

Lyrical Antithesis: The Moral Style of The Deserted Village

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THE old notion that *The Deserted Village* is essentially a sentimental poem, a display of emotion disproportionate to the actual effects of "luxury" upon the countryside, has been impressively challenged by a number of Goldsmith's modern critics. The studies of Howard J. Bell and Earl Miner have shown that Goldsmith's argument against luxury as a cause of rural depopulation and, eventually, of national ruin is based on classical precedent and related to contemporary Tory thinking, instead of being colored merely by nostalgia for his own rural origins.¹ In addition, as both Miner and John Montague have pointed out, this protest against luxury is fundamentally moral, for by altering the rural economic order luxury undermines the moral and cultural values which have traditionally informed that order.² The national consequences of this Goldsmith clarifies toward the end of the poem, when "contented toil" (403), "piety" (405), "steady loyalty" (406) and other qualities described as "rural virtues" (398) flee luxury by leaving England altogether: the physical disasters of Auburn prefigure national moral chaos. The emotionalism with which this argument is expounded, especially palpable in the speaker's description of the happy past and present decay of "Sweet Auburn", stems largely from his own origins in the village, and thus has often served to suggest that the poem expresses Goldsmith's own nostalgia. As Ricardo Quintana has proposed, however, such emotionalism is less saccharine sentimentality than rhetorical strategy, an infusion of feeling at once subjective and social, "consciously designed to enforce the

plea that is being made by the poem — a plea for the redress of wrongs, for a change of heart, for the reestablishment of slighted truth and justice.”³ The efforts of all these critics have thus led to our understanding *The Deserted Village* as “a forensic poem whose chief mode of argument is that of elegiac appeal.”⁴

The impression may nonetheless linger that the style of the poem tends to maintain that elegiac mode at the expense of its forensic purpose. Goldsmith’s sweet and simple lyricism, in particular, might encourage the suspicion that the poem is basically a kind of homesick lament, and is therefore sentimental. The present essay is intended to show, however, that the lyrical elements of Goldsmith’s style, while evocative of one man’s pain, are employed to fit the moral dimensions of the speaker’s argument for the traditional values which Auburn represents and which luxury threatens.⁵ I shall attempt also to draw the connection between a style thus balanced and the culmination of that argument in the speaker’s concluding address to Poetry, envisioned among the “rural virtues” leaving England for exile.

Lyricism is probably the feature best remembered of Goldsmith’s style in *The Deserted Village*, and the one thought most prone to sentimentality, because it is so prominent in the opening lines of the poem, when the speaker remembers how life in Auburn used to be. In line 34, however, memory is sharply contrasted to reality: “These were thy charms — But all these charms are fled”; and from this point forward the style of the poem takes an antithetical cast, evident in single lines like this, in couplets and whole paragraphs. The contrast this line signifies, and which the style so reflects, is a fundamental one, informing the argument of the poem. We learn very quickly that Auburn has been transformed from a place of happy, humble society into its opposite, a vacant pleasure-ground for the idle rich who would escape society. We learn further that this predicament is commonplace: Auburn’s

dispossessed are likely to find relief neither in other rural areas nor in the city. The contrast of the village's past and present states, therefore, has its roots in a widespread conflict of cultural values, between the simplicity, community and energy of the old occupiers of the land and the luxury, solitude and indolence of those who have replaced them. By mirroring this cultural opposition formally throughout the work, the antithetical quality of the style points the speaker's argument for the old values.

It thus recalls the argumentative purpose antithesis has in earlier Augustan poetry. But where the antithetical strength of Pope, for instance, proceeds usually from a syntactical tightness which enforces the wit of his contraries, Goldsmith's syntax in *The Deserted Village* is more relaxed, and allows an extensive employment of lyrical effects — chiefly the echoes gained from assonance, alliteration and the repetition of whole words and phrases. Dispensing with the strength of wit, he instead intensifies his argument precisely with such lyrical qualities, which heighten explicit antitheses or insinuate unspoken ones. The former procedure is the most common, and it may be seen in the well-known couplet,

Ill fares the land, to hastening ills a prey
Where wealth accumulates, and men decay . . . (51-52)

The literal contrast in the second line is reinforced by the musical, as the latinized "accumulates" is played off against the simpler "decay"; while the alliteration of these words pulls the halves of the line together, so that human decay is made to seem the result of accumulated wealth. The contention of the first line is thus illustrated technically, as it were, to bear out its implication that the land is diseased.

