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St George Tucker's "Fairy Hill": A critical edition

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ST. GEORGE TUCKER'S "FAIRY HILL":
A CRITICAL EDITION

A Thesis

Presented to

The Faculty of the Department of English
The College of William and Mary in Virginia

In Partial Fulfillment

Of the Requirements for the Degree of
Master of Arts

by Alyson J. F. Cooper

1979

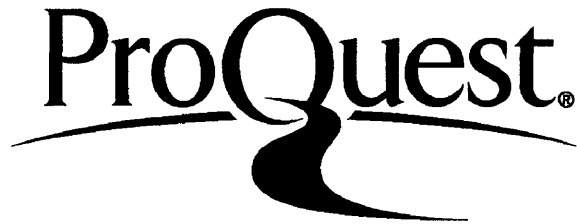
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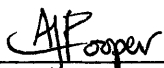
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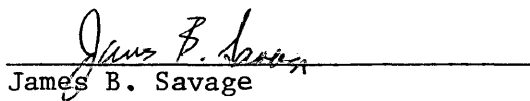


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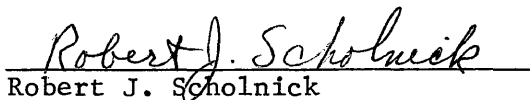
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Abstract

The purpose of this study is to provide the reader with a clear and accurate text of St. George Tucker's "Fairy Hill", in the form of a first edition.

The introductory chapters aim to place the work in its literary and historical context in order that its own accomplishments, design and demerits may more easily be evaluated. A brief and generalised study of the cultural history of Tucker's period acts as a framework for the discussion of his own literary career and hopes to provide the reader with the necessary background information for a closer critical study of his 'Entertainment.'

The Copy text is chosen on the basis that it is the last of three original manuscript drafts, and therefore closest to Tucker's final poetic intention. This edition is annotated to describe the variant readings and addenda of the earlier versions with the purpose of viewing the work as it changes during the progressive stages of its development.

ST. GEORGE TUCKER'S "FAIRY HILL":

A CRITICAL EDITION

The land was ours before we were the land's.
She was our land more than a hundred years
Before we were her people. She was ours
In Massachusetts, in Virginia,
But we were England's, still Colonials,
Possessing what we still were unpossessed by,
Possessed by what we now no more possessed.
Something we were withholding made us weak
Until we found out that it was ourselves
We were withholding from our land of living,
And forthwith found salvation in surrender.
Such as we were we gave ourselves outright
(The deed of gift was many deeds of war)
To the land vaguely realizing westward,
But still unstoried, artless, unenhanced,
Such as she was, such as she would become.

Robert Frost, "The Gift Outright."

I.

Introduction

The land was ours before we were the land's.
She was our land more than a hundred years
Before we were her people.

Living in Colonial America must have been a rather schizophrenic experience. On a pragmatic and materialistic level, the new land commanded the major attentions of the settlers: the business of living (trade, agriculture, expansion and development of the colonies) directed their energies inward, toward the physical fact of the abundant virgin land. On an artistic and emotional level, however, early America could offer no reassurance. The vast and undeveloped nature of the country, the very qualities which made America the "come hither" Promised Land from a materialistic standpoint, held only the promise of emptiness and desert from a cultural point of view. There was no history, no tradition, no folk-lore, no mythology from which to draw inspiration and reassurance--unless one adopted the alien culture and traditions of the Indians, an idea which the majority of the early Virginia and New England settlers were none too happy to accept . . . and so they looked backwards instead, returning in spirit to England and sharing in its heritage of literature, history, art and culture.

So the early American was at one and the same time an adventurous pioneer and a staunch traditionalist; he had traveled thousands of

miles across the ocean, but his roots, as Kenneth Silverman observes, remained in England:

America maintained a nursling of English culture that drew its tastes and ideas from the mother country and from Europe, that gave back little, if anything, and that remained virtually unknown to its splendid parent At its core, American culture lacked ambition and focus, the sense of a subject.¹

The first half of the eighteenth-century witnessed a general flourishing of all the arts in America. But despite the volume of material produced, very little, if any of it, could honestly be referred to as originally "American." This was a "New England" quite literally, and the poets, playwrights and artists directed their imaginations backwards to the mother country for inspiration and guidance. The models they chose were for the most part neo-classical, the focus was upon Augustan poetry and imitations of Milton and Shakespeare. As Roy Harvey Pearce notes:

Literature represented high culture. High culture, the culture of learned imaginative leisure, came from England. Americans who wanted to be highly cultured aspired to be cultured Englishmen. Thus the American, if he wanted to be a poet, was an Augustan poet, or none. Literary nationalism was still in the very dim future.²

This was an oratorical age, and the literature of the period is characterized by high-flown rhetoric, classical allusions and

Latinisms. The poetry and drama of the period tended to be social rather than personal in focus, expressing a concern for the general over the particular, speaking of Man rather than the individual. The predominant style of poetry in early Colonial America was in imitation of the Augustans, and was marked by such characteristics as personification of abstract qualities (e.g. Happiness, Death, the Seasons), poetic diction (e.g. "deign," "thee," "whilst," "ere") and a regularity of meter and rhyme, most often in the heroic couplets of Dryden and Pope.

George Webb and Richard Lewis provide us with typical examples of the imitative neo-classical style, which was prevalent in Colonial America of the early 1700's. Webb's "Batchelors--Hall" (Philadelphia, 1731) opens with a florid invocation of Spring, written in the pastoral tradition:

O SPRING, thou fairest season of the year,
 How lovely soft, how sweet dost thou appear!
 What pleasing landskips [sic] meet the gazing eye!
 How beauteous nature does with nature vie.³

Richard Lewis' "Description of the Spring. A Journey from Patapsco in Maryland to Annapolis, April 4, 1730" was published in The Gentleman's Magazine, (March, 1732). The poem is again written in the English pastoral tradition exemplified by such works as Sir John Denham's "Cooper's Hill", which was written in the seventeenth century. Lewis' only claim to originality of any kind rests in his substitution of American flora and fauna in place of British species:

Here various Flourets grace the teeming Plains,
 Adorn'd by Nature's Hand with beauteous Stains,
 First-born of Spring, here the Pacone appears,
 Whose golden Root a silver Blossom rears.

In spreading Tufts, see there the Crowfoot blue,
 On whose green Leaves still shines a globous Dew.

.

No verdant Leaves the lovely Red-Bud grace,
Carnation Blossoms now supply their Place.

The Sassafras unfolds its fragrant Bloom

The Vine affords an exquisite perfume.⁴

This then was the pattern of early American poetry: formal, rather florid and unashamedly imitative of English models.

* * * * *

The theatre in eighteenth-century America was a popular and widespread form of entertainment. The first theatre was built in Williamsburg in 1716. However, at the outset performances tended to be sporadic; continuous repertory was not to come until later. Instead, "surprise" appearances by random troupes of strolling players, conjurers and dancers were staged in taverns, private houses or warehouses.⁵

The popularity and influence of the theatre in Colonial America increased substantially with the arrival in Williamsburg of "The London Company of Comedians" (later changed to "The American Company of Comedians") in 1752. The company was led by the numerous Hallam family

who had acted previously in England. Leaving London, the Hallams made their arrival in America at Yorktown, and opened soon afterwards in Williamsburg with a debut performance of Shakespeare's The Merchant of Venice. With the Hallams there came sustained seasons of performances, trained, if not skilled, acting, presentable costumes and scenery--in short, a semblance of the London stage.

