode he wrote without mixing Fables at all, until an elder and more experienced Artist, *Corinna*, told him how *necessary they were* [b].”—I durst hold an even Wager, that this same *Corinna* was a sensible old Woman : You see, she was instructing a young Greek Divine in the Art of Preaching : You tell us too, that “ he followed her Advice.”<sup>i</sup> Marry, and with good Reason : for it appears, from Dr. B’s Dissertation, as well as *Corinna’s* Advice, that Fables were regarded as an essential Part of the Performance (c).

Your subsequent Remark is a downright Triumph. For here you prove irrefragably, that Dr. B. has called Pindar’s Chair, a Chair of *Gold*; when in Reality, it was only a Chair of *Iron*. This is the second Error you have luckily hit; by which you have more than made good the ancient Proverb, that “ once a blind Man killed a Batt.” I cannot conceive how Dr. B. will bring himself off here; unless he should perversely affirm, that he speaks metaphorically; and calls Pindar’s a Chair of *Gold*, in the same Manner, as if he were to speak of the Chair in which certain modern Critics sit and write, he would call it a Chair of *Lead*.

(b) *Ib.* (c) *Dissert.* p. 83, 84.

You go on: "The three Greek Tragedians, says the Doctor, are the last of this illustrious Catalogue of legislative Bards."—"Wo is me!"—For "in the most private Conversations I have had, they never gave me a Hint of their being Legislators, or legislative Writers (*d*)."  
 No Wonder they never whispered the Secret to You, who seem only to have been counting your Fingers, and scanning Verses. If they had whispered any thing to you, I think I can guess what it would have been. But you have set me an Example of Politeness; and therefore, notwithstanding all the friendly Freedoms I take with you, I will not so much as hint, what it was the Reeds whispered to *Midas*.—Yet you allow that "they hold forth the leading Principles of the Greek Religion, Polity, and Morals; and their Subjects are the Grecian Gods and Heroes (*e*)."  
 Here then you seem to carry about you more Truth than you are aware of. You remember what grave Creature it was that formerly carried the *Mysteriès*, and yet was never the wiser: But I make no ill-natured Applications.

But Solon (you say) does not seem to have had that high Idea of the tragic Writers, as useful Servants of the State (*f*). What Tragic Writers? The three that Dr. B. speaks of? Solon was dead long before they existed. You shall take your Choice, whether you will have

(*d*) P. 33, 34.

(*e*) P. 33, 34.

(*f*) *Ib.*

this set down to the Account of your *Learning* or your *Modesty*.—But “Plutarch informs us, “that he expressed a great Dislike of their Art, “in the Practice of Thespis (*g*).” True; he did so: And you tell us yourself, in another Place, what it was that Solon disliked: It was “the *new Circumstance of dramatic Representation (h)*.” But this was not the Place for you to bring that Circumstance into View; because it would have unmasked your Battery. Solon was alarmed at a Change in their poetic and musical Contests, which hitherto had maintained their *simpler Form*; and it was probably his high Idea of their *pre-established Utility*, which induced him so severely to censure this *Innovation*. Thus, in the End, this Affair of Solon and Thespis tends to confirm Dr. B’s Opinion, rather than to confute it.

But now you suddenly come round, and become quite good-humoured; nay you are willing to lend Dr. B. a Lift; and produce a Passage which tends to the Confirmation of his System (*i*); For you tell us, “Euripides himself is introduced, “affirming that the Reason why Poets are to be “honoured is for their *Ingenuity, salutary Admonitions*, and *bettering* their Fellow-Citizens.” This is a Method of Confutation altogether new, and very ingenious: To confirm an Adversary’s System by Proofs which he himself was ig-

(g) P. 34.

(h) P. 47.

(i) P. 34, 35.



norant of ; and thus to demonstrate your Superiority.

And now to close this Article in your own Manner, I will also produce some additional Evidences in Favour of Dr. B's System ; and then I think we shall have *humbled* him sufficiently between us.

The Doctor must know then (for to be sure if he *had known* it, he would have *said* it) that in the ancient Times of Greece, there was no other *Code*, either *religious*, *moral*, or *political*, but the Songs of their Bards. If there was even one let Dr. B. produce it at his Peril. These Songs or Poems, then, were indeed the great *Repository* of their *Principles* : having no *real Revelation* or *Guide* from *Heaven*, they took up with the *best they could find* ; and hence laid hold of the *Examples* of their fabulous *Gods* and *Heroes*, as the Means of *fixing* the *fluctuating Principles* of their respective Societies by a certain *Standard*, however *defective*. These Songs, therefore, may, on this Foundation, be properly stiled *legislative*, because they actually stood in the Place of *Law*.

In farther Proof of this, I will give Dr. B. two or three Authorities. "Hesiod and Homer (says Herodotus) were they who formed a Theogony for the Greeks, giving Names to their Gods, and fixing their Shapes or Figures (*k*)." As a

(*k*) Herod. Euterpe.

Consequence of this, a respectable Modern tells us, that “ the Writings of Homer became the *Standard of private Belief*, and the *grand Dictionary of public Worship* (l).”—Another learned Modern expresses himself in still stronger Terms. For speaking of the ancient Greeks, he affirms that “ Homer was their *Bible* : and whatsoever was not *read therein*, nor could be expressly *proved thereby*, passed with them for *apocryphal* (m).” Again, He calls Homer and Hesiod “ the popular and only *authorized Books of Divinity* amongst the Greeks ; which assign the *Names*, the *Attributes*, and the *Form*, to each God (n).” How it happened, that these Fables which were swallowed in Times of Ignorance, came to be established in a more knowing Age, this learned Person likewise inform us. “ The great Poets of Greece, who had *most contributed to refine the public Taste and Manners*, and were now grown into a Kind of *sacred Authority*, had *sanctified* these silly Tales in their Writings, which Time had now consigned to *Immortality* (o).”

Now all these Authorities, every one of them tending to confirm his System, Dr. B. hath ignorantly omitted ; and (with an *a-priori Notion*, as

(l) *Life of Homer*, p. 174. (m) *Div. Leg. of Moses*, Vol. ii. Part i. p. 52. (n) *ib. P.* 259. (o) *ib. Vol. i. Part ii. P.* 303.

you elegantly stile it) has pretended to be *wiser* than his Neighbours, and gone about to prove with the most consummate Arrogance that it *must* be so; and that from the *natural Progression of savage Manners*, it *could not be otherwise*.

Having thus sufficiently humbled Dr. B. by bringing Arguments in his Favour which he knew nothing of; we will now take Leave of this Article, and proceed to Number

12. You preface your Criticisms on this Article, by stiling them "loose Observations (*p*);" which we must take without much "Order, for you have "not Time enough to methodize them."—And yet you have been a whole Year in throwing up your Crudities.

Your first loose Observation on the 12th Article is this; "that although the Greeks regarded "Music as a necessary Part of a liberal Education, yet this only implies that it was an Accomplishment parallel to *Dancing* in present "Times:" and in Proof of this, you add, that "one (modern) Author intitles his Book on the "Subject, *the Rudiments of genteel Education* (*q*)." I could have furnished you with an Instance still more to your Purpose, of a Dancing Master who writ a Treatise to prove, that all the Vices of the present Age are owing to the *Neglect of Dancing*. —You go on: "Even the abstracted Locke and

(*p*) P. 35.      (*q*) P. 35, 36.

"Rouffeau

"Rouſſeau inſiſt on it, in their Treatiſes on Education.—May we not then conjecture, the Caſes "were in ſome Meaſure alike (r)?" Truly, we might conjecture as we pleaſed, if the clear Evidence of Antiquity was not againſt us. But *unluckily* again, Dr. B. has proved from various ancient Authors, that their Poems were the *Bible* of ancient Greece: that theſe Poems were *ſung*, both in *public* and *private*; and not only ſo, but that their Children were taught to ſing them to the Lyre, as the very firſt Foundation of a virtuous Education (t): He has proved that all this was done, even before they learnt the *gymnaſtic Arts*: And *theſe* (if you had been properly converſant with ancient Manners) were what you would have compared to modern *dancing*. "*Muſic* (ſays Plato, in a Paſſage quoted by Dr. B.) "relates to the *Mind*, the *Gymnaſtic* to the Improvement of the *Body* (u)."

