GODS, SAINTS, & MEN

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Gods, Saints, & Men by Eugene Lee-Hamilton

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EUGENE LEE-HAMILTON

GODS, SAINTS, & MEN

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POEMS AND TRANSCRIPTS.

BY EUGENE LEE-HAMILTON.

London: W. BLACKWOOD & SONS. 1878.

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"Mr. Lee-Hamilton's Poems and Transcripts are finished with thoroughly artistic care, and are indeed admirable in all respects. His employment of classic metres is singularly happy. . . . The original poems are strong and vigorous, not a few of them deal with Italian subjects or with episodes of the Franco-German war."-Athenaum.

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burgh Daily Review. "Poems and Transcripts is evidently the production of a most re-fined and cultivated man. Reviewers will probably pass it by un-noticed amongst the mass of rubbish which load their tables."— Westminster Review.

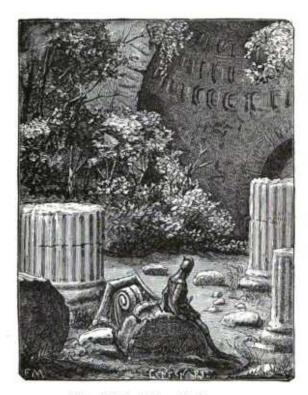
"In every page of this book Mr. Lee-Hamilton shows himself the refined, cultivated, thoughtful scholar, with fastidious poetic taste, and not a little poetic insight. We shall be surprised if some day he does not also show himself a poet of genuine and original power."-Home News.

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"There is a tender pathos in the little romance of Elizabeth Barton, which is very attractive."-fohn Bull.

".... 'His Song of the Plaster Cast' Robert Browning might have written.... Elizabeth is a well-told and powerful episode." —Daily Free Press.



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" Here, 'mid the rubbish and the flowers, Would Wolfram linger many hours," Last Love of Venue,

GODS, SAINTS, & MEN.

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BY

EUGENE LEE-HAMILTON, AUTHOR OF "PORME AND TRANSCRIPTS,"

WITH TEN FULL-PAGE ILLUSTRATIONS DESIGNED BY ENRICO MAZZANTI.



LONDON: W. SATCHELL & CO., 12 TAVISTOCK STREET, COVENT GARDEN, W.C.

1880.

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PREFACE.



HE stories treated in the following Poems have been obtained from various sources. One or two only can be found in books; the others have been picked

up in conversation, or suggested by a mere word or a mere picture; thus the "Ring of St. Mark" was suggested by Giorgione's Storm in the Academy of Venice, the "Emperor on the Ledge" by the Martinswand near Innsbruck; while "the Death of the Duchess Isabella" is a development of a scene in Webster's "White Devil;" the "Fiddle and the Slipper" (the only one of these poems which does not appear for the first time, having been printed in the "New Quarterly Magazine" for July of last year.) embodies a mediæval legend which has wandered all over the continent, and which, first heard many years ago, with reference to a shrine in the Rhineland, and subsequently as a legend of Burgos Cathedral, I met last autumn in the rough ballads hawked about

192566

Preface.

the town of Lucca on the festival of the Holy Face, and yet again in a half effaced giottesque fresco recently sawed from the wall of a Veronese palace. The "Rhyme of the Reeds" is a fragment of an Italian fairy tale of which I have forgotten the remainder : while " the Witness," the "Keys of the Convent" and the "Ride of Don Pedro," were told me by a friend from Granada. The "Last Love of Venus" is my own development of one of the legends of the Tannhäuser cycle collected or invented by Heinrich Heine; and the "Rival of Fallopius" is my own conception of a scene which may more than once have taken place in the sixteenth century, and which certain philanthropical men of science may perhaps regret not to see repeated in the nine teenth.

E. L. H.

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