



WILLIAM WORDSWORTH IN THE LAKE DISTRICT. AT CROSS-PURPOSES.

Early Parodies Of Wordsworth: An Anthology

Edited by Earl Trotter

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Press**



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Introduction

The Life of Wordsworth

William Wordsworth was born on 7 April 1770 in Cockermouth, Cumberland to John Wordsworth and Ann Cookson. His elder brother was Richard, who became a lawyer and managed family affairs through later troubled times. Dorothy, whom he became very close to and who lived with him throughout their adult years, was born a year later. Then came John who became a sea captain and finally Christopher who became a churchman and was afterwards Master of Trinity College, Cambridge.

Wordsworth's father worked for James Lowther, Earl of Lonsdale. The family lived in an impressive house by the river in Cockermouth and William's early years were likely pleasant. In 1783 his mother died and his father sent him to Hawkshead Grammar School in Lancashire, where he began to write poetry. Dorothy went to live with relatives in Yorkshire and was separated from her brothers for years.

Wordsworth's first poem, "On Seeing Miss Helen Maria Williams Weep at a Tale of Distress" was published in *The European Magazine* in 1787. He went to St John's College, Cambridge that year. Although he had problems with 'vocation' while attending, he did receive his BA degree in 1791. In 1790 he went on a walking tour of the Alps with his friend Robert Jones, and they also visited France, Switzerland, and Italy.

1791 Wordsworth returned to Revolutionary France and, although favouring the revolutionary cause, fell in love with a Royalist, Annette Vallon and a daughter, Caroline, was born December 15, 1792. Because of the political situation and family matters, he hurriedly returned home and relations deteriorated between Britain and France, so that he could not go back to France until 1802, just before his marriage. He did provide support for Caroline upon her marriage in 1816.

His life was unsettled upon his return to England. He published two books of poems in 1793, *An Evening Walk* and *Descriptive Sketches*, the latter about his walking tour in the Alps. Although in a conventional style, both volumes showed promise. He met Dorothy again and they spent some time together in 1794 at Windy Brow near Keswick, where he made revisions to *An Evening Walk* which foreshadowed some of his poetry to come in the next few years. A friend whom he had aided, and who died in 1795, Raisley Calvert, left him a legacy of £900, which helped him follow his now avowed vocation of poet.

He first met Coleridge in 1795 in Somerset, although their friendship wouldn't bloom until two years later. From 1795 to 1797, William and Dorothy lived at Racedown House in Dorset. William slowly came out of his malaise, at first, embracing Godwinianism, then leaving it behind. He wrote the long poem "Salisbury Plain" and the drama *The Borderers* during this period.

In July 1797, William and Dorothy moved to Alfoxden in Somerset, not far from Coleridge's home in Nether Stowey. Coleridge became close to both brother and sister, looking up to William as "The Poet". It was a fruitful year and they produced, anonymously, *Lyrical Ballads* (1798), the launch point for the English Romanticism. Wordsworth's "Advertisement" to the volume focusses on the plainer diction advising that appreciation for new directions in literature is built over time. The government investigated goings-on at Alfoxden (the "Spy-Nosy" affair) and the Wordsworths had to leave in July 1798.

After a trip to the Wye river in Wales which produced "Tintern Abbey" Wordsworth, Dorothy, and Coleridge headed to Germany in the autumn of 1798. They split up and Coleridge spent his time in university towns, learning the language and studying key works. Meanwhile, the Wordsworths, lacking funds, ended up in Goslar, isolated and going through a harsh winter. William began to reflect on his life and started on *The Prelude*, his spiritual autobiography as well as writing numerous other pieces. On his return to England he completed a two-book version. In the autumn of 1799, William and Dorothy returned to England and stayed with the Hutchinson

family at Sockburn. They then went north to establish themselves at Grasmere and on Coleridge's return, convinced him to move to the Lake District. Robert Southey was nearby and they were eventually labelled the Lake Poets. In 1800, Wordsworth brought out an expanded second edition of the *Lyrical Ballads* in two volumes, with himself named as author, and added a preface where he elaborated on the short "Advertisement" of 1798. Further editions followed in 1802 and 1805.