Upon the death of Lewis Hallam Sr., his widow married printer-turned-actor David Douglass. Together with the ex-Mrs. Hallam, Douglas reorganised and managed the company, with the result that by 1763 they had in effect monopolised the theatre in North American colonies. An evening at the theatre in Colonial America was quite different from what we are used to today. In the first place, it meant the entire evening--performances lasted between four and five hours! A typical program, perhaps at the Williamsburg theatre, consisted of:

a long play (tragedy, comedy or long ballad opera), an afterpiece (a short ballad opera, farce or masque), and interludes of vocal and instrumental music--plus frequent encores of favorite songs and bits of business.⁶

With the progressive development of the theatres, attendant entertainments such as music and dancing also flourished. Singing and dancing masters gave lessons in private homes, and local musicians were called upon to act as theatre orchestras. Organ music was especially popular at the time, and a good organist was able to earn a comfortable living from his various performances as Silverman explains:

The organists' growing prosperity came not only from the spreading tolerance for sacred instrumental music, but also from the expansion of secular concert life and from Douglass' more musical repertoire and cast. Organists increasingly concertized on their own, or with other musical groups, or with leading singers from the now semi-operatic American Company of Comedians.⁷

In Williamsburg, for example, the organist of Bruton Parish Church, Peter Pelham, gave recitals of Felton, Handel and Vivaldi, offered evening religious concerts, and played with the theatre orchestra, as well as giving private music lessons. Pelham was also a competent composer and may well have written some musical accompaniments for the Douglass company.

Significantly, until the late 1760's no play by a native playwright had ever been produced in the American Colonies. The Douglass company featured what was most popular in London at the time, and in so doing catered to the tastes of the early Americans, nurturing their emotional and cultural ties with England. The most popular playwright on the Colonial stage in the 1760's was Shakespeare, and the single most popular play was Romeo and Juliet, the colonial preference for Shakespeare corresponding with a mid-century revival of his works in London.

Acting styles of the period matched poetry in their formality. Just as imitative Augustan poetry tended towards a generalised view of Man as opposed to the individual, so the prescribed rules of

acting discouraged a personal, subjective interpretation of the text, and called for standardized reactions and gestures instead. The rules were set out in manuals such as "The Thespian Preceptor" where, for example, the would-be actor is given precise instructions for use in the event that he wishes to express WONDER:

The eyes should be open, fixed upon the object of wonder, if visible, with the look of fear. If the hands hold anything immediately allow it to drop. The whole body should be fixed in a contracted, stooping posture, with the mouth open and the open hands held up.⁸

This in general was the cultural atmosphere of early Colonial America until the mid-1700's. Highly stylized, rather turgid and more than a little pompous at times, the literature, poems and plays of the era were highly derivative of English models, and indeed took pride in being just that. American culture did not so much lack "ambition and focus, the sense of a subject" as depend upon a borrowed subject and a retrospective focus. It appears that Colonial America's ambition was to remain as close as possible to English cultural and literary conventions.

No arbitrary point in time and no one occurrence altered this prevailing atmosphere. Instead, several events combined to produce a shift in focus. Of these, perhaps the most catalytic was a series of taxes introduced in the 1760's. In order to maintain the large army it needed in North America to secure its recently established Empire against France and Spain, the British government initiated

a program of taxing the Colonies. In April 1764 the Sugar Act placed a three penny tax on molasses. In March 1765 the Stamp Act imposed taxes on newspapers, pamphlets, almanacs and documents like college diplomas. In June 1767 the Townshend Act set duties on glass, painter's colours, paper, tea, and other goods much consumed in the Colonies.

Reaction to the program was immediate. The Acts evoked an angry outcry, and a mass of belligerent protestations. The atmosphere was heady with rhetoric, and a particularly vehement emotionalism which denounced the Acts as evidence of Britain's primal disloyalty towards its Colonies. England became the Great Betrayer, violent metaphors were prevalent in the correspondence of the day--this was nothing less than RAPE! A great number of poems, songs, letters and engravings were called forth by resistance to the Acts. In 1766 Richard Bland's "An Inquiry into the Rights of the British Colonies" was published, and the debate regarding American allegiance to England had begun--the seed of Revolution was sown.

On July 21, 1768 the Virginia Gazette published John Dickinson's "Liberty Song" under the heading "Philadelphia, July 7." The following extract is indicative of the melodramatic tenor of the literature which emerged during this period, and demonstrates the emotional and sentimental appeal which it exerted:

COME join Hand in Hand, brave AMERICANS all
 And rouse your bold Hearts at fair LIBERTY's Call;
 No tyrannous Acts shall suppress your just Claim,
 Or stain with Dishonour AMERICA'S Name.

By wedding current political arguments to song, Dickinson knew that he drew on emotional resources that words alone could not muster. Such was the impact of the song upon the emotionally charged colonials that it was adopted throughout the country and learnt by heart. Set to the tune of "Hearts of Oak," in a sense it became Colonial America's anthem, rejoicing in a new feeling of patriotism and nationalism and marking a movement away from what would increasingly be denominated the tyrannical-rapist-betrayer, the arch-Enemy England.

As the political debates gathered momentum, the presses poured forth hundreds of political essays, sermons, omissions, poetry and plays--all motivated by the controversy between "Whig" patriots and "Tory" loyalists. As quickly as one political side published a tract or essay, the other side responded. The spirit of rebellion emerged in a rush of patriotic literature.

Three young poets, Trumbull, Dwight and Freneau, each wrote an orotund Augustan "progress poem" on the American Empire. The poems were grandiose in sentiment and climaxed by a boastful vision of the future. Timothy Dwight's poem "America; Or a Poem on the Settlement of the British Colonies; Addressed to the Friends of Freedom, and Their Country" circulated in manuscript at Yale in 1771. John Trumbull's poem "Progress" emerged at the same time, and the following extract is indicative of the patriotic fervour which was the motivating impulse behind much of the literature of the 1770's:

The first in letters, as the first in Arms.
 See bolder Genius quit the narrow shore,
 And unknown realms of science dare t' explore;
 Hiding in brightness of superior day
 The fainting gleam of Britain's setting ray.

.

This Land her Steele and Addison shall view
 The former glories equal'd by the new;
 Some future Shakespeare charm the rising age,
 And hold in magic chains the listning [sic] stage.⁹

The Rising Glory became the icon of newly rebellious America.

The image is descriptive of a nimbus (technically a glory) or full sun with bright rays, ascending into the sky, and is vividly emblematic of the hopes, aspirations and patriotic pride of the Revolutionary years. Marvellous as the image is, the confident boasts and aspirations of the college poets should not be confused with their accomplishments. Basically what they did was to sing the new spirit in the old style. The model was still neo-classical, the expression Augustan and formal; their originality depends upon the emergence of a patriotic spirit and an American focus. Exuberant, but often heavily sentimental and a little trite, the poems of the 1770's are less important for their form than for their tone and manner.

The rhetorical poems of Trumbull, Dwight and Freneau reflect the tie between oratory and poetry, which was characteristic of the early 1770's. The main intention of literature of the period was the

dissemination of ideas. Political debate was the order of the day, and communication, via broadsides, newspapers, and pamphlets was widespread and highly emotional. The pamphlet was the most popular form of communication, increasing substantially in number as one event after another led up to the Revolution. Between 1763 and 1783 some 1,200 to 1,500 pamphlets were printed in America.