Well: But "Plato gives Notice, that when he "ſpeaks of Muſic, he includes the Subject, Words, "or Song; and by the Paſſage quoted from the "Alcibiades it appears, that this was not "the popular Senſe (x)." Very true, but very conſiſtent with, nay corroborative of, all that Dr. B. has ſaid. He has obſerved, that in the Time of Plato, the *Separation* of Poetry and

(r) *Ib.* (t) *Differt.* Sect. v. Art. 12. p. 86, &c.  
 (u) *Differt.* Sect. v. Art. 12. p. 86, &c. (x) P. 37.

Music had *commenced*: Therefore it was proper and natural in Plato, to explain himself *particularly*, whenever he writ on this Subject; and to inform his Readers that he spoke of Music in the *ancient* Sense, and not in the *new*. In his Alcibiades too, he writ altogether according to Character: For it was natural for Alcibiades (a young Debauché) to adopt the *new* Sense, and for Socrates to put him in Mind of the *old*.

You next charge Dr. B. with writing in that Stile which “is neither true nor false, because he has not precisely fixed the Point which separates what he calls the *early* from the *late* Periods of Antiquity, with regard to the Use of Music merely instrumental (y).” In this Point you not a little resemble an honest Lawyer at the Bar, who was examining a Witness to a Fact: The Witness said, it happened between Nine and Ten in the Morning. “Was it at five Minutes, or ten Minutes, or a Quarter, or Half, or three Quarters after Nine?” said the honest Lawyer. The Witness declaring he could not fix it to a few Minutes, the Man of Logic turned about to the Jury, and said, “Now Gentlemen, I hope you are convinced that the Fellow talks in a Stile that is neither true nor false, and that he knows nothing of the Matter.”

But

But it seems, you have at length discovered a Passage, “ where Dr. B. speaks of a particular Period as an early one, in which I will prove that a Separation had taken Place. In a Passage from Strabo, he speaks of something done after the Criffæan War, as done in ancient Times (y).” Dr. B. says no such Thing : Pray, examine his Book once again : He says exactly what Strabo says : but *unluckily*, you understand neither Dr. B. nor Strabo. That Author says, “ that in ancient Times, there was a Contest of Musicians :” and then he tells us farther “ that *this* was *established* at Delphi, after the Criffæan War.” This Dr. B. translates literally from Strabo (z), who manifestly speaks of two distinct Periods ; but the first of these happening to lie beyond the Depth of your chronological Plummet, you have learnedly jumbled them into one. The ancient Times that Dr. B. (after Strabo) speaks of here, were the Times of Apollo, and his immediate Followers.—But of this you will hear more in due Time.

However, an early Period you are resolved to find, though it make never so much against you. “ If this should not satisfy the Doctor ; Pausanias, in his History of the Pythian Contentions, will tell him of one Eleutherus, whom he mentions before Hesiod, that gained the Prize for mere

(y) *Ib.* (z) *Dissert.* p. 107.

*Execution,*

" Execution, finging a Composition *not his own*.  
 " He will tell him likewise, that Hesiod did not  
 " play on the Harp ; so that there was a Sepa-  
 " ration of the Poet's and Musician's Character  
 " very early (a)." — Certain Stars there are, which  
 ray out *Light* ; and others I have read of in a pro-  
 found Author, which are said to ray out *Dark-*  
*ness*. Of this latter Kind is the Paragraph before  
 us, which in this Sense may be stiled of the *first*  
*Magnitude*. It requires no common Genius for  
 Absurdity, to crowd so much of it into so small a  
 Compass, as you have put into this short Para-  
 graph. The Point in Question is, whether at this  
 early Period, there was an *allowed Separation* of  
*vocal* and *instrumental* Music, in the public Con-  
 tests ? Dr. B. affirms there was not ; and You  
 bring this Passage to prove that there was. Now  
 whoever will look into Pausanias, will find from  
 this very Passage, ist, that Eleutherus, because  
 he *could join* the *vocal* with *instrumental* Music,  
 was allowed to *sing* the Composition of *another* ;  
 and Hesiod, because *he could not join them*, was  
 not allowed to *sing his own* (b). His not being  
 able to join the *vocal* and *instrumental* Melody was  
 regarded as such a Defect in this Poet, as all his  
 eminent Talents could not make up for. Thus  
 the very Passage which you bring in Confutation  
 of Dr. B's System, when *fairly* and *honestly* given

(a) P. 39.

(b) Pausanias, Phoc.

to the Reader, is a collateral Proof of the Truth of all he has said on the Subject.

These Cavils arise manifestly from your *Power of Representation*. The next, to give You your *Due*, is chiefly the Effect of pure Ignorance. This relates to the second Instance which Dr. B. has alledged, concerning the Power of ancient Music: On this You observe, “ that the Instrument in Question was the *Flute*, both Quintilian and Iamblicus agree: and how the most able Musician could *play* on this Instrument and *sing* too, I do not well conceive, except it could be proved, that the *αυλος* was that truly respectable and ancient Instrument the Scottish Bagpipe (c).” Right sorry I am, to lie under a Necessity of exposing the *Errors* of a *learned Critic*, who piques himself on a Familiarity with all ancient Authors.—Now, that the Instrument was the *αυλος* or *Tibia*, these Authors do both agree. But did they agree to give you Leave to *translate* or *transform* it into a *Flute*? A *Pipe*, if you please: But the Name and Fashion of a *Flute* are so *connected* in the Idea of a Modern, that by this Transition you carry your Cause at once, even before your Argument comes on. Every *Flute* is indeed a *Pipe*; but every *Pipe* is not a *Flute*. And here lies the whole Mystery of the Matter. For in the first Place, you will see, from the Passage

(c) P. 41.



you have quoted from Pausanias, that Echembrotus gained the Prize at the Pythian Games for *singing and playing on the Pipe*; "There was the Song to the Harp, as formerly; there was the *Song to the Pipe*; and there was the Pipe itself, without Song. Cephalon won the Prize among those who sung and played on the Harp; Echembrotus, among those who *sung and played on the Pipe*; Sacadas, among those who played on the Pipe only (e)."—That the same Person *sung and played on the Pipe*, is evident; 1st, from the Greek Name, *αυλωδοις*, which is *compound*, and implies *both*: 2dly, from the Circumstance recorded of Hesiod, that he was not admitted to the Pythian Contest, because he could not both *sing and play*.—Farther, it is evident, from many Passages in *Theocritus*, particularly from his 8th Eidyllum, that the Shepherds both *sung and played* on their pastoral Pipe at the same Time. In their Contention, they are represented as accompanying their Song with the Pipe; and to prepare us for this Union, we are told in the Opening of the Pastoral, that they were "both skilled in playing on the Pipe, both skilled in *singing*."—In *Virgil's Eclogues*, this Union of the Shepherd's Pipe and Song is no less clearly alluded to.

(e) Pausan. in Phocicis.

Sylvestrem tenui *Musam meditaris Avena* :—

Formosam resonare doces *Amaryllida Sylvas* (f).  
In which Passage we have the *Subject* of his *Song*,  
and the *Instrument* with which he *accompanies* it.

—Again,

An mihi cantando victus non redderet ille,  
Quem mea *Carmīnibus, meruisset Fistula, Caprum* (g) ?  
Once more, in the same *Eclogue*, the *Union* is  
expressly declared,

*Cantando* tu illum ? aut unquam tibi *Fistula Cera*  
*Juncta* fuit ? non tu in *Triviis, indocte, solebas*  
*Stridenti* miserum *Stipula* disperdere *Carmen* ?