Such a combination of argumentative strength and simple verbal music can be termed "lyrical antithesis," and it abounds in the work, often characterized by devices like those seen in the "Ill fares the land" couplet. Goldsmith's infrequent use of forthrightly latinized diction, for instance,

while it contributes to the music of his lines, is most often pejorative. In its literal sense or by its difference from his usual diction it magnifies the clumsiness or impropriety of the present state of the land, and so implies the contrasting fitness of things as they were:

Along the lawn, where scattered hamlets rose,
Unwieldy wealth, and *cumbrous* pomp repose;
And every want to *opulence* allied . . . (65-67; my italics)

The impropriety so enforced extends to the dispossessed villager who, should he wish "To escape the presence of *contiguous* pride" (304) by moving to the city, would "see *profusion* that he must not share" (310) and find that "*Tumultuous* grandeur crowds the blazing square" (321).

On the other hand, a very simple word can dominate a line, both to reflect formally the new owner's control of the land and to suggest vividly another kind of impropriety which follows from it:

One only master *grasps* the whole domain,
And half a tillage *stints* thy smiling plain.
(39-40, my italics)

In each line, alliteration and assonance intensify the grammatical connection of subject and verb, while the alliteration of "stints" with both "tillage" and "smiling" in the second line strengthens the irony of its conclusion.

Alliteration and assonance operate somewhat similarly in a number of single lines, such as the second of the "Ill fares the land" couplet, where they sharpen an antithesis produced through parallel syntax by drawing the halves of the line together:

His heaven commences ere the world be past! (112)
And fools, who came to scoff, remained to pray. (180)
But verging to decline, its splendours rise . . . (297)

As these lines indicate, the device has the added effect of bringing into focus not only the fact of change, but that of changing: the emotional or visual transformation in progress calls to mind the ongoing transformation of Auburn itself, with which the poem as a whole is concerned.

This transformation is reflected more straightforwardly by other kinds of lyrical antithesis which, though emerging most strikingly in a single line or couplet, are properly appreciated only in their larger context. Among these are the echoes of entire words or phrases, perhaps the most characteristic of Goldsmith's lyrical effects, which can seem to sentimentalize their immediate contexts unless their more extensive pattern is understood. As the nostalgic spell of the poem's opening comes to a head and breaks, for instance,

These were thy charms, sweet village; sports like these
 With sweet succession, taught even toil to please;
 These round thy bowers their cheerful influence shed,
 These were thy charms — but all these charms are fled.
 Sweet smiling village, loveliest of the lawn,
 Thy sports are fled, and all thy charms withdrawn . . .
 (31-36)

the very echoes that produce at once the music and the antithetical pivot of these lines seem also, despite the repeated "these", to lose their particularity of reference. The repetitions of "sports" and "charms", their near-interchangeability, and the "sweetness" of their immediate context combine to stamp them especially as generalized substantives of a saccharine and pseudo-pastoral kind. Their larger context, however, offsets this impression. From the beginning of the poem a tension is struck between general and particular, as the "Sweet Auburn, loveliest village of the plain" in the opening line gives a local quality to the general substantives "health and plenty" (2) and "innocence and ease" (5) which follow to account for Auburn's former loveliness. Emphasis alternates thus between general and particular throughout this introductory section, and in its course the words "charm" and "sports" first appear and are defined by a series of particular references. In the lines preceding those quoted, the quick succession of such references not only defines the phrase "sweet succession" in line 32, but imitates technically the effect of a dance, itself described literally to manifest the tension between general and particular:

The dancing pair that simply sought renown,
By holding out to tire each other down . . . (25-26)

This dance becomes a central metaphor for the whole preceding passage, illustrating the social energy that characterized life in old Auburn.⁶

The general "sports" and "charms" of lines 31-36, then, are balanced by the particularity of their previous context. Further, their reappearance here represents the culmination of the metaphorical dance, an evocative summation of the social value it illustrates. That the contrast lyricized by their repetition and reiteration is one of values, as well as of visible states, is implied as the succeeding lines notice the agricultural counterpart of social decay, the stagnation of the land under the "one only master" (39) who now owns it. The evocative power of "sports" and "charms", moreover, enhanced by the lyricism of their repetition, remains with them when they, and some other words which receive a similar strength in the early lines of the poem, recur with a different reference. There they operate, rather like Goldsmith's sparingly-used latinized diction, to convey the impropriety the speaker sees in the present situation. The social "sports" of the villagers, for instance, form an implicit contrast to the "solitary sports" (281) of the usurper; as does the "village train" (17) which participated in these simple games to the "gorgeous train" (320) which frolics in the city to which the dispossessed might migrate.