Month by month the atmosphere grew more tense, and the instigation of the Tea Act in 1773, levying duties on tea imports, brought events closer to breaking point. In September 1774 the first Continental Congress convened at Carpenter's Hall to discuss the state of the country, and on October 20, 1774 came the declaration that "the present unhappy situation of our affairs is occasioned by a ruinous system of colony administration." To obtain redress for their grievances, the delegates agreed on fourteen items. Number eight stated that

we will, in our several stations, encourage frugality, economy and industry, especially that of wool; and will discountenance and discourage every species of extravagance and dissipation, especially all horse-racing and all kinds of gambling, cock-fighting, exhibition of shews plays and other expensive diversions and entertainments.¹⁰

More for political and economic reasons than because of moral concern, attendance at the theatre was officially discouraged. It was regarded primarily as an extravagance, later as a potentially dangerous vehicle for propaganda, and was restricted out of fear of both. David

Douglass' Company, in consequence of the growing anticipation of war and the restrictions placed upon the theatre, left for Jamaica, leaving the stage free for a new phase of its development. There was a lull, a brief pause between the acts. The stage was empty. Then, on April 19, 1775, the first shots were fired at Lexington and Concord. The Revolutionary War had really begun.

Within the world of propaganda pamphlets, the drama held a unique position. Stirring events called for dramatic expression, and despite legal discouragement, the play form flourished. The emphasis was upon communication, as Walter Meserve makes clear: "Writers of plays and dialogue during the Revolution had something to say, and their primary objective was to persuade others to their point of view."¹¹ In accord with their propagandistic intention, plays written during the period of the Revolution tended to be simple, showing little interest in plot, or character development, and little regard for stage setting. The main impulse was emotional, the dramatist responding spontaneously to a particular event, a battle, a massacre, or whatever, and simply and quickly, creating a dialogue or play, coloured by his own political bias. The results were often uneven, but the very rawness is an inherent part of the plays' appeal, as Norman Philbrick explains. For him the plays

explode with a short fuse of instant wrath and the resulting prototechnic display is an original kind of propaganda. What semblance there is to formal dramatic structure is relatively unimportant in the total range and effect of the plays.¹²

Further prohibitions were enacted as the years passed. Edicts from the Continental Congress recommended (October 12, 1778) "effectual measures . . . for the suppressing of theatrical entertainments" and declared (October 16, 1778) that "any person holding an office under the United States" would be dismissed if he "shall act, promote, encourage, or attend such plays." Public performances were thus suppressed, but still the flow of pamphlet plays to be read privately or enacted amongst friends, continued, feeding the revolutionary spirit throughout the war.

The Yorktown Campaign (August 30-October 19, 1781), ending in the surrender of the British Army of Major General Charles Lord Cornwallis, heralded the coming of calm, and with the Treaty of Paris (1783) establishing independence as a reality, people began to reassess their anti-theatre laws, and gradually theatre managers remodelled the old theatres and opened new ones. In the wake of the Revolution came a flood of new American plays characterized by the dominant, triumphant cry of freedom, liberty and new nationalism. Royal Tyler's The Contrast (1787) is typical of the post-Revolutionary drama, opening with the words: "Exult each patriot heart!"¹³

This was the literary legacy of the Revolution. No longer could it be said that "at its core American culture lacked ambition and focus, the sense of a subject." No longer colonials, but Americans, the people belonged now, both pragmatically and spiritually, to the land. The roots had been cut. The focus was upon America, the subject was Freedom and "the just pride of patriotism" which Washington stressed in his farewell

address of 1796. However shaky, these were the first real steps on the path towards a national literature and cultural independence.

II

St. George Tucker was born in the same year (1752) as Timothy Dwight and Philip Freneau. Here, rather than in any discursive biography, lies the main point of interest. St. George Tucker, lawyer and amateur poet-dramatist, grew up amidst what was arguably the most tumultuous and decisive period in the history of America. When he left Bermuda, aged nineteen, en route to Williamsburg, Virginia, he could hardly have imagined he was to have first-hand experience in the events which would lead to the juridicial and cultural independence of America.

He arrived in Williamsburg in January 1772 and entered the College of William and Mary for six months' general study. He went on to study law with George Wythe and subsequently to pursue a successful and varied career as a distinguished lawyer, eminent judge, and professor of law at the College. But St. George the lawyer is not the man who interests us--he was not only a jurist and a man of legal letters, but an aspiring poet and dramatist, whose imagination, fired by the electric atmosphere of the Revolution, went beyond the confines of legal treatises and judicial decisions.

While Tucker studied in the South of the late 1700's, Royall Tyler, Philip Freneau and the "Connecticut Wits" were also busy studying further north. The political furor was at its height, the atmosphere was charged with debates between rebels and loyalists, and the presses poured forth their deluge of pamphlets, newspapers and broadsides. It

is inconceivable that St. George Tucker, an intelligent and impressionable young man, could have remained ignorant or insensitive to what was happening around him. On the contrary, he was caught up in the very centre of the controversy, and participated actively in the debate.

In his notes to the unpublished poem "ODE for the fourth of July 1784" he makes reference to the "first Revolutionary Congress, which met in Philadelphia, the first of September, 1774," adding that

perhaps there never was a nobler assemblage of Talents, virtue, and Patriotism in proportion to their numbers, than on that occasion. I was among the number whom an interesting curiosity drew to Philadelphia at that period. And though but a mere youth, had several opportunities of seeing, & conversing with the most illustrious characters of the Age.¹⁴

Among the names of delegates mentioned are John Adams, Patrick Henry, Thomas Jefferson and George Washington. From the tone of admiration and praise used to describe the assembly, it is clear that Tucker's sentiments and bias in the political debate were those of the Whig (or patriot) party. He was pro-America, and actively aided the cause of his adopted country.

In 1776 he served the Revolution by operating four small ships transporting indigo to Bermuda and the West Indies in exchange for arms and ammunition. In 1778 he married Frances (Bland) Randolph, giving up his career as a blockade runner, and settling down to the

life of a planter at Matoax. This, however, was to be only a brief interlude. In 1781 he enlisted in the Virginia Militia and in March of that year he participated in the battle of Guilford Courthouse. This was an important strategic battle in the Revolutionary War, and it arguably affected the final outcome. Although technically won by Cornwallis, the British losses were seriously depleting and the encounter delayed Cornwallis' advance. His purpose was deflected, and instead of taking the port at Norfolk, which his original orders had commanded, he took the port at Yorktown. Surrounded and besieged there, Cornwallis was forced to surrender, and St. George, serving as Lieutenant Colonel of the Virginia cavalry, witnessed the capitulation of the British forces on October 19, 1781. Although peace was not made official until the Treaty of Paris (1783), there were no major military engagements after Yorktown. St. George Tucker had therefore participated in two battles of major importance to the successful conclusion of the Revolutionary War. No author could ask for better source material.

Tucker wrote prolifically throughout the period of the Revolutionary War and the succeeding years. The earliest poems to have survived in manuscript date from 1771, the latest from 1823. At his death Tucker left a personal library of about five hundred volumes, of which less than a quarter were law books. His imagination sought other reading, and amongst his books is to be found a selection of Latin, English, American and French literature. He owned copies of Dryden, Burns, Goldsmith, Milton and Chaucer, and Tucker's poetry proves that he was familiar with Shakespeare. Of the American authors, Tucker owned volumes

of Trumbull, Freneau and Robert Munford (author of the play The Patriots,) 1777).