There is a Hint at it in the following Lines,  
which however I give you chiefly for the Sake of  
a Picture it contains, which perhaps you may  
know the next Time you look in your Glass :

Aut hic ad veteres Fagos, quum *Daphnidis Arcum*  
*Fregisti & Calamos* ; quæ tu, *perverse Menalca,*  
Et cum vidisti *Puero donata, dolebas* ;  
*Et si non aliquâ nocuisses, mortuus esses.*

Again : and, if possible, in still clearer Terms,

O Mihi tum quam molliter *Ossa* quiescant,  
*Vestra* meos olim si *Fistula* dicat *Amores* (h).

I could transcribe several other Passages, but  
shall conclude with the following ; in which the  
Shepherd invokes his *Pipe* (his *Tibia*, the very  
*Instrument* in *Question*) to *accompany* his *Song*.

(f) Ecl. i.      (g) Ecl. iii.      (h) Ecl. x.

*Incipe Mœnaios mecum, mea Tibia, Versus (i),*

As to the *Means* by which this Union was accomplished, whether the Pipe was inflated from *above* or from *below*, by *Wind* or by *Water*, I shall leave to *Your* Investigation. Is is a Subject too sublime for *Me* to attempt ; but every Way worthy of your exalted Genius. On this, therefore, I shall commend you to your most profound *Meditations*, guided by *Julius Pollux*, *Bartholine*, and other learned Men who have written *De Tibiis Veterum*: In the mean Time, please to accept (if you will condescend so far) a little Information from that poor ignorant Fellow, *Isaac Vossius* ; “ Si solas  
“ exceperis organicas Fistulas quæ in Templis  
“ vulgo usurpantur, vix ulla invenias alias, quæ  
“ Tibiarum dignæ sunt Vocabulo (k).” — “ *Ascaule*  
“ seu *Utricularii Veterum*, nihil omnino discrepant  
“ ab hodiernis Organariis (l).” According to this Author, you see, you are ignorant even of the Genealogy of a *Bag-pipe* : I am sorry to be under a Necessity of joining my Evidence to his against you. For you must know, the true Scotch Bag-pipe (still used in the Highlands) is blown by the Mouth, and That blown by the Bellows is a Theft from the Continent, and probably (as the Passage of Vossius implies) delivered down from ancient Times.

(i) Ecl. vii. (k) De Poem. Cantu. p. 98. (l) Ib. p. 99.

17. Your next Attack on Dr. B. is upon the Subject of the *hymnal* or *lyric* Species : And here you charge him with confounding two Things together, which were essentially different : You affirm, that “ the *Hymn* was always written in “ *heroic Measure*, and was the more ancient Form “ of the two ; that the *lyric Ode* was always “ written in *varied Measures*, and was much later “ in its Production, being no older than the Age “ of *Ithepis* (m).” You are so confident of the Propriety and Truth of this Distinction, that you insult Dr. B. on his Ignorance ; and boast, that by this Argument alone you have cut and torn his Cobweb Hypothesis (n).

Of all the Men of Criticism I ever read, You, my Friend, are the most unfortunate. Had you been as well acquainted with ancient Authors as you are with your Prosody, you would not have given Dr. B. such an Opportunity of exposing your Ignorance. I will prevent your having the Mortification of being severely chastised ; and will lay on the Rod as gently as I can, by referring you to a Passage in Dr. B's “ *History of the Rise and Progress of Poetry*,” which I have now lying before me : It is a Quotation from *Proclus* ; in which that Author tells us, that “ in the *Pythian Nymphos*, or *Hymn in Praise of Apollo, Terpander* (who “ lived after the Age of *Homer*) was the first who “ used the *hexameter* or *heroic Verse* ; and that

(m) P. 42, 43, 44.

(n) P. 44.

“ after Him, *Phrynes* joined *This* to the various  
 “ or *lyric Measure*, which alone had been employ-  
 “ ed before (o).” Here, then, it appears, that  
 both (what you call) the *hymnal* and the *lyric*  
*Measure* were actually *employed together*, and this,  
 many Ages before *Thespis* existed. It appears  
 farther, to the total *Annihilation* of all your *cri-*  
*tical Pretensions*, that the *various* or *lyric Measure*  
 (“ *solutum Carmen*”) was the more ancient of the  
 two, in this *Pythian Hymn* or *Song* : so far from  
 being the the *Invention* of the Age of *Thespis*,  
 it was from the earliest Times employed in the  
*Pythian Song*, even as far back as the Times of  
*Apollo*. Indeed, it had been very strange, had it  
 been otherwise. That *regular Hexameters* should  
 have been *invented* before *irregular Rhythms* were  
*used*, could never have been supposed by any one  
 whose *Researches* had gone beyond his *Prosody* :  
 But *there* the *Hexameter* standing *first* in *Rank*, it  
 was natural enough for a mere *Scanner* of *Verses*  
 to imagine it was the *first* in the *Order* of *Nature*.  
 But how consistent you are with yourself in ano-  
 ther Place, I leave Yourself to determine. You  
 have told us before, that in the rudest Periods of  
 Society, the Passions of Men naturally produce a  
*loose Kind* of *Verse* (p) (the *solutum Carmen*) ; and

(o) *Terpandrum* vero *Nomon* absoluisse apparet ; cum ad-  
 hibuisset *heroicum Carmen* : — *Phrynes* vero novam *Rationem*  
*commentus est* : *Hexametrum* enim cum *soluto Carmine* con-  
 junxit. *Præclus* apud *Photium*. — See the Passage quoted at  
 large below, p. 47, 48. (p) P. 15, &c.

now, towards your Conclusion, you tell us that the loose Kind of Verse (the *solutum Carmen*) had no Existence till about the Time of *Thespis*, and that the regular *Hexameter* existed long before it. You might as reasonably affirm, that Savages built Palaces, before Caves and Cabins had Existence.

19. You next proceed to deliver *Your Sentiments* concerning the Rise and Progress of Tragedy : But as you confess that it is no more than " what every School Boys knows (q)," I shall save myself the Trouble of commenting on it ; This being indeed the vulgar Track of Criticism, which Dr. B. has set himself to expose, through the Course of his Work. As therefore you offer no new Evidences, but only retail the old ones, " which every School Boy knows," I shall leave this Part of your Observations to shift for itself ; with this general Remark, which Truth compels me to make, that the Inconsistency and Disagreement of the several ancient Writers which you quote on this Subject is so glaring ; that in Fact they overturn each other's Authority, and would induce any unprejudiced Man to go in Quest of some more general and rational Foundation for the Rise of Tragedy, than the mere accidental Adventure of *Thespis* and his Route : And this, I perceive, is one of the main Purposes

(q) P. 45.

of Dr. B's Inquiry ; with which, if you please, we will therefore go on.

“ To this (you say) I have a few Objections to urge.—1st, I would fain know, if this be the “ natural Origin of Tragedy, how it came to pass “ that in all Nations, except Greece, the more “ pathetic Drama is without a Chorus at all (r).” Critic, be a little more cautious in your Affertions. In three other Instances, where Tragedy has arisen from Nature, among the *Chinese*, proper *Indians*, and *Peruvians*, Dr. B. has shewn, that in the first there is a manifest Remnant of a Choir, in the second a Choir actually exists, and in the third (that of *Peru*) we know not whether there was a Choir or not (s). So far is it from the Truth, what you assert, that “ in all Nations, except Greece, the more pathetic Drama “ is without a Chorus.”

Again, you object, “ If the Rise and Progress of “ Tragedy be so extremely natural, since every “ Thing that is natural is universal, how came “ this Species of Poetry to arise, or be cultivated in Athens only, which that it was we have “ Plato's Word (t) ?” — My Remarks on this Observation are—1st, Every thing that is natural is not universal, because there are different Degrees of Civilization and Knowledge among Mankind, which are attended with Accidents or Improvements peculiar and natural to each,

(s) Dissert. p. 166, &c.