For years, there was an outstanding issue with monies owed to the Wordsworth family from the estate of the late Earl of Lonsdale. Finally the matter was resolved in 1802 by the new Earl of Lonsdale and the entire family was in a better financial condition. This allowed Wordsworth to marry Mary Hutchinson, whom he had known in childhood. Dorothy and William went to settle matters with Annette Vallon in France and on their return the marriage took place. Dorothy remained in the household. Mary gave birth to five children:

John Wordsworth (1803 – 1875).

Dora Wordsworth (1804 – 1847).

Thomas Wordsworth (1806 – 1812).

Catherine Wordsworth (1808 – 1812).

William "Willy" Wordsworth (1810 – 1883).

In 1802, Wordsworth began to write a series of poems that would eventually be published in *Poems, in Two Volumes* in 1807. During this period he started to work on his autobiographical poem again and pushed by Coleridge, aimed to write a "philosophical" poem called *The Recluse* which would incorporate that work. However this was a lifelong task that was never fulfilled. He did finish a new version of *The Prelude* consisting of thirteen books, in 1805. Also in this year, his brother John died heroically in a shipwreck off the coast of England which affected William and Dorothy greatly. He was trying to earn money to help them all but, unfortunately, was doing so by shipping opium to China on the side.

In 1807 Wordsworth published *Poems, in Two Volumes*. It included the “Immortality Ode” and a number of poems, perhaps not so experimental as the *Lyrical Ballads*, but still reflecting simple subjects and avoidance of overly poetic diction. During these years his relationship with Coleridge faltered, partly because of the latter’s opium use and partly his affection for Sara Hutchinson, Mary’s sister and frequent household guest of the Wordsworths. They severed relations in 1810. In 1812, Wordsworth lost two children, Catherine and then Thomas. In 1813, having cordial relations with the Earl of Lonsdale, he was appointed Distributor of Stamps for Westmoreland, which provided him a steady income, but also showed him to be a conservative and he became anathema to many of the younger generation (Browning’s “Lost Leader”).

After a brief move to Allan Bank, the Wordsworths moved permanently to Rydal Mount in 1813. *The Excursion*, which was the second of three parts of *The Recluse*, was published in 1814. This major work helped established his reputation although most now think his work between 1797 and 1807 is his best. His first collected works was issued in 1815. In 1819, he published *Peter Bell* and *Benjamin the Waggoner*. The former was mainly written in 1798 and the latter 1806. *Peter Bell*, although criticized, sold well due the best-selling anticipatory parody by James Hamilton Reynolds.

Wordsworth became reconciled with Coleridge in 1823. However his sister, Dorothy, became ill and invalided for the rest of her life, in 1829. Coleridge and Lamb died in 1834. Wordsworth was visited by many at Rydal Mount. He was made poet laureate in 1843 on the death of Robert Southey. But his beloved daughter, Dora, died in 1847 and Wordsworth finally succumbed to pleurisy and died in 1850. On his death, his wife, Mary, had his fourteen-book *The Prelude* published and his younger brother, Christopher, issued a *Memoirs*. Dorothy died in 1855 and Mary in 1859.

Wordsworth and Parody

The purpose of this book is to present works commonly seen as parodies of Wordsworth – a poem, his poetry in general, or even

the man himself. Also included are parodies of other subjects but using as a basis, some verse of Wordsworth. Most of the works are from the original source and are complete. Exceptions to this are noted in the appropriate introduction but in general, where a series of poets are being parodied, I usually only print the material relevant to Wordsworth. Each selection has a brief introduction and references for further study. Wherever Kent and Ewen (1992) and Strachan (1999) are referenced, the text of the piece will be found there as well. Where endnotes are used, they are at the end of the section. I have left most misspellings as is.

My working definition of parody for this anthology is: an imitation of the manner and/or matter of an author's specific work or oeuvre in general (or a school or tradition) with humorous and/or critical intent. The problem, even with this conservative definition, is that there are fuzzy boundaries between parody and satire, and between parody and imitation. For certain imitations to be considered parody, we need to know the author's intent. To see parodies reflecting this issue see "The Fisherman's Wife", selection '4' and "Peter Ledyard – A Lyrical Ballad", selection '50'. As well, one's theoretical underpinnings will also influence what or what is not parody. Finally, parody itself may be subsumed under another concept such as reader response, which again will influence one's approach. I have kept with a traditional definition and have leaned to the inclusive side in choosing the pieces.