In other words, the English poets whom Tucker knew best and who shaped his style, were the neo-classical poets of the eighteenth-century--the "Augustans." Similarly, the American poets familiar to him were the "Connecticut Wits" whose verse followed the formalised oratorical, neo-classical conventions of eighteenth-century English poetry. Tucker, like the other poets and playwrights of his era, was an imitator rather than an experimenter. The Revolutionary War fired his imagination, just as it did the minds of the "Connecticut Wits," and with them he sang out in the cause of FREEDOM, LIBERTY, JUSTICE and PEACE. The surge of patriotic sentiments, however, found no new form of expression; the new spirit remained couched in the old style. This, if it is a fault for modern readers, was considered preferable and praiseworthy in Revolutionary and Federalist America. Everybody was doing it, and if Tucker attempted nothing new, there was evidence at least to suggest that what he did was considered by his contemporaries to be rather good. His poem "Resignation" received extravagant praise from ex-President John Adams. In a letter to Richard Rush who sent him Tucker's poem, Adams writes:

I know not which to admire most, its Simplicity, its Beauty, its Pathos, its Philosophy, its Morality, its Religion, or its Sublimity. . . . Is there in Homer, in Virgil, in Milton, in Shakespeare, or in Pope an equal number of lines which deserve to be engraven on

the memory of youth and age in more indelible
 Characters?"¹⁵

Extravagant praise indeed. To the modern reader Tucker's style seems to exhibit an excess of rhetoric and sentiment, full of bathos and cliché. Take, for example, the following lines from "Liberty" Stanza XV (written in 1781):

So trembled BRITAIN at the awful Sound
 And felt her empire to the Center shake;
 Fame spread the tidings to the nations round,
 And bade them thy glorious meed partake:

Then GALLIA'S patriot PRINCE held forth his hand . . .

and so it continues, in verbose, grandiloquent, highly sentimental and patriotic rhetoric. The more one reads, the more it all begins to sound the same. TYRANNY or OPPRESSION ride through two hundred and seventy lines of poetry until their final comeuppance. Tucker drew on the prevailing current of patriotism, and his poems and plays followed the pattern of Whig sentimentalism and propagandistic literature. The calculated design of both prose and poetry was to act as trumpets of patriotic sentiment.

III

"Fairy Hill," "A Rural Entertainment" was begun in May 1781 at the height of the Revolutionary War. Tucker had recently participated in the Battle of Guilford Courthouse, and being discharged because of a slight wound, he rejoined his wife at their second plantation home, "Bizarre" in Cumberland County, in early April. He had there a five months' respite from the war before he joined the Virginia Cavalry in September to participate in the Yorktown Campaign. So Tucker began to write "Fairy Hill" at a time when he was on "sabbatical," temporarily relaxing from direct involvement in the campaign, but at a time when the final outcome of the war remained in doubt. The original draft of the piece appears in a calf bound volume of manuscript poems dating from 1771-1820, housed in the Tucker-Coleman Collection of the Swem Library at the College of William and Mary. The verses occupy four pages, 89 to 93 where the date of entry is clearly marked May 7, 1781. For the sake of convenience this draft will henceforth be referred to as the A text.

Written in response to a letter from Mrs. Bland--the wife of Tucker's brother-in-law Col. Theodorick Bland, the A text is a rather quaint piece of patriotic propaganda. Following the familiar Augustan pattern of high-flown rhetoric, classical allusions, poetic diction and personification of the abstract, the verses are heavy with sentimentality. The scene is set in a vale at the foot of a hill, on the banks of

the Schuylkill River (near Philadelphia), and opens in a conventional pastoral style. Classical allusions to Cynthia and Philomela, personification of the Seasons, and regular heroic couplets place it firmly among those neo-classical imitations which were so rife during the Revolutionary years.

Tucker derives the idea for this piece of entertainment directly from Shakespeare's A Midsummer Night's Dream. The names of the Fairies (Puck, Oberon, and Titania) are obvious borrowings, and a closer comparison of the two works reveals further similarities. Compare for example Oberon's description of Titania's bower in A Midsummer Night's Dream (Act II, Sc. I) with the opening description of the setting in Tucker's entertainment:

I know a bank whereon the wild thyme blows
 Where ox-lips and the nodding violet grows,
 Quite over-canopy'd with luscious woodbine,
 With sweet musk roses and with eglantine:
 There sleeps Titania sometime of the night,
 Lull'd in these flowers with dances and delight;
 And there the snake throws her enamell'd skin.¹⁶

Now Tucker:

When Winter's storms begun to disappear,
 And Spring with Blossoms had perfum'd the year,
 Where round a verdant mead the woodbine blows,
 And murmuring Skuylkill on the margin flows,
 While Cynthia's silver Orb diffus'd its light,

And Philomela heard the silent night,
 In troops descending midnight elves were seen,
 In various sports upon th' enamell'd green.

The river-bank setting, "woodbine," "blows," "enamell'd," the corresponding rhythm and rhyme scheme, and a fairy in Tucker called Eglantine indicate that he was consciously imitating Shakespeare.

The patriotic cause took every opportunity to make itself heard, and this fervour provides the modern reader of "Fairy Hill" with a source of amusement unintended by Tucker. The very idea of a group of fairies (abducted from Athens?) standing around on a river-bank reciting patriotic propaganda to no one but themselves and for none other than their own amusement, from a contemporary viewpoint, is quaintly absurd and more than a little ridiculous.

The A text, which Tucker intended to have set to music, is a poem in dialogue rather than a drama. The "characters" strike an attitude and declaim, they act as marionettes, vehicles only for the author's sentiments. The message of the piece is pro-America. "Britannia" is the proud, ambitious tyrant who disregards "Columbia"'s just appeal for freedom from her oppressive ruler. The violent metaphors, characteristic of the outcry following the Stamp Act, describe Britain as a murderer and rapist. For a modern reader the appeal of the piece is dubious: it strikes us as melodramatic and highly emotional, descending into over-sentimentality--innocent fairies are driven out of their favourite haunts, a theme in much pastoral poetry. Optimistic at the end, Text A exults in the entry of France into the conflict (France

had recognised America's right to independence at the end of 1777) and with patriotic confidence closes on a note of hope for the future.

Tucker calls the A text a "rural Entertainment" and it is to be understood, in the Jonsonian sense, as a rustic drama, the nucleus of which was dialogue, rather than action. In its vocabulary and style it follows the pattern of conventional pastoral poetry. It may be of help to us to look more closely at an example of this tradition, in order to better understand and evaluate Tucker's own work. Robert Munford was Tucker's contemporary, and his library contains a copy of his work entitled "A Collection of plays and poems by the late Colonel. Robert Munford" published in 1798. Amongst the works contained in this volume is a pastoral poem entitled "Colin and Celia" which opens:

Where slumb'ring streams in liquid silence flow
 And fragrant beauties on their borders grow;
 Where smiling nature greets th' approach of spring,
 And warbling songsters soothing sonnets sing;
 Where gentle gales their fanning wings display,
 And whisper pleasures as they steal away;--
 There Colin wand'ring lost in dreams of love,
 Saw Celia's form in clouded beauty move.