(t) P. 48.

but

but *not universal* or *natural* to all.—2. Dramatic Representation was not cultivated at Athens only : It has been cultivated in *China*, in *India*, and *Peru* : though “ we have not *Plato’s* Word for “ it.”—3. The Degree of Civilization, and the concomitant Powers of the Mind, may be so weak among many Nations, as never to produce the dramatic Form, which was the Case among some of the Tribes of ancient *Greece*, as likewise of ancient *Gaul*, *Britain*, and other Countries.—4. The Progress of Poetry, up to the dramatic Form, may be checked by a Variety of Accidents either *internal* or *external*. By Accidents *internal*, as among the *Egyptians* ; where the first rude Forms of Poem and Melody were established by Law, which prevented all *Change* ; that is, either *Improvement* or *Corruption*. And again, as among the *Hebrews*, where the Purity of Religion prevented their Poetry from assuming the dramatic Form.—By Accidents *external* ; as where War, Conquest, a Subversion of Religion or Government destroyed that original System of Pagan Principles on which natural Tragedy is built : And if, by any of these, the original Form of Tragedy was once changed, it could not probably be renewed, by the mere Force of Nature.—I have been the more particular on this Article, because the Objection, though ignorantly made by You, gave Room for a farther Opening of the main Subject.



But 3dly, you object, that “unfortunately it is declared as fully as any thing can or need be, that the *ancient Tragedy* consisted of a *Chorus alone*, and without an Actor (*u*),” — I suppose you mean it was so at *Athens*; but does it therefore follow that it wore the same Form every where else? Dr. B. has proved (in a Passage which must soon rise up in Judgment against you) that even in the *earliest Celebration* of the *Pythian Games* at *Delphi*, there was a *narrative* (if not a *dramatic*) *Episode*, divided into *five Acts*: From this Passage it farther appears that long before the Time of *Thespis*, or even of *Homer*, this Episode was performed by a *single Person*, and not by the *Choir* (*w*). Now if this existed at *Delphi*, even *soon after* the *Age of Apollo*, what is it to the Purpose to say that it did not exist at *Athens*? Dr. B. is investigating the Rise of Tragedy from Nature, and finds its first rude Form existing, at *Delphi*, in or about *the Time of Apollo*: and to disprove This, you most philosophically endeavour to make it out, that it did not appear at *Athens* till *many Ages after*. This is another of your new Modes of Confutation.

Your 4th Objection is as follows. “It will likewise follow from the Doctor’s System, that the Choral Part would be of Course, only an Appendage to the Episode; and the Chorus (*u*) P. 48. (*w*) See Hist. of Poetry, p. 110, &c. The Passage is quoted below, p. 30, 31.

would

“ would be but a supposed Spectator of the Ac-  
 “ tion, or a subordinate Personage in it : But  
 “ that the contrary does happen in striking In-  
 “ stances, is well known to those, whose Ideas of  
 “ Greek Tragedy are taken from Eschylus, Eu-  
 “ ripides, and Sophocles; not merely from Dif-  
 “ fertations, Bibliotheca’s, and Institutiones Poe-  
 “ ticae (x).”—Again:—“ The Chorus, in several  
 “ ancient Tragedies, are themselves principal Per-  
 “ sonages, and deeply interested:—in two, Eu-  
 “ menides and Iketides, they are the leading Per-  
 “ sonages, &c. (y).—In Reply to this, I shall give  
 you the following Paragraph, from Dr. B’s His-  
 tory of Poetry.

“ By thus tracing the tragic *Choir* to its true  
 “ Foundation, the *savage Song-Feast*; we are  
 “ now inabled to give a clear and easy Solution  
 “ to a Difficulty which hath embarrassed all the  
 “ Critics. It hath been held a Circumstance un-  
 “ accountable or absurd, that the *Choir*, in feve-  
 “ ral of the ancient *Greek Tragedies*, should be  
 “ made *privy* to some of the most *atrocious De-*  
 “ *signs*, and yet should not *reveal* them, though  
 “ its *Character* was confessedly *moral*. This in-  
 “ deed, on the common Supposition, that the  
 “ *Choir originally* made an essential Part of the  
 “ *dramatic Persons*, is a thorough Absurdity. But  
 “ in Reality it appears in the *savage Song-Feast*,

(x) P. 49.

(y) P. 49.

“ that

" that they who *recite* or *represent* the *Action*, are  
 " a *Body* quite distinct from the *Choir*; and that  
 " the *Choir*, in its *original* State, is indeed the  
 " *Audience* who surround the *Narrator* or *Actor*,  
 " and answer him at every *Pause*, with Shouts of  
 " *Triumph*, *Approbation*, or *Dislike*. This being  
 " so, how could they (the *Choir* or *Audience*) pro-  
 " perly *reveal* any secret *Designs*, either good or  
 " bad?—To whom should they *reveal* them? To  
 " each other?—This was needless, because they  
 " knew them already.—Must they, then, *reveal*  
 " them to the *Actors* of the *Drama*? This could  
 " only have confounded the *Representation*, and  
 " destroyed the *Plot*. It would have been pre-  
 " cisely on a Level with the *Practice* of an honest  
 " Country Lad, who was present at the *Representa-*  
 " *tation* of *OTHELLO*: When he foresaw, that  
 " *IAGO*'s *Treachery* was likely to end tragically  
 " for poor *DESDEMONA*, he called aloud to  
 " *OTHELLO*, *Sir, the Rascal lies: he stole the*  
 " *Handkerchief himself*.—This naturally leads to  
 " the *Elucidation* of another *Circumstance*. In  
 " the *Beginning* of the *Time* of *ESCHYLUS*, the  
 " *Choir* consisted of no less than *fifty* Persons;  
 " Afterwards the *Number* was lessened to *fifteen*.  
 " How came it to pass, that in the more barba-  
 " rous *Periods* the *Number* should be so much  
 " greater? Manifestly (on the *Principles* here  
 " given) because *that* rude *Age* bordered on the  
 " *savage* *Times*, when the *whole Audience* had  
 " *sympa-*

“ *sympathized with the narrative Actor, and be-*  
 “ *came as one general Choir.*

“ This Solution naturally clears up another  
 “ Circumstance, which is unaccountable on the  
 “ common System. If the *Choir* were *originally*  
 “ a Part of the *dramatic Actors*, why were they  
 “ placed in a *Balcony* or *Gallery*, *Separate* from  
 “ the *Stage*? No good Reason can be assigned.  
 “ But if we suppose them to have been *originally*  
 “ the *Spectators* of the *Drama*, we see they were  
 “ in their *natural* and *proper Situation*.

“ But to this it may be objected, “ that the  
 “ *Choir* sometimes maintains a *Dialogue* with the  
 “ *Actor*, in the *Greek Tragedies*; and ought there-  
 “ fore to be regarded as a *dramatic Person*.” —  
 “ To this (which hath been observed above) it  
 “ is reply'd, that though the *Choir* sometimes  
 “ *speaks*, yet this is only by its *Leader*, and then  
 “ only *occasionally*, and from *Necessity*, to fill the  
 “ *Place of another Actor*, when no more than one  
 “ or two are upon the Stage. For this Reason  
 “ *ESCHYLUS* uses the Expedient oftener than  
 “ his Successors, because his dramatic Persons  
 “ were *fewer*. But though the *Choir* sometimes  
 “ speak by their *Leader*, yet they never take Part  
 “ in the *Action*; as sufficiently appears by their  
 “ not revealing the Secrets of it.