As Wordsworth advertised himself as making a break with tradition (although as Mayo (1955) pointed out, there were precedents for his work), he set himself up to be parodied. The fact that *Lyrical Ballads* did reasonably well was also a factor. There is no point in parodying something headed for the dustbin. So there are three factors at work: his new style, his theoretical statements attached to the *Lyrical Ballads* defending it, and his, to some degree, success at the booksellers.

The parodies focus mostly on his early works, *Lyrical Ballads* and *Poems, in Two Volumes*. However, when he was quite well-known and published two poems (written earlier) seen as similar in style to these, in 1819, then there was a new flurry of parodies. I

am referring of course to *Peter Bell* and *Benjamin the Waggoner*. Wordsworth's reaction to parodies of his early work can be seen in the quotations from his letters in selection '4'. *The Excursion* did spawn a number of parodies for a time.

As to the target of the attacks, Bauer (1975) summed it up neatly. The ballads and lyrics were ridiculed for their low subject matter, their use of prosaic language and the pointed factual detail and repetition. The blank verse pieces were further criticized for the gratuitous descriptive passages, especially similes drawn from nature. I would add that Wordsworth was categorized as a simple poet and such simplicity loomed large in the early parodies. Wordsworth's sententious and moralizing manner were targeted in the later pieces.

A Selected Bibliography is provided for further reference. Sources for the pieces are given in each section and not repeated in the bibliography. Although I am limiting my choice in general to the Romantic era, I have included two parodies each, by Lewis Carroll and J. K. Stephen, as interesting examples of later work. I have also included an appendix with an early imitation by Robert Southey and three satirical pieces by John Hamilton Reynolds.

The core of my choice was provided by Bauer's list. I referred as well to his two prime sources, *The Cornell Wordsworth Collection* (1957) and *Parodies of the Works of English and American Authors* Vol. 5 edited by Walter Hamilton (1888). David Stewart's article (2018) was also helpful in adding to the list as was that of Nicola Trott (2001). Other pieces were gleaned from various articles and books, or items that I had come across in the past. I have used the authorship, via Bauer (1975), provided by Strout (1959) for Blackwood's Edinburgh Magazine selections, except where challenged by subsequent writers. The attributions are provisionary in any case.

I was unable to access the following four items listed in Bauer or Stewart:

1. "A Simple Story; after the Manner of Wordsworth", *New British Ladies Magazine* (1818). [Stewart]
2. W. F. Deacon, "Immortality in Embryo; or, Genius in its Night-Gown", *Gold's London Magazine* (1820). [Stewart]
3. "The Butter Woman!": *National Omnibus*, 2 (29 June 1832), 206. [Bauer]
4. "Brandy Untasted" (parody of "Yarrow Unvisited"): *Fraser's Literary Chronicle*, No. 5 (2 January 1836), p. 73. [Bauer]

Further Reading

For an overview of parody in English, see Kitchin (1931). The key work for modern criticism is Bakhtin (1981). For more recent studies of parody as a genre, see Hutcheon (2000) and Dentith (2002). For anthologies of parodies in English see Hamilton (1888), Macdonald (1960) and Gross (2010). Kent and Ewen (1992) and Strachan (1999) cover the Romantic Period.

General works on Wordsworth and parody include Bauer (1975), Trott (2001) and Stewart (2018). Jones (1996) focuses on the "Lucy" poems while Swaen (1923), Marsh (1943) and Damrosch (1980) focus on *Peter Bell*. Stones (1996) discusses Romantic parody in general. For a reader response or critical reception approach see Trott (2001) and Bates (2012). Newlyn (2000) covers the Romantic period in general. Source material for the critical response can be found in Smith (1932) and especially Woof (2001), and an annotated listing of most materials is in Bauer (1978).

THE PARODIES

1 Robert Southey, “Inscription under an Oak” (1799)

This, one of the earliest parodies of Wordsworth, was published in the *Annual Anthology*, Vol. 1 1799. Bristol: Biggs and Co., 181-182. Robert Southey (1774 – 1843) was a poet, friend of Coleridge and Wordsworth, and later moved to the Lake District where his family became close to the Wordsworths. He was named Poet Laureate in 1813. He was the editor of the *Annual Anthology* as well as author of the poem in question. It was signed with a pseudonym, “Theoderit”, and it is of interest that Southey never published it again. This parody of Wordsworth’s “Lines Left upon a Seat in a Yew-tree” was first noticed by Priestman (1979). From the rank horse-flesh by the oak, through the grubbing swine, to the philosophic conclusion of the superiority of the sound of grunting pigs, the poem parodies Wordsworth’s yew-tree, sheep and sandpipers, and high moral conclusion. Further analysis can be found in Priestman, and Kent and Ewen (1992).