The rhythm, rhyme scheme, and meter are identical to Tucker's, but within this framework it may be seen that Munford's use of language is much more adventurous. He uses assonance and alliteration with a freedom that lends his verse a lyrical dream-like quality. His images and carefully chosen, generously employed adjectives, combine to evoke the

essential mystery and magic of springtime. In comparison with Munford, Tucker's verse appears unsophisticated and unpolished; he is working within the same genre but he is lacking in imagination and skill. His use of adjectives is sparing, he rarely uses more than one at a time, neither are they particularly evocative. Assonance and alliteration figure methodically but without the subtlety or grace necessary to spark the imagination. Tucker's first draft of "Fairy Hill" is a pastoral colloquy, one might say more colloquy than pastoral.

A second draft of "Fairy Hill" is found later in the same volume beginning on page 125 and ending on page 133. Unfortunately there is no date on the manuscript, but from internal and external evidence, I propose that it was a significantly later revision of the text, following the siege at Yorktown and the consequent coming of peace. Without significantly altering the existing lines from the A text, the second draft, which I will call the B text, makes considerable additions to it.

The second "Fairy Hill" is much more of an entertainment than the A text. Stage directions indicate much singing and dancing, the musical element is much more deliberate with variously designated Airs, Songs, Choruses and Grand Choruses.

This "Fairy Hill" appears now to be more closely allied to the Masque, the nucleus of which was a dance. Masque in one form or another was long a favourite amusement of the English court. At its outset its main appeal was that of pageant and spectacle, gods and goddesses and allegorical personages paraded and danced in gorgeous costumes before

their audience. There was no real dialogue or plot, no character development to speak of; the effect was visual rather than intellectual. One of the earliest examples of the Jacobean masque remaining to us is Samuel Daniel's Vision of the Twelve Goddesses (1604) where Iris appears as Presenter and leads a dance of goddesses across the stage in a vision of flowing silks and sparkling jewels, of cloth of gold and tissue. It was Jonson who first revealed to the age the literary possibilities of the masque, introducing dialogue. Interestingly, Jonson wrote a masque called Oberon, The Fairy Prince (1611) which was performed at the Court of Prince Henry at Whitehall. In it satyrs and sylvans pay homage to Oberon, who is of course Prince Henry.

Throughout its history the most essential and distinctive characteristic of the masque, to which all others, such as dialogue and singing, were but subsidiary adjuncts, was the dance. Herbert Evans tells us:

The masque, then, is a combination, in variable proportions, of speech, dance, and song, but its essential and invariable feature is the presence of a group of dancers, varying in number, but commonly eight, twelve, or sixteen, called Masquers."¹⁷

Tucker's fairies are not specifically called masquers, neither do we know their exact number (the chorus could be any number of fairies), but these details in no way affect the similarity between "Fairy Hill" and descriptions of the Masque. Given that it could derive from the masque form one must ask the question, is it a good one? It is a very simple one compared to his brother Nathaniel's Columbinus: A Mask (1783) hand-

written in a calf-bound volume of 120 pages, and taking place in five acts! Nathaniel wrote Columbinus, hoping that it might be adopted in the new United States as a national drama, to be performed each year on some patriotic anniversary. He was a little too ambitious perhaps, but Columbinus remains as a minor but not unrepresentative masque of the late eighteenth century. In it Albion and Themis, the King and Queen of England discourse with their son and daughter Columbinus and Eleutheria, who represent the new generation of America. Dialogue is a predominant part of the piece, much more so than in St. George Tucker's "Fairy Hill", and much of it is written in blank verse. Nathaniel's use of metaphor, imagery, assonance and alliteration, although not masterful, shows a skill and sophistication a step or two beyond his brother's verse. However consciously imitative of Shakespeare it may be, Nathaniel's verse strikes the reader as more accomplished than "Fairy Hill". Look at Columbinus' description of dawn in Act 3, Sc 3:

"It is Aurora's cheek that sometime since
 Hath redden'd in the East, and her sweet breath
 Whisper'd among the trees; for now the sun,
 Most midas-like, touches his neighbour clouds
 And turns them into gold."

and as a further example, Columbinus' description of hope in Act 4, Sc 4:

"O hope, thou art the restless wind doth trouble
 The elements of life, on billows' back
 Lifting the poor and crazy bark of man

Up to the moonshine region of his happiness.

St. George's Tucker's "Fairy Hill" progresses with the predictability of a nursery rhyme in comparison with these images. His use of the masque form is unadventurous and unimaginative; he knows the mechanics of the tradition, but is lacking in creativity.

Tucker may have had in mind the organist of Bruton Parish Church, Peter Pelham, when he considered putting the entertainment to music. By the time of the third version this likelihood is increased by the fact that Tucker's daughter Frances took music lessons from Pelham.¹⁸ The ebullience of the B text and its more conscious orientation toward performance rather than reading, suggest that it came after the restrictions upon the theatre had been removed.

Significant verse additions which point to a date of composition after the signing of the Treaty of Paris is the duette between Puck and Philirene (later the "Ode to Peace") which heralds the end of the war and the coming of "Gentle Peace." Still more convincing is the song in full chorus by Puck and the other fairies which begins:

Since Tyranny's banish'd this happy domain,

And Mars with his Terrors has quitted the plain,

and goes on to leave no doubt whatsoever that this is the voice of Independent America speaking:

That America's free, let each heart and voice,

In Unison shout, and in concert rejoice;

For virtue rever'd, and for wisdom renown'd

May her States, still, with freedom and Glory be crowned,

May their union be stronger cemented each year,
 And the rage of old time ne'er the fabric impair.

This is post-Revolutionary, nationalistic literature. External evidence is suggested by the dates of the pieces on either side of the second "Fairy Hill" in Tucker's book of manuscript poems. Previous to the B text all the pieces are dated in the early 1780's, but the entry immediately following "Fairy Hill" on page 134 "To Mrs. Dunbar in Philadelphia" is dated August 21, 1797. For further evidence we must go to the third and last draft of the entertainment. This, the C text, is interleaved in the book of Tucker's poem "Liberty." Published in 1788, the volume is rather curious, bound in black calf with a border design of gold leaves, it contains the printed poem "Liberty" in the first twenty pages and then twenty two holograph verse works dating from 1779-1821 following. The C text of "Fairy Hill" is found in the handwritten section on pages 49-53, marked clearly as having been copied on August 23, 1812. On page 54 of the volume the "Ode to Peace" (Puck and Philirene's "duette" of the B text) is copied out, and with it there is the note:

This ode was originally intended as a part of the preceeding poem; but upon revising it, it seem'd to make it rather too long, & less interesting than in the present form. I have therefore given it a separate place. It was written, as well as I recollect in 1787 & 1788.

This places the writing of the B text six or seven years later than

the A text, where it now fits into the context of the nationalistic drama of the times.