“ It may be urged again, that in the *Eume-*  
 “ *nides* and *Iketides* of *ESCHYLUS*, the *Choir* is  
 “ certainly to be considered as a *dramatic Person*,  
 “ because they are indeed the *chief Actors* in  
 “ the

" the Drama. True; they are so: but though  
 " this Objection looks formidable, yet on a deeper  
 " Consideration, the Bugbear will vanish--ESCHY-  
 " LUS was desirous to represent an Action of *fifty*  
 " *Furies*, and another of *fifty Danaids*, at a Time  
 " when only *two dramatic Persons* were allow-  
 " ed by Custom to come on the Stage together.  
 " What Expedient could he use? Why, surely,  
 " no other than That which we find he *hath*  
 " used: To throw these *numerous Bodies* into  
 " the Form of a Choir; and thus he gained  
 " them Admittance on the Stage.--To speak with  
 " Precision, therefore, we ought to say, that the  
 " Action of these two Tragedies passeth *without*  
 " *a Choir*, that is, without any supposed *Specta-*  
 " *tors who take no Part in it.* (a)."

I hope that in your *next Edition*, you will prove  
 this strange Paragraph to be a Heap of Nonsense  
 and Absurdity; or persuade the Reader by all  
 Means (if you can) that Dr. B. picked it out of  
 some Dissertation, Bibliotheca, or Institutio Poe-  
 tica.

I must now give you a gentle Rebuke, for  
 rashly charging Dr. B. either with *Ignorance* or  
*Hypocrisy*, for saying that " we are assured, on  
 " the Authority of other Writers, that a Report  
 " prevailed in Greece, that certain Poets had in  
 " *ancient Times* contended at the Tomb of *The-*  
 " *seus.*"---This, you affirm, happened at a late Pe-

(a) Hist. of Poetry, p. 126, &c.

riod (which late Period, by the Way, Dr. B. had mentioned in his Dissertation (a), when *Sophocles* won the Prize from *Eschylus*; and then you leave it to Dr. B's Choice, whether he will submit to the Charge of *Ignorance* or *Disimulation*. Now I perceive, that in the History of Poetry, he has cleared himself of *both* (b); and left the Public to fix upon *You* what *Name* they please.

*What that Name is*, you may guess from the next Remark I am now compelled to make. For (as a Reader of some Curiosity observed to me) "after the Critic had charged Dr. B. in his Text, "with *Disbonesty* or *Ignorance*; in a *sly Corner* "of a *Note*, which he supposed many Readers "would pass over, he confesses that *his Charge* "is *groundless*: and says, *a Friend then with me,* "told me he feared I was mistaken. This Charge, "then (continued the Gentleman) though at first "it *might possibly* have been *written* by *Mistake*, "yet was *certainly persisted in* and *printed* in *Hy-* "pocrisy and *Malice*; because both the Charge

(a) P. 125. (b) This (says Dr. B.) is asserted by SCALIGER, in the clearest Terms; and is alledged by him as a "Proof of the Existence of Tragedy, before the Age of THES- "PIS. Tragediam vero esse Rem antiquam constat ex His- "toria: ad THESEI namque Sepulchrum certasse Tragicos le- "gimus:" (De Poet. l. i. c. 5.) On what Authority he says "this, I know not. If any ancient Author hath asserted it, "this Contest must have been held at the Place where the Re- "mains of THESEUS had been interred before they were "brought to ATHENS by CIMON; for that Event happened "in the Time of SOPHOCLES."

"against

" against Dr. B. and the *Confession* of its *Falseness*  
 " are printed on *the same Page*; and therefore  
 " nothing is more certain, than that he might  
 " have struck out this *Slander*, if he pleased."---  
 You proceed: " But now follows a Passage,  
 " which I do look upon to be the Master-piece of  
 " Dr. B's whole Work: where I know not which  
 " most to admire, the Learning, Exactness, Fi-  
 " delity, or Judgment (c)."---You then proceed  
 to translate at large a Passage from *Strabo*, which  
 Dr. B. hath refered to, and in Part transcribed.  
 This Passage relates to the *Pythian Nomos* or  
*Song*; and Dr. B. having alledged it, to prove  
 that the rude Form of Tragedy existed many  
 Ages before *Thespis*, you affirm on the contrary  
 that Dr. B's Argument is a Heap of Ignorance,  
 Blunder, and Misrepresentation: You endeavour  
 to persuade the Reader, 1st That this *Pythian*  
*Nomos, Hymn, or Song*, did not exist till *after* the  
*Crissæan War*, which was about the Time of  
*Thespis*. 2dly, That Dr. B. asserts or supposes  
 this *Crissæan War* to have been *before* the Time  
 of *Homer*. 3dly, That the musical Contest al-  
 luded to by *Strabo* was merely *instrumental*.  
 4thly, That the Nature of this musical Contest  
 was not well understood, and was only explained  
 in a *particular Manner*, by one who lived three  
 hundred Years after (d). On this Subject, I  
 presume the following Paragraph may give you  
 entire Satisfaction.

(c) P. 53.

(d) P. 51, 52, &amp;c.

" But

" But a still stronger Evidence presents it-  
 " self: For even the very *Substance* and *Form*  
 " of one of these rude Outlines of *savage Tra-*  
 " *gedy* remains in several respectable Authors  
 " of Antiquity: I mean; in their Accounts of  
 " the Celebration of the *Pythian Games*. These  
 " were first celebrated in the times of APOLLO  
 " himself; and contained a mimetic Narration,  
 " by *poetic Song, Melody, and Dance*, of his  
 " Victory over the *Python*. This Representa-  
 " tion was called the *Pythian Nomos*; and  
 " underwent the following Changes or Improve-  
 " ments through the several successive Periods of  
 " Antiquity." " The Poem called *Nomos* had  
 " APOLLO for its Subject; and took its Name  
 " from *Him*: For APOLLO was named *Nomimos*,  
 " because in ancient Times, when the whole  
 " Choir used to sing the *Nomos* to the *Pipe*  
 " or *Lyre*, CHRYSOTHEMIS the *Cretan* was the  
 " first who, clad in a splendid Robe, and playing  
 " on the Harp, sung the *Nomos* alone, in *Imi-*  
 " *tation* of APOLLO's Victory; and being much  
 " applauded, *this Form* of the Contest remained  
 " to *After-Ages* (e)." What this *Form* was,

" (e) Certamen apud Delphos antiquitus fuit Citharæodo-  
 " rum, Pæanem in Laudem Dei canentium. *Strabo*, l. ix.

" Nomos quidem in Apollinem *conscriptus*; a quo appella-  
 " tionem sumpsit. Apollo enim *nomimos* appellatus est, quia  
 " *Veteribus Choros constituentibus*, & ad Tibiam vel Lyram  
 " *Nomen* canentibus, Chrysothemis Cretensis primus stola



“ we learn from the following Accounts. The  
 “ Poem was divided into *five Parts* or *Acts*.  
 “ The first contained the *Préparation* for the  
 “ Fight; the second, the *Challenge*; the third  
 “ exhibited the Fight itself; the fourth, the  
 “ *Victory* of APOLLO; the fifth contained the  
 “ *Triumph* of the God, who *danced* after his  
 “ Victory (*f*). — “ It appears that TERPANDER  
 “ improved the *Nomos*, by adding the *heroic*  
 “ *Measure*: After Him, ARION enlarged it  
 “ greatly; being both a *Poet* and a *Performer*  
 “ on the *Harp*. PHRYNES introduced a *new*  
 “ *Circumstance*; for he joined the *Hexameter*  
 “ with the *various Measure* (*g*).” — In a later

“ *usus insigni, & accepta Cithara, Apollinem imitatus* (the  
 “ Original is stronger; *ως μιμησις τε Απολλωνος*) *solus cecinit*  
 “ *Nomon*: qui cum valde probatus esset, permanfit hic Mo-  
 “ dus Certaminis. *Proclus apud Photium. Bibl. Ed. Hoesib.*  
 “ p. 982.