INSCRIPTION Under an OAK

Here Traveller! pause awhile. This ancient Oak
Will parasol thee if the sun ride high,
Or should the sudden shower be falling fast,
Here may'st thou rest umbrella'd. All around
Is good and lovely: hard by yonder wall
The kennel stands; the horse-flesh hanging near
Perchance with scent unsavoury may offend
Thy delicate nostrils, but remember thou
How sweet a perfume to the hound it yields,
And sure its useful odours will regale
More gratefully thy philosophic nose,
Than what the unprofitable violet
Wastes on the wandering wind. Nor wilt thou want
Such music as benevolence will love,
For from these fruitful boughs the acorns fall

Abundant, and the swine that grub around,
Shaking with restless pleasure their brief tails
That like the tendrils of the vine curl up,
Will grunt their greedy joy. Dost thou not love
The sounds that speak enjoyment? oh if not,
If thou would'st rather with inhuman ear
Hark to the warblings of some wretched bird
Bereft of freedom, sure thine heart is dead
To each good feeling, and thy spirit void
Of all that softens or ennobles man.

THEODERIT

2 William Jerden, “Imitation of a School of Modern Poetry” (1800)

Published anonymously in the *Morning Post*, October 2, 1800. The poem was printed again in Jerden’s *Autobiography* Vol. 2, 1852, 291-4 from which this text is taken. Coleridge mentions the poem in a fragmentary letter to Daniel Stuart, October 7, 1800 and it may have prompted the composition of “The Mad Monk.” It is parodying the lyrical ballad style in general, and as well as Wordsworth, is pointing at Southey’s “The Idiot Boy”, a composition of his in Wordsworth’s manner, but with a macabre ending. See Woof (1962) for the Coleridge comments.

IMITATION OF A SCHOOL OF MODERN POETRY

AN ATTEMPT AT THE SIMPLE

What! Stranger, have you never heard
Of the lady under the holly tree?
The tale is sad, and will make you weep;
It always does me.

This lady had a little dog,
'Twas of King Charles's breed;
And she loved him as well as no tongue can tell –
Aye, very much indeed!

But poor little Pompey was taken ill,
And eke look'd wond'rous faint;
“Oh, go for the doctor!” the lady she cried,
“To remove this sad complaint.”

So the doctor he came and felt his pulse,

And held up his watch to his eye;
“Fair lady, twelve ounces of blood must he lose,
Or your little dog will die.”

But poor little Pompey grew very weak,
And eke grew wond’rous faint;
“Oh, go for another doctor, I pray,
To remove this sad complaint.”

So the doctor he came, and felt his pulse;
“Fair lady, he’s very ill;
Some strengthening medicine he must have;”
And he gave him a mercury pill.

But poor little Pompey still grew weak, 25
And eke look’d wond’rous faint;
“Oh, go for another doctor, I pray,
To remove this sad complaint.”

So, the doctor came, and look’d very grave,
And he held up his cane to his nose;
“Some opening medicine he must have,
His system to compose.”

Then he gave him a potion, and gave him a lotion,
Whilst he gave dismal cries;
And the little dog died as dead as a door nail,
And twisted his gooseberry eyes!

“Oh, wretched! that my little dog,
Lately in health so well,
Should thus die suddenly by death
In-com-pre-hen-si-ble!

“His body shall be opened,
To find the dreadful cause;
Pompey shall be buried with great pomp,
Aye! bless his little paws!”

Then the surgeon came, and he took out his knife,
And made a great hole in his side;
The blood trickled down, and 'Tis dreadful to think
What a terrible sight he espied!

For out of his stomach a tapeworm there came,
Full seventy yards or more, 50
And he twisted about the throat of the surgeon,
And strangled him on the floor!

“Oh! fool that I was,” the lady she cried,
“Oh! silly foolish thing,
I ought to have known that Pompey had worms,
And sent for Doctor Ching.