Later contrasts in the poem turn upon verbal echoes emphasized differently. Five explanatory lines separate "A time there was . . ." (57) and "But times are altered . . ." (63); while echoes stress the contrast after it is stated in this passage:

. . . . The man of wealth and pride,
Takes up a space that many poor supplied;
Space for his lake, his park's extended bounds,
Space for his horses, equipage, and hounds. (275-78)

But in each case the echoes intensify the argumentative force of the contrast as they lyricize it.

The repetition of an entire phrase is less frequent in *The Deserted Village*, and instead of providing or anticipating the turning-point of contrast, this device reaffirms one already understood. Lines 83-96, for instance, detail the speaker's personal reasons for wishing to retire to the Auburn he remembers from his youth, and the phrase "I still had hopes" introduces a description of each of the things he would do there: rest, display his knowledge, and finally die. Working toward this natural culmination, the repetition of the phrase heightens the emotional atmosphere of a subjective desire, while its tense indicates that the wish is already frustrated. But the true culmination of this frustrated desire appears in the lines which follow, beginning "O blest retirement, friend to life's decline, / Retreats from care that never must be mine" (97-98). As this passage continues, the speaker shifts from the first to the third person and his frustration receives an objective and moral dimension, for the values he would have found in retirement at Auburn are the social and religious virtues of rural retirement generally, which are now universally to be denied. While the previous lines, lyricized by the repeated "I still had hopes," would appear sentimental by themselves, their larger context of preparation for the address to "blest retirement" transforms their emotion from a subjective to a social reference. And this transformation, of course, reflects that of Auburn which controls the poem.

Lyrical antithesis works differently still in the speaker's reminiscences of village life (115-250), which follow his address to "blest retirement" to illustrate the objective virtues, moral and cultural, lost as Auburn is destroyed. The descriptions of the village preacher, schoolmaster and inn, for example, all begin with a simply, even softly, stated antithesis of visible ruins and remembered house; and proceed in their lyrical celebration of old values subtly to imply the contrast of these to those governing the present. The preacher, "passing rich with forty pounds a year" (142), inevitably recalls the rapacity of the "one

only master" (39); the schoolmaster who "if severe in aught, / The love he bore to learning was in fault" (205-206), brings to mind the graver consequences of the new love of luxury. Their virtues and faults alike stem from simplicity, and the village inn, last of the series, becomes a metaphor for rustic simplicity, "Where grey-beard mirth and smiling toil retired" (222) — couched explicitly, as the picture concludes, in the architectural terms common in Augustan poetry:

Vain transitory splendours! Could not all
 Reprieve the tottering mansion from its fall! (237-38)

There is no denying that these scenes of the past are colored by nostalgia, but they are informed nonetheless by the speaker's sense of the social values they represent. Implicitly antithetical devices in succeeding passages, while still lyrical, are considerably less subtle in conveying the moral nature of his frustration at the loss of these values, particularly that of simplicity. He alludes to the joys of the peasant as

Lightly they frolic o'er the vacant mind,
 Unenvied, unmolested, unconfined. (257-58)

The lyricism of each line is obvious, but that of the second is distinctly rhetorical. The tripping trochaic flow of the first line is broken by the metrical variety of the second, to give the effect of solemn intonation. Thus the hint of contempt offered by the diction and metrical lightness of the first line is replaced by a suggestion of reverence. In addition, since negatives like these naturally recall their opposites, their tonal gravity initiates a contrast, developed in the succeeding iambic lines, to the joys of those who have taken over the land — whom the speaker proceeds to describe as "triflers" (261). In this way meter and sound echo the literal sense that the joys of the peasant are fitted to his station, while those of the newly great are improper for theirs. And the shift effected by the negative line here, from contempt for the peasant's pleasures to reverence for them and implicit contempt for those of his successors, reproduces the quality of the speaker's frustration

at the progress of impropriety while it mirrors the transformation of the land.