“ (*f*) Pythici vero nomi, qui Tibia canitur, partes quin-  
 “ que sunt; Rudimentum, Provocatio, Iambicum, Spondeum,  
 “ Ovatio. Representatio autem est Modus quidem Pugnae  
 “ Apollinis contra Draconem. — Et in ipso Experimento Lo-  
 “ cum circumspicit, num Pugnae conveniens fit: — In Provo-  
 “ catione vero, provocat Draconem: — Sed in Iambico pug-  
 “ nat: — Spondeum vero Dei Victoriam representat: et in  
 “ Ovatione, Deus ad victorialia Carmina saltat. — *Jul. Pol-*  
 “ *lux. Onom. l. iv. c. 10.*

“ (*g*) Terpandrum vero *Nomon* absolvisse apparet, cum  
 “ adhibuisset heroicum Carmen: Post, Arion Methymnaeus  
 “ non parum auxit, Poeta ipse & Citharædus. Phrynes vero  
 “ Mitylenæus novam Rationem commentus est: Hexame-  
 “ trum enim cum soluto Carmine conjunxit. *Proclus apud*  
 “ *Photium*: ib.

“ Period,

“ Period, this poetic and musical Representation  
 “ was “ formally established at DELPHI, after  
 “ the *Criffæan War* (b).” Afterwards the Am-  
 “ phictyons added a Contest of *Music merely*  
 “ *instrumental* (i); but preserved what had  
 “ been practised in former Times: “ There  
 “ was the *Song to the Harp*, as formerly; there  
 “ was the *Song to the Tibia* or *Pipe*; and  
 “ there was the *Pipe itself without Song* (k).”  
 “ This Addition of *Music merely instrumental*  
 “ was likewise *imitative*; being designed as a  
 “ *mimetic Description*, by mere *Melody*, of the  
 “ Battle between APOLLO and the *Python*. It  
 “ consisted likewise of five Parts, corresponding  
 “ with those of the ancient Song (l). — “ TI-  
 “ MOSTHENES, in the Time of the second *Pto-*  
 “ *lomy*, writ a Poem descriptive and explanatory  
 “ of this musical Contention: According to this  
 “ Author, the Subject was the Victory of APOLLO  
 “ over the Serpent. The first Part was the  
 “ Prelude to the Battle; the second was the

“ (b) *Institutum a Delphis post Criffæan Bellum.*

“ (i) *Adjecerunt autem Citharædis Tibicines, et qui Ci-  
 thara luderent sine cantu, modularenturque Carmen, quod  
 Nomos sive Modus Pythius dicebatur.* — *Strabo*, l. ix.

“ (k) *Certamina instituerunt Amphictyones; Cantus ad  
 Citharam, ut pridem: Cantus item ad Tibiam; ipsarum  
 etiam per se Tibiarum.* — *Pausanias, in Pboicis*:

“ (l) *Quinque sunt ejus Partes; anacrusis, ampeira, ka-  
 tekteusmos, Iambi & Dactyli, syringes seu Fistula sibilæ.*  
*Strabo. ib.*

“ Beginning of the Engagement; the third was  
 “ the Battle itself; the fourth was the Pæan  
 “ or Triumph on the Victory; the fifth was  
 “ an Imitation of the Agonies and Hissing of the  
 “ dying Serpent (*m*).”

“ Now, though these ancient Authors differ  
 “ from each other in two or three trifling Cir-  
 “ cumstances; yet, as to every thing *essential*,  
 “ they *perfectly agree*. And from their concur-  
 “ rent Evidence, we have clear Proof of the fol-  
 “ lowing Facts. 1. That the immediate Followers  
 “ of APOLLO began these *poetic and musical Con-*  
 “ tests. 2. That till CHRYSOTHEMIS appeared (in,  
 “ or near the Time of APOLLO) there subsisted  
 “ only a *Choir*. 3. That *He* first sung the *Episode*,  
 “ single and alone. 4. That his Song was a *mime-*  
 “ *tic Narration*, or Imitation of APOLLO’s Victory.  
 “ 5. That the *Form* which He gave to This,  
 “ *continued* through succeeding Times. 6. That

“ (*m*) Carmen composuit Timotheus secundi Ptolemæi  
 “ Classi Præfectus: — Vult autem Apollinis adversus Draco-  
 “ nem Certamen celebrari eo Carmine: & anacrusin signifi-  
 “ care Præludium; ampeiran Certaminis Initium; katake-  
 “ leufmon ipsam Pugnam; Iambum & Dactylum Pæanem  
 “ qui Victoriæ accinitur, talibus Modis sive Rythmis, quo-  
 “ rum Hymnus quidem proprius est; Iambus autem (*desunt*  
 “ *quædam*) & iambizare; Fistulas autem Mortem imitatas  
 “ Serpentis, Vitam cum Sibilis quibusdam finientis. *Strabo*.  
 “ *ib.* — These Passages are given in the Latin Translations  
 “ (which, though not always elegant, are sufficiently correct)  
 “ that a greater Number of Readers may be enabled to judge of  
 “ the Evidence.

“ this

“ this Poem was divided into *five Parts* or *Acts*,  
 “ containing a *progressive Description* and *Imitation*  
 “ of the *Battle and Victory*. And lastly,  
 “ that *Songs of Triumph, Exultation, Sarcasm*, and  
 “ *Contempt*, together with a *correspondent Dance*,  
 “ accompanied the *narrative Episode* (n).

“ Thus, in this most ancient *Pythian Song*, as  
 “ delivered down from the *Tines of APOLLO*  
 “ himself, and performed and augmented through  
 “ the succeeding *Periods of ancient GREECE*, we  
 “ have the very *Substance* and *Form* of a first rude  
 “ *Essay* towards *Tragedy*, divided into *five Acts*,  
 “ and compounded of *poetic Narration, imitative*  
 “ *Music, Dance, and Choral Song*. — And it is  
 “ worthy of singular *Observation*, that through  
 “ this whole *representative Scene*, of *APOLLO*  
 “ *singing, dancing, and praising his own Exploits* ;  
 “ the *ancient Greek Historians* transport us, as it  
 “ were, into the *Wilds of modern America* ; and  
 “ present to us the *genuine Picture* of a *savage*  
 “ *Chieftain* (o).

“ (n) SCALIGER is of Opinion, that the *Dance* was *mimetic*  
 “ of the *whole Narration* or *Action*, and divided into the same  
 “ Number of *Acts*. “ *A vero seorsum Saltatio baud illi ab-*  
 “ *milis edebatur, in totidem Actus æque distributa.*” Poet. l. i.  
 “ c. 23. If indeed this was added, it amounts to a strict *drama-*  
 “ *tic Representation*. For, as the same learned Critic says else-  
 “ where, “ *Sane Ludi sunt tacitæ Fabulæ; Fabulæ vero Ludi*  
 “ *loquentes.*” lb. c. xxii. But as this *Circumstance* is not so  
 “ clearly delivered as the rest, I lay no Stress on it.”

(o) “ See the *Description* of the *savage Song Feast*, from  
 “ LAFITAU. Sect. ii.”

“ It appears, therefore, that Tragedy had a  
 “ much earlier and deeper Foundation in ancient  
 “ GREECE, than the accidental Adventure of  
 “ THĒSPIS and his Route: That it arose from  
 “ Nature; and an unforced *Union and Progression*  
 “ of *Melody, Dance, and poetic Song* (p).”

You see here, that your whole critical Fabric is annihilated at a Blow. For 1st, it appears on the clearest Evidence, that this Pythian Song was performed in *ancient Times*; even as *ancient* as those of *Apollo* himself. 2dly, It appears, that when you charge Dr. B. with Ignorance, in supposing the *Criffæan War* to have been before the Time of *Homer*; your Objection is unhappily founded on your own Ignorance, on your not understanding *Strabo* nor Dr. B. who both speak of two different Periods, which you have profoundly jumbled into one. 3dly, It appears, that this musical Contest was not merely instrumental, but contained a *mimetic Song*, performed by a *single Person*, in Imitation of *Apollo's Victory*: and 4thly, we are at no Loss for the *essential* Parts of it; but know certainly that it contained a progressive Description of *Apollo's Battle and Victory over the Python*.