“If I had sent for Doctor Ching,
I might have bless'd the day,
For he would have cured Pompey with his patent
worm-destroying
Lozenges, I dare say.

“Dolly, deny me to all my friends,
My grief it is increased,
Three nights and three days without sleep will I
watch,
By the corpse of the deceased.

“Go carry the surgeon into the garden,
And bury him, since he's dead.”
So the gardener made a deep hole with his spade,
And the surgeon was bu-ri-ed.

So the lady she lock'd herself into her room,
For her grief it was increased;
And three nights and three days without sleep did she
watch,
By the corpse of the deceased!

And when the fourth day it came,
Dolly went to her lady's door,
But found it was lock-ed, and then she knock-ed, 75
Full seventy times or more!

But she did not attend to the seventy knocks,
As she lay upon her bed,
Which is not much to be wondered at—
Poor lady! she was dead!

Then Dolly forced the door with her fist,
And into the room she went,
And she opened the shutter in a very great flutter,
For she was ready to faint.

And ah! and oh! what sight she saw,
Dear me! 'twas very shocking!
The lady was dead, as she lay on her bed,
And had stifled herself in her stocking.

Pompey lay stretch'd within her arms,
Reclined was her head,
His precious limbs were cold and stiff,
And the white of his eyes were red!

When Dolly saw these doleful sights,
She felt a-shiver-ed,
And went in a fit as dead as a stone,
And pitch'd upon her head.

And her head it was split into twenty pieces,
Which truckled about the floor,
And from the wound, the blood flow'd around,
Full seventy yards or more! 100

But Dolly did not complain at all,
Indeed she could not speak;
One eye was hanging against the wall,

And t'other hung on her cheek.

“Well—into one coffin the bodies were placed,
And buried under the holly;
This excellent epitaph graved on the grave,
“The Lady, her Dog—and Dolly.”

3 Anonymous, “Barham Downs” (1803)

This anonymous poem was published in *The European Magazine*, Vol. 40, September 1801, 201-202. This is a parody of the *Lyrical Ballads* in general. This takes lowly subject matter, very low, all the while mimicking Wordsworth’s “ballad” style and exaggerating the use of repetition. There are further comments in Kent and Ewen (1992).

**BARHAM DOWNS;
OR,
GOODY GRIZZLE AND HER ASS.
A LYRICAL BALLAD, IN THE PRESENT
FASHIONABLE STILE.**

One winter, at the close of day,
Her eggs and butter sold,
Dame Grizzle took her homeward way,
Amidst the rain and cold.

O'er Barham-Downs of martial fame,
Her homeward way did pass;
Good lack! so poor and lame, was she,
She rode upon an ass!

The patient beast along did creep,
A basket on each side;
O'er which the dame, her feet to keep,
Sat with her legs astride.

The load was great, the load was great,
For Grizzle she was big;
One basket loaded was with meat,
And t'other with a pig.

The load was great, the road was rough,
And much the Ass did strain;
And Grizzle with a broom-stick tough,
Increased the poor thing's pain.

It came to pass, it came to pass,
Oh tale of wond'rous dole;
That Goody Grizzle and her Ass
Fell plump into a hole.

All in a hole, all in a hole, 25
Down, down they tumbled plump,
And Grizzle's nose, alas poor soul!
Lay close to Dapple's rump.

The Ass he kick'd, the Ass he bray'd,
The woman loud did squall;
For much was Gammer Griz afraid,
And painful was the fall.

Oh woe on woe! for as she lay
Upon the Ass's back,
Struggling in vain to get away,
She heard a dreadful crack.

At first she thought her poor, poor Ass,
Was yielding up his breath;
"And oh! (she cried) alas! Alas!
His death will be my death."

And then she thought it was a ghost,
Now prone, on each occasion,
To come from Pluto's realm, per post,
And charm the British nation.

She thought it was a modern sprite,
and long'd to see it pass:
"Come ghost! (she cried, with all her might)
"Come help me and my Ass."

But ah! it was nor ghost nor groan!
It was a rambling roar; 50
A kind of broken-winded tone
She ne'er had heard before.

It was – it was – oh, sad mishap!
The Ass in “doleful dumps,”
With whoop whoop whoop, and clap clap clap,
Was thund'ring out his trumps!

Not wind alone, ah lack-a-day,
Burst forth at each explosion!
Six quarts of half-digested hay
Composed the od'rous lotion!