The speaker's angry disgust stems immediately, of course, from his realization that the modern landowner's luxurious indulgence is destroying the simplicity which characterizes the peasant's joys and values alike. Thus far in the poem the implication that the threat luxury poses to simplicity is of consequence to the whole country has almost been taken for granted, since these joys and values are thoroughly worthy and obviously common in a nation that was still predominantly agricultural. This implication becomes more pronounced, however, as the speaker briefly examines the proposition that the pursuit of luxury holds advantages for the nation's economy. He indicates the difference "Between a splendid and an happy land" (268) with transparent irony, and within three lines he alternates lyrical fluency with argumentative abruptness to clarify his disdain for the supposed advances in the economic order:

Yet count our gains. This wealth is but a name
That leaves our useful products still the same.
Not so the loss. (273-75)

The contrast of the two curt sentences is obvious, and in itself not lyrical, but it is greatly enhanced by the dismissive lyrical antithesis in the middle sentence.

That the economic progress luxury affords is thus deceptive reinforces the speaker's moral case against the new order as he turns his attention to its most conspicuous victims, the dispossessed villagers. His passages devoted to their plight form a contrasting parallel to the scenes of village life at the beginning and middle of the poem, demonstrating the absence of compensating values in whatever new situation the peasant might have to face. Since the destruction of Auburn is typical, her people can find no comfort or employment in other parts of the countryside. Should they go to the city, they would find even more chilling the distinction between luxury and poverty that impelled their flight from the land:

Here, while the proud their long-drawn pomps display,
 There the black gibbet glooms beside the way. (317-18)

The anticipation of "gibbet" in "long-drawn" and the unity of place enforced by the punctuation of these lines enrich the contrast produced by their head-words and continued in their divergently alliterative lyricism.

The dispossessed, then, can only resort to emigration. The antithesis of the new land across the sea to that they remember is literally detailed, and supported by the re-appearance of the word "charm" to evoke again the village values it had come to signify early in the poem: "Far different there from all that charm'd before . . ." (345). The echo here lends depth also to the sense of a line soon following, which implicitly parallels the new world, "Those poisonous fields with rank luxuriance crowned" (351), to the now-luxurious state of the old.

The preceding examples of lyrical antithesis are enough to show both the variety of forms it takes in *The Deserted Village* and its basic uniformity of argumentative purpose; for by sharpening the numerous contrasts in the poem lyrical devices intensify their implicit or outright reflection of the conflict between simplicity and luxury at the root of the speaker's case against the new order. That case is, of course, also a personal one. As a former inhabitant of Auburn, the speaker is understandably nostalgic for the life he remembers and pained at its loss, and Goldsmith's lyricism effectively conveys the poignancy of these personal emotions. The peculiar advantage of the lyrically antithetical style, however, is that the speaker's emotionalism is never allowed to detract from his moral purpose. Rather, since his emotions are universally apprehensible, the style constitutes an attempt to enlist a community of feeling on the side of the moral position its constant presentation of antitheses keeps clearly in view.

As the poem approaches its conclusion, the political aspect of the speaker's moral position, often intimated throughout the work, becomes equally clear. Even as the

dispossessed villagers prepare to leave England for their western exile, they remain devoted to the old values of simplicity, as is evidenced by their mutual compassion and reverence for familial bonds. Thus in his address to "luxury" which follows, the speaker implies their moral strength as the basis of national power by contrasting it explicitly to the pleasures of grandeur and their inevitable consequence, the nation's political ruin:

O luxury! Thou curst by heaven's decree,
 How ill exchanged are things like these for thee!
 How do thy potions with insidious joy,
 Diffuse their pleasures only to destroy!
 Kingdoms by thee, to sickly greatness grown,
 Boast of a florid vigour not their own.
 At every draught more large and large they grow,
 A bloated mass of rank unwieldy woe;
 Till sapped their strength, and every part unsound,
 Down, down they sink and spread a ruin round. (385-94)

The sincerity of the speaker's seeing the political dangers of luxury in such moral terms may seem questionable, however, in the final paragraph of the poem. Following his address to luxury, he describes the departure of the "rural virtues" (398) — "contented toil" (403), "piety" (405) and other abstractions of the simple values the villagers themselves had represented earlier in the poem, which now, like the villagers, head westward for exile. But among them he includes Poetry, for both her particular aversion to luxury and her special importance to him:

And thou, sweet Poetry, thou loveliest maid,
 Still first to fly where sensual joys invade;
 Unfit in these degenerate times of shame,
 To catch the heart, or strike for honest fame;
 Dear charming nymph, neglected and decried,
 My shame in crowds, my solitary pride,
 Thou source of all my bliss, and all my woe,
 That found'st me poor at first, and keep'st me so;
 Thou guide by which the nobler arts excel,
 Thou nurse of every virtue, fare thee well. (407-16)

The personal reference in this association of Poetry with the old values may suggest that the speaker, as a poet, has been grinding his own axe throughout the poem in describing the contrast of simplicity and luxury and pointing

to the disasters attendant upon the latter. Raymond Williams has called attention to the personal nature of these disasters: Poetry leaves England with the "rural virtues" because the speaker-poet, or Goldsmith, is himself threatened by the new social and economic forces which have upset them.⁷ In the pastoral culture of the village he sees the values which have sustained him, and his own desolation at their collapse he imagines as the decay and stagnation of the land, overriding "the actual history, in which the destruction of the old social relations was accomplished by an increased use and fertility of the land."⁸ Obviously a vision of the land so counter to agricultural facts is metaphorical, and the metaphor refers to the speaker's sense of personal devastation, both as a nostalgic man and, as his farewell to Poetry indicates, as a poet. But like the style of lyrical antithesis, this vision combines such personal reference with a broader moral one: the land decays because the exaltation of luxury which results in rural expropriation is morally antithetical to the simple, traditional values the villagers represent, and is politically destructive as well. As the studies of Bell and Miner have shown, the speaker's viewpoint is in moral and political terms both classical and conventional; and while his self-consciousness in this address to Poetry asserting her antipathy to luxury indicates his own wretchedness, as a poet, at the destruction of the traditional values, he is in this akin to his sense of the nation at large.

The hostility of Poetry to such a politically-destructive force as luxury represents, moreover, is related also to contemporary poetical thinking. As one of the fine arts, Poetry is linked with freedom and political health in Thomson's *Liberty* (1735-36; I 250-72, II 159-68, 272-90) and in such other poems of the progress convention as Collins's "Ode to Simplicity" (1746; 19-24, 31-42) and Gray's "Progress of Poesy" (1757; 77-82). These poems were based on the popular idea that cultural and political eminence had visited one country after another in a continuous progress

— in the sense of improvement as well as movement — westward across Europe since classical times, and they celebrated modern England as the ultimate beneficiary of this trend.⁹ The western destination of Poetry and the other virtues in *The Deserted Village*, however, brings to mind the corollary of this idea, that the high point of a nation's cultural and political eminence is inevitably followed by a decline in those respects — marked by an emphasis on criticism, artistic over-refinement and lack of originality, social decadence and eventual loss of freedom. This notion was ancient in origin, and as it seemed to describe a natural process of history it had concerned Goldsmith even before he wrote *The Deserted Village*, and had been discussed by numerous other writers, often with a view toward its implications for England.¹⁰ As early as 1726, indeed, Bishop Berkeley had remarked the imminence of England's decline as he foresaw a further westward drift of cultural progress in his "Verses on the Prospect of Planting Arts and Learning in America" (published in 1752). *The Deserted Village* is not, to be sure, a prophecy of cultural decline in quite the same vein: Poetry and the other virtues are driven, not drawn, westward; the speaker points to luxury, rather than to the burden of the literary past or the rise of criticism, as the primary portent of decline; and he does not accept the inevitability of decline but, in his forensic role, implicitly considers it avertible: as yet he sees only "half the business of destruction done" (396). Yet his warning vision of Poetry's westward exile recalls, if it does not exactly echo, the theme of decline that Berkeley and others had articulated, as Goldsmith's speaker celebrates the moral purpose of Poetry, recognizes that she may no longer be able to serve it in England, and bids her maintain it in exile:

Still let thy voice prevailing over time,
 Redress the rigours of the inclement clime;
 Aid slighted truth, with thy persuasive strain
 Teach erring man to spurn the rage of gain;
 Teach him that states of native strength possess,
 Though very poor, may still be very blest. (421-26)¹¹

The speaker's own moral office, then, is that of Poetry itself, and their common objective is the political strength that social simplicity ensures. As Miner has noted, "the effect achieved by this request to Poetry that she do what the poem has in fact been doing all along is a skillful way of making the poem a sustained metaphor for its own purpose."¹²

This metaphorical quality, however, extends beyond the import of the poem's theme to include the style of its expression. For in that style lyrical simplicity and antithetical strength are integrated, at once projecting the moral dimension of the speaker's argument and appropriating his emotions to fit it; and this combination of poetic simplicity and strength reflects formally the relation of social simplicity with moral and political strength which that argument is constructed to defend. The style is thus itself a metaphor, anticipating throughout the poem the association of Poetry with the values of the old Auburn effected explicitly only at the end of the work. That association, then, is more than a final assertion; it is a practical fact.