Examples of two other works may help us to understand how "Fairy Hill" might conceivably have been performed. In the December 19, 1781 issue of The Freemason's Journal, the libretto to "The Temple of Minerva" was published. Written by Francis Hopkinson, it was an opera/drama or "Oratorical Entertainment" dealing with the relationship between France and America. More opera than drama, full of spectacle, it sounds rather like Tucker's "Rural Entertainment." As the Genius of America and the Genius of France appear before the temple of Minerva to learn the fate of America, they are regaled with predictions of a "future happy state" with France's allegiance. There is no plot, no character development and no "action" to speak of, just luxuriant praise of "Columbia's godlike son! Hail the glorious Washington!" Meserve calls this form of drama "eulogistic entertainment, employing dialogue and spectacle," and indicates that as a genre it "continued for many years, always in celebration of a political, social or moral issue relating to the new nation."¹⁹

Another type of theatrical entertainment popular in America just after the Revolution is best described as a combination of pantomime, spectacle, masque and pageant, with dialogue frequently forming part of the event. John Parke contributed to the genre with a celebration of Washington's birthday called "Virginia: A Pastoral Drama on the Birth-day of an illustrious personage and the Return of Peace, February 11, 1784." It takes place on the banks of the Potomac river where

shepherds and shepherdesses, hunters and huntresses sing, dance, and recite in honour of Daphis' (Washington's) birthday. Finally a "vast concourse of gentlemen" brings Daphis on stage, where the Genius of Virginia summons the ghosts of past heroes (Warren, Pulaski, Decalb) to welcome him. A knowledge of extravagant spectacles such as these, makes St. George Tucker's "Fairy Hill" seem fairly tame in comparison!

Ultimately one must address the question of whether "Fairy Hill" has any literary merit to recommend it. It is too easy though tempting to dismiss it as a sentimental and overly-rhetorical.

Rather, the form and content of the piece serve to highlight an important problem, that is the predicament of the early American writer who is without an indiginous folk culture or mythology to draw upon. Tucker borrrrows his characters and his style from a thoroughly European tradition: Oberon, King of the Fairies, derives from the German Alberich, through the French form Auberon, and the French Medieval Romance Huon de Bordeaux, translated by Lord Berner in the sixteenth century; Titania derives from the poems of Ovid where she is the daughter of the sun-god Titan; and Puck, or Robin Goodfellow derives from the West Country word for Pixie (i.e. pook). Masque and pastoral are both European conventions, and however inferior Tucker's employment of them may be, his very use of them allies him with all the famous early American authors, and with later authors such Hawthorne an James, who struggled with the problem of new content-but-old-forms. A problem which was not finally resolved until Whitman.

Tucker is a typical product of his age, and "Fairy Hill" is his

hybrid offspring, derivative of the diverse flood of propagandistic and nationalistic literature which dominated the period in which he was writing. In part a play, a poem, a song, a dialogue, a dance and a masque, its dubious literary worth is less important than its reflection of the American state of mind during the hectic transitional years from Colonialism to Independence.

In a letter to his wife Frances, written from Williamsburg on September 15, 1781, Tucker wrote:

Amidst the late gloom the dawn of happiness now appears and the smiling prospect of Peace begins to be discovered. Can you assign a reason my dear Fanny why my style in several of my late letters so often breaks out into bombast? I wish I could avoid what I so cordially condemn: but I find that I am imperceptibly led from the exaltation of mind which I have for a fortnight experienced, to burst out into a turgid manner of writing.

The new spirit of Nationalism walked hand in hand with bombast and turgidity.

Notes to Introduction

¹Kenneth Silverman, A Cultural History of the American Revolution (New York: Thomas Y. Crowell, 1976), p. 68.

²Roy Harvey Pearce, ed., Colonial American Writing (New York: Holt, Rinehart & Winston, 1969), p. 586.

³Pearce, p. 647.

⁴Pearce, p. 611.

⁵Robert H. Land, "The First Williamsburg Theater" in The William and Mary Quarterly, Third Series, Vol. 3 (July 1948), p. 359.

⁶Silverman, p. 62.

⁷Silverman, p. 189.

⁸Silverman, p. 65.

⁹Silverman, p. 230.

¹⁰W.C. Ford, ed., Journal of the Continental Congress, 1774-1779, Vol. 1 (Washington, 1904), p. 78.

¹¹Walter J. Meserve, An Emerging Entertainment, the Drama of the American People to 1828 (Indianapolis: Indiana Univ. Press, 1977), p. 64.

¹²Norman Philbrick, ed., Trumpets Sounding, Propaganda Plays of the American Revolution (New York: Benjamin Blom, 1972), pp. 1-2.

¹³Edwin H. Cady, Literature of the Early Republic (New York: Holt, Rinehart & Winston, 1969), p. 595.

¹⁴St. George Tucker, Liberty: A Poem on the Independence of America (Richmond: Augustine Davis, 1788), p. 35, note 12 of Tucker's personal copy.

¹⁵Mrs. George P. Coleman, "Randolph and Tucker Letters" in The Virginia Magazine of History and Biography, no. 42 (1934), p. 129.

¹⁶Samuel Johnson, ed., The Plays of William Shakespeare, (London, 1768).

¹⁷Herbert Arthur Evans, English Masques (New York: Books for Libraries Press, 1971). introduction, p. xxxiv.

¹⁸Mary Haldene Coleman, St. George Tucker, Citizen of No Mean City (Richmond: Dietz Press, 1938), p. 100.

¹⁹Reserve, p. 90.

Editor's Note

The main problem in preparing this edition of Tucker's "Fairy Hill," was that of selecting the copy text from the three original manuscript versions. The often irregular punctuation and spelling, the changes in vocabulary, and the significant additions or omissions distinguishing the separate drafts, served to complicate the problem still further.

After some consideration, I chose the 1812 copy as the basic text. The intrinsic and extrinsic evidence for dating the three pieces, previously described in Chapter III, points to this as the last draft that Tucker made. One assumes therefore, that by this time he had revised and edited the text to his satisfaction and had arrived at the form which most pleased him. Had he thought to publish "Fairy Hill" most likely it would have been the 1812 version, which one must consider to be the closest to his final intention.

The erratic punctuation and misspellings in this, the C text, have been retained unless an earlier version is grammatically correct.

Variant readings and addenda of the earlier versions are designated by numerals. They are reproduced fully in Appendix I. Notes and glosses to the text are indicated by letters, and are explained in Appendix II.

The Text of
St. George Tucker's "Fairy Hill"
Together With His
"Ode to Peace"

FAIRY = HILL¹ †
recitative^a

When Winter's storms begun to disappear,
 And Spring with Blossoms had perfum'd the year,²
 Where round a verdant mead the woodbine blows^b,
 And murmuring Skyulkill^c on the margin flows,
 While Cynthia's^d silver Orb diffus'd its light,
 And Philomela^e cheard³ the silent night,⁴
 In troops descending midnight elves were seen,
 In various sports upon th' enamell'd green.

Enter Puck, or Robin-goodfellow

Puck-- From the mountains of the West,
 Where the Sun retires to rest,
 Beyond the savage Indian's ken,^f
 Or rugged Bruin's wintry den,
 Where Mississippi hides its head,
 And mortal footsteps never tread,
 The midnight Elves, and fairy train
 Seek again the verdant plain,
 Through the darkling, misty, Air,
 To their wonted haunts repair.

Air

Puck sings.

Hither haste, ye banish'd sprites,
 Haste, and join our festive throng;

Share our midnight Sylvan^g rites,
 Join our dance, and rural song.
 No unhallow'd footsteps here
 Shall profane the sacred green,
 No dusky Gnome shall taint the air,
 Here, no Satyr^h rude is seen.
 Truth, and Beauty, Peace, and Love,
 Are the Guardians of the Grove

Enter Fairies dancing, and singing

First Fairy, sings⁶

When the sultry Sun is set,
 When the grass with Dew is wet,
 When the moon's full orb is seen,
 And Stars, around their queen,
 Twinkling shed a fainter light;
 When the meteor mocks the sight,
 Elves and Fairies in a ring
 Round the maypole^j dance, and sing

Chorus & dance.