And now, let me cordially advise you for the future to be less insolent in a State of imagined Security and Conquest; lest your own Express-

(p) History of Poetry, p. 109, &c.

sions should be retorted upon you :—Thus, —  
 “ a few such Mistakes as Mr. ——— here pre-  
 “ sents you in a Bunch, would serve a Man  
 “ of ordinary Genius to spread through a whole  
 “ Book.” —“ Is it not a fine Thing for a Man to  
 “ set up for an Instructor of Mankind, who  
 “ is ignorant of what his commonest Readers  
 “ know (g) ?” ——And other modest Expressions,  
 scattered through your Work, of the same  
 Nature.

20. The same *Spirit* still impels you to pro-  
 ceed : though I look upon you *now*, as little more  
 than the *Ghost* of a *departed Critic*.—Dr. B. hav-  
 ing endeavoured to prove, by a Variety of Argu-  
 ments, that *Eschylus* was an *original* Writer, and  
 not a mere *Imitator* of *Homer*, you say, you can  
 oppose “ the Testimony of *Eschylus* himself ; of  
 “ whom it was a common and well-known Saying,  
 “ as *Athenæus* tells us, that his Pieces were small  
 “ Scraps or Morfels of the magnificent Entertain-  
 “ ment of *Homer* (r).” —I could not but smile at  
 your Simile of the *Faggot-Binder* ; and thought  
 you had got a small Advantage over Dr. B. till I  
 looked into the “ History of Poetry, where I found  
 the following Note. “ It is said, indeed, of *Es-*  
 “ *CHYLUS*, that he called his Tragedies no more  
 “ than “ Fragments of the magnificent Entertain-  
 “ ment given by *HOMER*.” Now this Expression  
 “ being only *metaphorical*, we ought to interpret

(g) P. 53. (r) P. 55.

“ it in that Sense only, to which a Comparison of  
 “ their Writings leads us. And, as it appears that  
 “ there is no Resemblance between them, either  
 “ in the *particular Subjects*, or in the *Manner* of  
 “ treating them; the only rational Interpretation  
 “ that can be given, seems to be this; “ that the  
 “ Subjects of his Tragedies were only small *Mor-*  
 “ *sels* or *Fragments* of the *Grecian Story*; whereas  
 “ HOMER had given a *general System* of their  
 “ fabulous History, both in a more *extensive* and  
 “ a more *connected* Manner.”

22. You accuse Dr. B. of treating the Author of *Elfrida* and *Caractacus* with *Indignity* (s).— Now, what has that Author to do in the present Debate? Are *You* in any Respect concerned for the *Reception* or *Credit* of *his* Works? Or after all, is there not *some other* Author on whose Account you are so touched to the Quick, though you are too prudent to mention or even to hint at him?

But if Dr. B. has treated the Author of *Elfrida* with Indignity, how do *you* know that *that* Author had not first deserved it, by treating *himself* with *Indignity*?—I could say more; for I have heard more: but it is neither generous, nor worth while, to disturb the Ashes of the *Dead*.

23. You go on: “ The Union of Music with  
 “ Tragedy, he says, was never accounted for; to  
 “ which I add, nor is it yet: But of that you will

(s) P. 55.

“ hear

“hear another Time (*t*).”---Come on then with your Proofs; for of your Affirmations we have had enough.

24. “Concerning his Comment on *Aristotle’s* Definition of Tragedy (you add) I have more to say than You or I have, at present Time for (*u*).” My learned Friend, find a little Time if you can: I am satisfied, that *Your* Comment will be a great Curiosity.

25. This Article is of Consequence to the main Question: and therefore I must be particular in my Remarks.---You say, “On his Account of the Masque and Buikin, which he says arose from the Custom of selecting the tallest and strongest Men for their Chiefs; I have to observe, that the Actions of their Tragedies are almost universally taken from a Period in which their Kingdoms were hereditary; and in which Men succeeded not by Election, for Bulk, or any thing else, but by Birth and Descent (*w*).”

---Here, you not only *affirm*, but you *reason*: I wish I could say, like a *Man*, and not like a *Child*.---What is it to the Purpose whence the Subjects of the more *modern* Tragedies of *Eschylus*, *Sophocles*, and *Euripides* were taken? To satisfy Dr. B. in this Point, you must tell him what were the Subjects of all those *fifteen Tragedians*, who were prior to the Age of *Thespis*. Nay, I question whether he will be content with this

(t) P. 59.

(u) Ib.

(w) P. 56.



(for we have found him very exorbitant in his Claims) but will insist upon your telling him, what were the Subjects of all the oldest irregular savage Bards, who existed as early, or perhaps even more early, than *Apollo* himself. This will carry us, you see, up to the Period of savage Life, in which we must allow (I am afraid) that "the tallest and strongest Men are commonly selected as Chiefs."---But then you will say, "that the Masque was the Invention of a later Age: even a later than *Thespis* himself."---In *Attica*, possibly it might be so. But though *Eschylus* is said by some, to have been the Inventor of the Masque, yet *Aristotle* fairly confesses that its Origin is absolutely unknown; and *Clemens Alexandrinus* affirms that it was in Use, even in the Times of *Orpheus*. These Circumstances are not a little favourable to Dr. B's System; and seem to imply, that dramatic Representation had existed in Greece, though not perhaps at *Athens*, even as long ago as the Age of *Orpheus*. And it is beyond all Doubt, that a very little before the Age of *Orpheus*, the Time was, when "the Savages elected the tallest and strongest Men for Chiefs."

26, &c.---You now declare, you are tired with the Task of "combating Chimeras (x)." And truly, so am I.---We will therefore hasten to a

Conclusion as fast as possible. Some few scattered Observations only now remain.

You charge Dr. B. with an Error in “ insisting that the last Institution of the Pythian Games was no more than a Separation of the Gymnastic Exercises from the Musical; whereas the Words of Strabo, whom he quotes, are as clear as possible, that only the Musical subsisted before, and that the Gymnastic and Equestrian were then added to them (y).” For Truth’s and Decency’s Sake, do not give Dr. B. so many repeated Occasions of calling your Sincerity in Question. Who would not believe, from the Tenor of this Passage, but that Dr. B. in his Quotation from *Strabo*, had somehow or other disguised this Circumstance, of the Addition of the gymnastic and equestrian Exercises? Yet, on looking into the Passage in Dr. B’s Dissertation, I find it quoted in the *very same Words*. Indeed, the Doctor questions the strict Propriety of *Strabo’s* saying “ that the gymnastic Exercises were *added*,” because he conceives they were there *before*, making a Part of the ancient Musical Exercises, under the Denomination of the *Dance* (z).” This he has attempted to prove by some very plausible Arguments, I must confess: not one of which you have *disproved*. However, what you cannot *disprove*, you can *misrepresent*; which, with some Readers, may do as well.

(y) P. 57.

(z) Diss. p. 121.

Again,

Again, you charge him with “ interpreting  
 “ as an Account of the Effect of Music on  
 “ Manners, what Plato means only as an Illuf-  
 “ tration of the ill Effects of a licentious demo-  
 “ cratic Spirit, &c. (a).” On the contrary, Dr.  
 B. has made it appear, by Passages quoted from  
*Plato* himself, that *Plato’s* Argument included  
 both these Causes (b).

Another Censure is on “ his supposing that  
 “ the Writings of *Archilochus* were banished  
 “ from *Sparta* on Account of their *satiric*  
 “ *Turn*, which was indeed on Account of their  
 “ *Obscenity* (c).” As the Passage in Dr. B. is  
 short, I will give it entire; that every one may  
 judge for himself. “ The Spartans ordered the  
 “ Writings of *Archilochus* to be banished from  
 “ their City, because they thought the Perusal  
 “ of them was *dangerous* to the *Purity* of *Man-*  
 “ *ners* (d).” In a correspondent Article, he ex-  
 plains himself still more particularly: “ because  
 “ nothing could be more dangerous to a Common-  
 “ wealth established on *Severity* of *Manners*, than  
 “ the *unbounded Licentiousness* of *Sentiment* and  
 “ *Speech*, which this (the *old*) Comedy must *tend*  
 “ to *produce* (e).”---Seriously I am at a Loss, how  
 to express myself properly on this Occasion;  
 and therefore shall briefly set down this, as an-  
 other Instance of *your Modesty*.

