

**GAZELLA; OR RILCAR THE
WANDERER, A POETIC
ROMANCE OF THE ISLE OF
WIGHT, IN FIVE CANTOS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649591541

Gazella; Or Rilcar the Wanderer, a Poetic Romance of the Isle of Wight, in Five Cantos by
Francis Worsley

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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FRANCIS WORSLEY

**GAZELLA; OR RILCAR THE
WANDERER, A POETIC
ROMANCE OF THE ISLE OF
WIGHT, IN FIVE CANTOS**

GAZELLA

OR

BILCAR THE WANDERER.

GAZELLA

OR

RILCAR THE WANDERER.

A POETIC ROMANCE OF THE ISLE OF WIGHT.

IN FIVE CANTOS.

BY FRANCIS WORSLEY.



"O'er not the vision'd poet in his dream,
When silver clouds float thro' the wilder'd brain,
When every sight of lovely, wild and grand,
Accomplish'd, surpass'd, elevates,
When fancy at a glance combines
The wondrous and the beautiful,
So bright, so fair, so wild a shape
Eath'er ever yet beheld!"—SHRILLEY.

" Come one frail form
A phantom amongst men: companionless
As the first storm of an expiring storm
Whose thunder is its knell.
 and now he fled away
With feeble steps o'er the world's wilderness,
And his own thoughts along that rugged way,
Pursued, like raging hounds, their father and their prey."—[LORD]

LONDON

SAUNDERS AND OTLEY, CONDUIT STREET.

1839.

344.

LONDON:
PRINTED BY W. BLATCH, GROVE PLACE,
BUNFORD.

TO
GENERAL SIR HENRY WORSLEY, G.C.B.

His Book.

THE SCENERY OF WHICH IS IN HIS NATIVE ISLE,

IS RESPECTFULLY INSCRIBED,

BY HIS AFFECTIONATE NEPHEW,

THE AUTHOR.

ERRATA.

- Page 2, line 2, for "fleetest," read *fleeted*.
Page 7, last line, for "race," (in some copies,) read *grace*.
Page 14, line 10, for "rolled," read *rott*.
Page 25, line 16, for "agony," read *extasy*.
Page 34, line 14, for "seem," read *seems*.
Page 46, line 16, for "e'er," read *ere*.
Page 68, last line, for "day's," read *days*.
Page 88, line 9, for "storm how," read *storm-howl*.
Page 101, last line, for "span," read *spor*.
Page 102, line 3, for "faith," read *faie*.
Page 109, last line, for "hours," read *hour*.
Page 112, last line, for "gulf-brain," read *gulf, brain*.
Page 168, line 16, for "in the lone ruin," read *in lone ruin*.
Page 168, line 18, for "agony," read *agonies*.
Page 167, line 1, for "it's," read *their*.
Page 170, line 6, for "there," read *there*.
Page 176, line 5, for "hues," read *hues*.
Page 180, line 2, for "clasp'd," read *clasp'd*.
Page 181, line 16, for "hithor," read *thither*.
Page 188, line 17, for "storm," read *storma*.

TO THE READER.

THIS production has been entitled a Poetic Romance, less from the poetic form in which it is conveyed, than because it consists more of the romance of human passion than of variety of incident—more from the spirit than the letter.

And Metrical Romances, attempting the present rank of poetry, should be simple, not involved in incident; and the romance of human passion, in characters possessing an exalted nature

and poetry of feeling is properly the peculiar characteristic of poetic composition; for where incident is not accident but result—consequent from such human influences, the details will be all poetical, will promote, and be adapted to, that tone of sentiment requisite to sustain the dignity and qualities of Poetry; perhaps the surest test that a subject is worthy of, and by nature intended for, a portraiture by the tints of the Muse's pencil; even though they be the tints of Heaven; but wherever, to sustain poetical style, bombast is *felt* by the reader, be the writer assured his *subject* is not qualified for poetry—clothe it in prose.

There are two descriptions of Romance; that which may be denominated the Romance of real life, or which is engaged in the possibilities rather than the probabilities of human being; and