Second Fairy⁷

Where the purple violet grows,
 Where the fragrant woodbine blows,
 Where the humble harebell creeps,
 Where the painted Daisy peeps,
 On the dew-besprinkled Lawn,

E're the peep of early dawn,
 Elves and Fairies, in a ring
 Round the Maypole dance and sing

Chorus & dance.

Third Fairy⁸

Where the Lilly scents the morn,
 Where the rose bedecks the thorn,
 Where the honeysuckle blooms,
 Spreading⁹ round its rich perfumes,
 Where the bending Willows weep,
 On the Margin of the Deep,

Elves and Fairies in a ring,
 Round the Maypole dance and sing

Chorus & dance.

Trio--

When the midnight Bell has toll'd,^k
 When the Wolf besets the fold,
 When the Fox the henroost¹⁰ gains,
 When the Whippoorwill¹¹ complains,
 When the lonely forest¹² yells,
 And when Ghosts desert their Cells,

Elves and Fairies, in a ring,
 Round the Maypole dance and sing

Chorus & dance.

Oberon, King of the Fairies, speaks.¹³

Ere proud Britannia from the briny Wave,
 Her head uprear'd the nations to enslave,

Ere fell Ambition had unveil'd her face,
 Or hellish Discord curst the human race,
 The Fairies, prompted by the Sylvan Scene,
 Their Seat had chosen on this mossy green,
 And wont their midnight revels here to pass,¹⁴
 In sportive gambols on the silky grass:
 But, when on Skuykill's Banks the battle bray'd^m
 The frighted Elfins fled the blissful glade,
 Amidst the Din of War the fav'rite spot,
 With all their wonted vigils, was forgot.

Chorus

Ill-fated day! When Britain's tyrant-hand
 Was rais'd to spread Oppression o'er the Land;¹⁵
 When Lust and Murder¹⁶ threaten'd from afar,
 And Desolation mark'd the rage of War;
 When Oofs and Fairies left their chosen seat,
 And sought in dreary wilds a safe retreat.

Oberon. Galliaⁿ heard the sound of War,
 From Albion's^o Cliffs the din arose:
 "Haste,¹⁷ she cried,¹⁷ Your Arms prepare!
 Haste, to meet your ancient Foes!¹⁷

The tempest past, innoxious, by,¹⁸
 Columbia^p felt its ruthless force;

Her dauntless Sons the storm defy,
 Her God-like Heroe stopt its course.^q

To Gallia's Prince^r Columbia turns her eyes,
 And¹⁹ Freedom urg'd her pray'r,
 The generous monarch heard her sighs,
 And sooth'd her deep despair;
 Then rais'd²⁰ his puissant^s arm to aid
 The glorious struggle of the warlike maid.

Grand Chorus

Auspicious day,²¹ when Freedom join'd their hands,
 While sacred Friendship knit the mutual Bands!
 Songs of Triumph fill'd the Air;
 Britain listen'd with despair;
 Fame proclaim'd the Cause:
 Hark, the Sons of Freedom sing
 The praises of the patriot King,
 While Heaven's vast Concave echoes with Applause!!²²

Air

Puck sings.

Now²³ the drum is heard no longer,
 Nor the pealing Cannon's roar,
 Sacred Freedom's Arm is stronger
 Than the pard^t, or tusky boar.

Oberon. Hark, the Clarion trump of Fame,
 Joyful tidings doth proclaim!
 Catch the notes which float around,
 Echo back, the pleasing Sound.

Song;

By Puck, & the other Fairies in full chorus.

Since Tyranny's banish'd this happy domain,
 And Mars^u with his terrors hath²⁵ quitted the plain,
 Gentle Peace far and wide shall her banners display,
 And Liberty heighten the joys of each day,
 While the Trumpet proclaims the glad tidings around,
 Let the Mountains and Valleys re-echo the sound.

That America's free, let each heart, and each voice,
 In Unison shout, and in Concert rejoice;
 For virtue rever'd, and for wisdom renown'd,
 May her States still with Freedom, & glory be crown'd,
 May this Union be stronger cemented each year,
 And the Rage of old time ne'er the fabric impair.

26

Puck-- Hark! The Cock salutes the morn!
 Hark! The huntsman winds his horn!
 See! The ruddy Moon turns pale;

Breath of Mortals' taints the Gale!

Chorus

Round the Maypole in a ring,	Dance
Cease we now to dance and sing.	& Vanish

End.

Ode to Peace¹

Come, sweet Peace, and with thee bring
 All the Odours of the Spring;
 Summer's golden harvests, too,
 Autumn's fruits of various hue,
 Winter's health, & chearful² fires,
 Joys, which Competence inspires.

Leave to War the vernal blights,³
 Scorching Summer's sultry nights,⁴
 Autumn's fogs, and sickly dew,
 Rugged Winter's blust'ring Crew,
 Slav'ry, Famine, and despair,⁵
 Leave behind to cruel War.

All the Good that Freedom brings,
 Mirth from Innocence that springs,
 Temperance, the foe to strife,
 Friendship, sweetest balm of Life,
 Love, that rivals bliss divine,
 Gentle Peace! be ever thine

Appendix I

Variant Readings and Addenda to "Fairy Hill."

¹ In A and B Tucker adds:

A rural Entertainment

Intended to be adapted to Musick,"

a list of persons follow in the B text:

Puck, or Robin-goodfellow: a fairy
 (The A text reverses the order of
 Oberon, King of the fairies these two lines)

Titania, Queen of the fairies

Eglantine,

Cowslip, or Florimel, Fairies (The A text omits Florimel)

Philirene

Chorus of Fairies.

Scene--the Banks of the Skuykill (The A text reads: "a Vale
 at the Foot of a Hill on
 Time--Full moon, in a Summers Evening the Banks. . .")
 (The A text reads: "in a Summer Evening
 at the Time of the full moon.")



Indicates Tucker's note:

This little piece^a was written in May 1781.

being composed on the road, as I was

travelling from Bizarre^b to Fredericksburg,

in a single^c chair. A letter just recieved [sic]

from Mrs. Bland, the Lady of my Brother in Law

Col: Bland, then a member of Congress, dated

March 30th 1781. from Philadelphia gave birth to it. Here follows an extract of it:

"Yesterday we left the noise and
 "smoke of the City (Philadelphia) and
 "took possession of a Country-seat. The
 "seat of the Fairies; I expect a poem from
 "my friend address'd to the Queen of that
 "little Race. It is four miles from the
 "City, on the Banks of the Skuykill, de-
 lightfully situated amidst Scenes for
 "every disposition. [√]Here follows a very
 "pleasing description of it, in a romantic
 "stile, and taste.^d In short (she proceeds)
 "it is called Fairy-Hill: a very applicable
 "name! I shall expect to see them dance
 "on the grass, by Moonlight." A copy
 of the poem was sent her soon after.

^aThe A text has "This trifle."

^bBizarre was the second plantation home of St. George and Frances Tucker, in Cumberland county.

^cA travelling chaise or light open carriage for one person.