(a) P. 57. (b) Diff. Sect. vi. Art. 31, 32, 33, 34.  
 (c) B. 57. (d) Diff. Sect. vii. Art. 5. (e) lb.

I shall now conclude all, with a most shining Proof of your being eminently possessed of this great Virtue. After very notably *squabbling* with Dr. B. about a *dubious* Passage in Xenophon, and quarrelling him for not rendering it exactly as You would have him; you charge him with falsely translating the Word *Βελτιοιες* the better to serve his Purpose: You affirm, that this Word does not imply "good and virtuous Men," but "only the *rich* or *powerful*, the *better Sort* as we say (*f*)."  
 ---Now, my most ingenuous Friend, turn back to the 34th and 35th Pages of your own Work, and you will see a Gorgon's Head, which (if you are not totally melted into Modesty) will turn you into Stone. Here we find this very Word translated by your good Self, in that very Sense in which Dr. B. had translated it. "The Reason (say You) why Poets are to be honoured is, οτι Βελτιος τε ποιουμεν τας ανθρωπους---for their Admonitions, and *bettering* their Fellow-Citizens."  
 ---Reader, "you may stare:" but the Assertion lies open to broad Day Light in his 34th and 35th Pages.---"*Wits* have *short* Memories (says *Pope*) and *Dunces* none." But *one Class* of Men there is, who, all the World agree, either *have*, or *ought to have* GOOD MEMORIES.

Two or three other Paragraphs there are, on which I might very reasonably bestow a far-

ther Panegyric: But this last contains so delicate a Picture of your *amiable Mind*, and of the *generous Motives* that set you to work, to criticize Dr. B. that I am unwilling to draw off the Reader from the Contemplation of so *sweet a Pourtrait*.

Thus, through the Course of my Remarks, you see I have been very *free*, but very *friendly*. I cannot help congratulating you on your good Fortune, in falling into the Hands of one who has made great Allowances for your Imperfections; and even passes over many inferior Blots, which a censorious Critic would have hit (*b*). The more so, because you openly profess to treat Dr. B's *Errors* with *Severity* (*i*); whereas mere *Errors* have ever been supposed to merit *Indulgence*. Add to this, that your Bitterness to a Man who has put his *Name* to his Work, while You *conceal Yours*, has (in the Opinion of some People) the Air of dishonest Cowardice, and what they will needs call *stabbing in the Dark*.

(*b*) Of this Kind is a slight Mistake (p. 5.) in your saying the "Oracle of *Delphos*, instead of the "Oracle of *Delphi*." You may knock down your Adversary with your critical *Dungfork*, if you please: but who gave you Leave, without Provocation to break poor *Priscian's* Head? What would You say of Dr. B's Knowledge in Grammar, should he affirm that "*Aristotalem* was not so profound a Reasoner, nor *Longinum* so sublime a Critic as You?"--Yet this he might have said with the same Propriety:--I mean, so far as Grammar is concerned.

(*i*) P. 55.

You

You conclude with a solemn Charge against Dr. B. of his being “flagrantly guilty of misquoting Authors.” I wish you had better maintained this heavy Charge : I am bold to say, that the Instances you have produced have turned out to the Confirmation of *his* System, and little to *your* Honour. Give me leave to put you in Mind of a Passage in a certain Book, which relates to a Man’s pulling a *Mote* out of his *Brother’s* Eye, while he sees not the *Beam* that is in his *own*.

I will now conclude with a Hint of Advice to you ; in which I am sure I shall *deserve* your Thanks, whether I *obtain* them or *not*. I mean only to exhort you for the future to stick to that Species of Criticism for which you are apparently qualified. In every Instance where you attack the larger Parts of Dr. B’s System, my Regard to Truth obliges me to say, that you fail most miserably. But when you get hold of him upon a *minute* Article, you are sure to pinch him to the Bone. Thus on the *wide* Subject of the old *Greek Religion*, the *Origin of poetic Numbers*, the Genius of *savage Manners*, the *Rise and Progressions of Poetry* consequent on these, with several other large and extensive Articles of Inquiry, you are totally off your Ground : But to make Amends for this small Defect, you are amply revenged by detecting him in the important Blunder  
of

of calling *Herophile* by the Name of *Phenômoë*, stiling Pindar's Chair a Chair of *Gold*, when it was only of *Iron*: And in the painful and laborious Article of *Profody* or *scanning Verses*, *Isaac Vossius* himself is forced to yield to you.

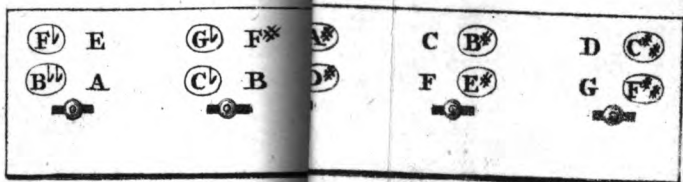
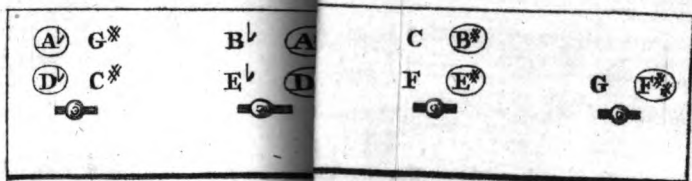
Now, as you observe in the Beginning of your Work, "*Multi multa possunt, sed nemo omnia.*"—Nobody can have at once the *microscopic* and the *telescopic* Eye. Therefore, improve the Talent which Nature has given you: If you cannot see *Καθ' ολον*, cultivate that Kind of Vision which is *Καθ' εκατον*: that is, if you cannot comprehend *large* and *distant* Objects, apply yourself diligently to the *near-at-hand* or *purblind* Criticism.

With this Advice, I shall take my Leave of you; esteeming it a sufficient Waste of Time and Labour, thus for once to have *unmasqued* the *empty Parade* of a trifling and disingenuous Caviler.

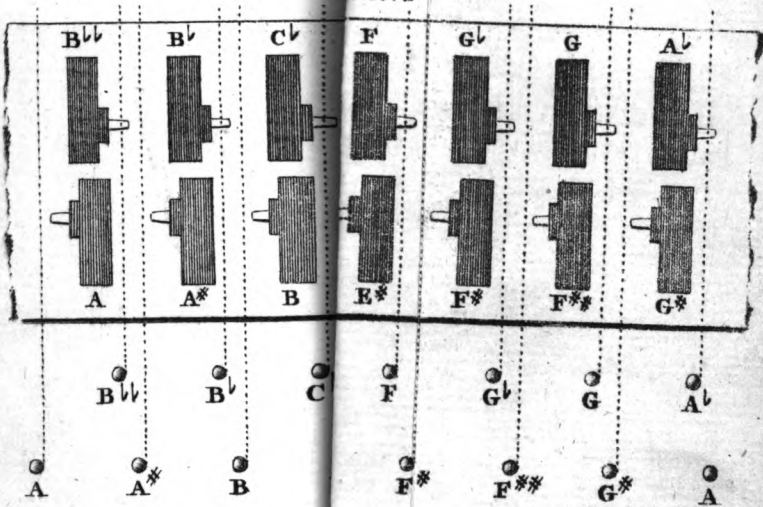
Personam Tragicam forte Vulpes viderat:  
O *quanta Species*, inquit, *cerebrum non habet!*

T H E E N D .

&c. B $\flat\flat$  E, C $\flat$  G $\flat$ , D $\flat$ \* | D $\flat$ \* A\*, E $\flat$ \* B\*, F $\sharp\sharp$  C $\sharp\sharp$  &c.



*Liders*



*W. Stephens sculp.*