In retrospect, of course, it is also an ironic fact, for the poet's defense of the old values was politically fruitless. It enlists the stylistic simplicity and strength of Poetry only to bid her farewell. The irony would be greater, however, if we were to neglect the morality of Goldsmith's argument and thus the extent to which his lyricism enforces it; and instead consider the music of his style just a symptom of homesick sentimentality.

NOTES

¹Bell, "*The Deserted Village* and Goldsmith's Social Doctrines," *PMLA* 59 (1944), 747-72; Miner, "The Making of *The Deserted Village*," *HLQ* 22 (1959), 125-41. All line references to *The Deserted Village* in this paper are to Vol. IV of *The Collected Works of Oliver Goldsmith*, ed. Arthur Friedman (Oxford: Clarendon Press, 1966).

²See Miner, p. 138; Montague, "The Sentimental Prophecy: A Study of *The Deserted Village*," *The Dolmen: Miscellany of Irish Writing I* (1962), 75.

- ³Quintana, "The Deserted Village: Its Logical and Rhetorical Elements," *College English* 26 (1964), 24. It is on the basis of Quintana's proposition that I refer to the "I" of the poem as "the speaker" and only to its author as "Goldsmith", even though the poem may well reflect Goldsmith's nostalgia.
- ⁴William Bowman Piper, *The Heroic Couplet* (Cleveland: Case Western Reserve Univ. Press, 1969) p. 404.
- ⁵I am generally indebted in this study to the two earlier investigations of Goldsmith's style, by Wallace C. Brown, "Goldsmith: The Didactic Lyric" in *The Triumph of Form* (Chapel Hill: Univ. of North Carolina Press, 1948) pp. 142-60; and W. B. Piper, *op. cit.* pp. 401-405.
- ⁶See Suzanne K. Langer, *Feeling and Form* (London: Routledge and Kegan Paul, 1953) pp. 231-33; and Donald Davie, "The Deserted Village: Poem as Virtual History," *The Twentieth Century* 156 (August 1954), 168-70. Davie contends, against Langer, that the dancing pattern of lines 7-24 in *The Deserted Village* "would not be apparent to the eighteenth-century reader," for whom Goldsmith's diction was "part of the current small-change of poetical expression" (p. 170). But Goldsmith's use of "succeeding" (line 24) and "successive" (line 32) in reference to the sports of the villagers calls attention, I think, to the dancelike pattern of their description.
- ⁷Williams, *The Country and the City* (New York: Oxford Univ. Press, 1973) pp. 76-79.
- ⁸*Ibid.* p. 78.
- ⁹See R. H. Griffith, "The Progress Pieces of the Eighteenth Century," *Texas Review* 5 (1920), 218-33.
- ¹⁰See John D. Scheffer, "The Idea of Decline in Literature and the Fine Arts in Eighteenth-Century England," *Modern Philology* 34 (1936-37), 155-78. The idea particularly of poetic decline in the period is discussed, though without reference to luxury as a cause of it, by Walter Jackson Bate, *The Burden of the Past and the English Poet* (Cambridge, Mass.: Harvard Univ. Press, 1970). In Goldsmith's references to the problem of decline, before *The Deserted Village*, he also does not cite luxury as a primary contributing factor, except implicitly in the *Roman History*. See *Collected Works*, ed. Arthur Friedman (Oxford: Clarendon Press, 1966) esp. I, 260-61; 273-74; 287-88; 290-306; 336-37; II, 261-65; *Roman History* (London, 1769) I, 249.
- ¹¹These are Goldsmith's final lines. The four lines remaining, as Boswell noted in his copy of the poem, were written by Johnson. See *The R. B. Adam Library relating to Dr. Samuel Johnson and his Era* (London: Oxford Univ. Press, 1929) facsimile facing II, 19.
- ¹²Miner, p. 138.