And o'er poor Grizzle's face it flew,
And o'er poor Grizzle's neck!
Half-choaked, she turned herself askew,
And lay upon her back!

Ah poor! ah, poor afflicted ass!
He strained – to change his station;
But every strain he made, alas!
Increased his crepitation!

In what a plight was Grizzle's mind!
The Ass her sides did kick.
And his eruptions from behind,
Oh, made her vastly sick!

Her patience gone, the poor, poor dame,
Tho' much she loved the creature,
Enraged by fear, and pain, and shame, 75
Oft curst his ventilator.

She oped her eyes to look around,
And look around did she;
She oped her eyes, and looked around,

But nothing could she see!

It was so dark, it was so dark,
That, even in the sky,
Of light, oh! not a single spark
Could Gammer Grizzle spy.

The Ass he bray'd with horrid sound;
Dame Grizzle loud did howl;
The rain it rattled on the ground
The thunder it did growl;

When lo! a Heaven-directed swain,
His mastiff dog before,
Trudging from Canterburia's plain
To Dover's sea-laved shore,

Passed near the spot where Grizzle lay,
And eke her ass so strong:
A lantern shed its friendly ray
To guide his steps along.

He saw the hole, he saw the ass,
He heard the woman bawl;
Not yet unfeeling did he pass,
He saved her – Ass and all. 100

He led her to a neighbouring inn,
Her drooping soul to cheer,
Where Grizzle she got drunk with gin,
And he got drunk with beer.

The Jack-ass too, dear, suffering beast
Was led into a stall,
Where he enjoyed of hay a feast,
And soon forgot his fall.

And still the luckless hole is seen,
Where Griz and Dapple fell;

And still the lotion marks the green,
And still retains its smell;

And still is heard, in winter's hoar,
When night has banished day,
Poor Dapple's fundamental roar
And eke his fearful bray.

And still does Pity wander there,
Her leisure hours to pass,
And still relate the wild despair
Of Grizzle and her Ass.

For tho' Dame Grizzle did not die,
Not yet her Ass so strong,
Their tale deserves a tender sigh,
and eke a tender song.

RUSTICUS

Cottage of Mon Repos
near Canterbury, Kent,
August 27, 1801.

76 J. H. Reynolds, “The Literary Police Office, Bow Street” (1823)

First published in *The London Magazine*, v8, February 1823. This is a rather funny satire on Wordsworth and a number of other poets. I have included the section on Wordsworth as well as Coleridge, which is also of some interest.

Literary Police, Bow Street

Yesterday the magistrates, Sir Richard Birnie, and Mr. Minshull, were employed the whole of the day in hearing charges preferred against literary offenders. Some of them were pregnant with great public interest; some were unworthy of notice.

WILLIAM WORDSWORTH, a pedlar by trade, that hawks about shoe-laces and philosophy, was put to the bar, charged with stealing a poney, value 40s. from a Mrs. Foy, of Westmoreland; but as no one was near him at the time, and as he was *beside himself*, the charge could not be brought home. Another charge, however, was made against him, for converting to his own use a spade, with which Mr. Wilkinson had tilled his lands – but as Mr. Wilkinson was a gentleman of the Quaker persuasion, he would not appear to swear, and William also escaped on this charge. There were several readers of William's books who were ready to swear, but their oaths could not be taken. The prisoner had several duplicates of little childish poems and toys about him, which he said he obtained from his grandmother. But it appearing that he had often imposed himself off as that old lady, he was remanded to allow of some inquiry. He conducted himself very extravagantly while before the magistrates, so as to give an idea that he was not quite right. He called himself the first man – king of the poets – and wanted to read passages from his own works to prove it. The officers had much difficulty in restraining him from getting out of the dock to beat the magistrates' brains out with a log of the Excursion. Jeffrey, the officer, was obliged to pinion him.

SAMUEL TAYLOR COLERIDGE was brought up for idling about the suburbs of town, without being able to give a satisfactory account of himself. He was taken up for sleeping at Highgate in the daytime. The magistrates committed him to the Muses' Treadmill for two months, to hard labour. It is supposed his *feet* will be all the better for this exercise. This is the same person, though much altered, who passed himself off as the Ancient Mariner, at a marriage in the metropolis some time back.

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