^dIn the A text Tucker includes the description:

here, is Art abundantly display'd, and nature
 in her rudest Shapes--the Stately palace and
 the humble Cottage at one view; the River

tumbling over Rocks above you, and below,
 the finest Mirror in nature, which is only
 ruffled by the Sporting of the little
 Urchins of that Element--We have a
 good Garden, at the Foot of which is
 a sweet little Meadow;--in that Mea-
 dow, a Clump of Trees, the delightful
 Shade to a simple Cottage on a verdant
 Mound; the Habitation of the Gardener.

²A and B read "Air."

³A has "cheer'd."

⁴In A the order of the two couplets (ll. 3-4, and ll. 5-6)
 is reversed.

⁵In A this song appears as a semi-chorus, it occurs a second
 time as a reprise in the Grand-Chorus finale. In B it is designated
 an Air similarly, but precedes the closing chorus and dance. At this
 point in B instead is an unique Air by Puck, not found in A and which
 Tucker omitted in the C text:

Air

Puck sings-- Come ye nimble-footed train,
 To the timbrels^a sound advance,
 In mystic circles scour the plain,
 Round the maypole sing and dance

 Every Goblin, Oof^b and Fay,^c

Every Fairy, Elf and Sprite
 Shunners of the tell-tale day,
 Wanton revellers of night
 Hither haste, and in a ring
 Round the maypole dance and sing.

^aA tambourine or similar instrument.

^bTucker probably means "oaf:" a changeling left by elves.

^cA fairy.

⁶A has none of the four fairy songs. In B the song is assigned to Puck.

⁷In B assigned to Eglantine.

⁸In B assigned to Cowslip.

⁹B has "shedding."

¹⁰B has "henroost."

¹¹B has "whip-poor-will."

¹²In the manuscript of the C text Tucker has "forests," I chose to use the singular form of the B text since it makes better grammatical sense.

¹³In B assigned to Titania.

¹⁴In A this line reads: "Their midnight Revels here they chose to pass."

¹⁵The A text contains four additional lines at this point:

When curst Ambition, with indignant Pride,
The Claims by Justice humbly urg'd denied;
When Freedom for her Birth-right sued in vain,
Nor ask'd a Boon, but not to wear a chain.

¹⁶A has "Rapine."

¹⁷Tucker omits to close his quotation marks; the earlier texts have none at all.

¹⁸In A and B the line reads: "Innoxious past the tempest by."

¹⁹A and B read "while."

²⁰Text C omits to punctuate the elision; A and B are grammatically correct and so I chose to follow their punctuation.

²¹A and B read "hour."

²²Text B has a refrain by Puck here:

The drooping rose upon the Thorn
To the Lilly yields the prize,
New stars the Western Skies adorn,
And the Lion sees, forlorn,
A brighter constellation rise.

Tucker's imagery is consistent with the new nationalistic and patriotic movement. Employing the rising glory motif, America the Lilly (pure, new and vital) is on the ascendent; new stars (symbols of inspiration, love, fortune) sparkle in the western skies. Meanwhile England, the rose

(deriving from the War of the Roses) and Lion, is on the decline.

²³_B reads "here."

²⁴_B has a refrain by Titania here:

Gentle peace descending
 With her choicest Band,
 Of Blessings all attending,
 Soon shall glad the Land.

Following this in B is the Duette by Philirene and Puck which Toker later extracted and published separately under the title "Ode to Peace."
 (See separate notes.)

²⁵_B reads "has."

²⁶Text B has a reprise of Puck's Air "Hither haste. . ." and the additional chorus and dance:

Round the verdant mead we trip,
 O'er the Hay-cock nimbly skip,
 Round the maypole in a ring
 Merrily, thus we dance and sing.

Appendix II

Explanatory Notes and Glosses

^aA style of musical declamation, intermediate between singing and ordinary speech, commonly employed in the narrative and dialogue parts of orations and operas.

^bFrom the Old English "blowan" meaning "to blossom or bloom, to burst into flower."

^cThe Schuylkill river, a tributary of the Delaware river in Pennsylvania--Philadelphia is on the Schuylkill.

^dA poetic name for the Moon personified as a goddess. Taken from the Latin "Cynthia" (dea), the Cynthian goddess, i.e., Artemis or Diana, said to have been born on Mount Cynthus.

^eA poetic name for the nightingale with reference to the ancient myth of Philomela who was metamorphosed into a nightingale.

^fKnowledge of or about (a thing, place, person) from the Old English "cennan."

^gFrom the Latin "silva," a wood. The Latin adjective "Silvanus" referred to a god of the fields and forests, identified with Pan. The word therefore refers to woods with the associated connotations of spirits and magic (cf. Pennsylvania).

^hOne of a class of woodland gods or demons, in form partly human and partly bestial, supposed to be the companion of Bacchus, and therefore

associated with lustfulness, and debauchery. The image refers to Britain and is consistent with the rapist/betrayer metaphors (cf. Philomela, who was raped).

^jAssociated with May-day dances and festivities, a celebration of springtime, it also acts as a metaphor for America's freedom and new nationalism.

^kCompare with A Midsummer Night's Dream Act V, Sc. 1, Puck's song:

Now the hungry lion roars,
 And the wolf behowls the moon

 Now the wasted brands do glow
 Whilst the scritch-owl, scritch-ing loud,
 Puts the wretch that lies in woe
 In remembrance of a shroud,
 Now it is the time of night
 That the graves all gaping wide
 Every one lets forth his sprite
 In the church-way paths to glide.

^mOnly two battles of any significance occurred on the Schuylkill river: in August 1777 at the Battle of Brandywine and in September 1777 at the Battle of Clouds. In both battles Washington was defeated. It seems that Tucker is referring less to a specific historic battle than to the war in general--war intruding upon the pastoral ideal--mentioning

the Schuylkill in order to satisfy the request of Mrs. Bland.

ⁿFrom the Latin "Gallia"--Gaul, a poetic name for France.

^oAn ancient name for Britain, the name comes either from Albus (Latin for "white," referring to the White Cliffs of Dover), or from the Celtic "alp" or "ailp," meaning "cliff" or "Mountain."

^PA poetic name for America. Tucker refers to it in his note to the "ODE for the fourth of July 1784" p. 33 of the Liberty volume, note 1:

Poetry, as far as depends upon her, will probably appease the offended name of Columbus, by attributing to this new world the poetic name of Columbia. Phillis Wheatly . . . whose poems were publish'd at Boston before the Revolution, had the original honour of conferring this poetical name on the new world, and thereby rendering justice to the memory of Columbus.

^qProbably a reference to Washington.

^rLouis XVI of France.

^sMighty, potent, powerful.

^tFrom the Latin "pardus," meaning "a panther, or a leopard."

See also A Midsummer Night's Dream, Act II, Sc. 1:

Be it ounce, or cat or bear

Pard, or boar with bristled hair.

^uThe Roman god of war. Often, after Roman practice, used for warfare.

Appendix III

Notes and Variant Readings of "Ode to Peace."

¹Tucker uses this "Ode" in two other plays. It occurs as Louisa's song "Gentle Peace," to the accompaniment of a guitar, in Art III, Sc. 4 of The Wheel of Fortune (1796-7). It reappears in The Patriot Rous'd (1811) Act I, Sc. 1 as Amanda's opening song.

²The B text and The Wheel of Fortune versions read "social." The first draft of The Patriot Rous'd has "social," but this changed to "cheerful" in the final draft.

³The Wheel of Fortune has "blight."

⁴Wheel has "night."

⁵Wheel reads "Slavery's Famine."

⁶Wheel reads "Friendship reverent balm of life."

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