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Silius Italicus, Daniel Heinsius, and Richard Crashaw: The Genesis of Crashaw's Latin Poem *Bulla* ("The Bubble"), with a New Edition of the Text[1]

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Richard Crashaw's *tour de force,* the Latin "Bulla," appeared first in print as an addendum to Daniel Heinsius's *Crepundia Siliana* published by Roger Daniel in Cambridge in 1646. Wondering critics have advanced various hypotheses as to why it was included in that volume and not in the collection of Crashaw's poems *Delights of the Muses,* published in London in the

[1]This article appears as pendant to the article in this journal by George Walton Williams, "Richard Crashaw's 'Bulla' and Daniel Heinsius' *Crepundia*," *John Donne Journal* 20 (2001): 263-273. My article could not have been completed without the more than collegial encouragement and the many suggestions of my friend, Professor Williams. All translations from the "Bulla" and other Latin texts in this paper are by this author; for the Latin text of Crashaw's poem, see the fresh edition appended to this article below.

My thanks, for their help in a variety of ways, to Robert Babcock, Neil Bernstein, David Bevington, A. R. Braunmuller, Frederica Ciccolella, Joline Ezzell, David Ferriero, Augustus Golden, Brent Hobby, Bart Huelsenbeck, Craig Kallendorf, Linda McCurdy, Eleanor Mills, Benjamin Morris, Janie Morris, Irmgard Muller, Thomas G. Olsen, Danette Pachtner, Richard Proudfoot, Lawrence Richardson, David Sices, Joshua Sosin, Michael Weiss, Mary Anna White, Richard White, and Georgianna Ziegler. They may not agree with the conclusions presented here but have certainly contributed generously to the argument.

same year. It is a thesis of this paper that the poem was not included in the collected edition because Roger Daniel commissioned it for the specific purpose of accompanying the Heinsius volume. In order to understand this background to the poem's creation, it is necessary to follow all the leads that Heinsius, Daniel, and Crashaw have left us.

SILIUS ITALICUS. In the seventh book of Silius's epic of the Punic Wars, the *Punica,* when Hannibal devastates the vineyards of Campania, the poet introduces an aetiological fable (7.162-211) recounting the origins of Falernian wine. A certain Falernus, the tale goes, hospitably received a divinity, Bacchus, who rewarded him by creating on his hillsides the famous Falernian vines. The miracle is closely modelled upon Ovid's account in *Metamorphoses* 8.611-724 of Baucis and Philemon. Our focus centers on a single Silian phrase. The substance of the meal that Falernus offered to the god was from his garden: "nunc irriguis citus extulit hortis / rorantes humore dapes," *Punica* 7.180-181 ("now he quickly brought from his well-watered garden a feast all dewy with moisture"). Part of this is drawn from the staple of Baucis and Philemon's dinner ("quodque suus coniunx riguo conlegerat horto, / truncat holus foliis," *Met.* 8.646-647—"and the cabbage that her husband had gathered from the well-watered garden she shears of its leaves"). In both poets the garden is "well-watered" *(irriguis / riguo),* but Silius has added that the vegetables and fruits gathered from Falernus's plot are still "all dewy with moisture."

DANIEL HEINSIUS. At the opening of the seventeenth century the expression *rorantes humore dapes (Punica* 7.181—"the feast all dewy with moisture") enchanted Silius's commentator, Daniel Heinsius. This distinguished humanist's first scholarly publication, his *Crepundia,* published in Antwerp (1600), was a volume of notes on Silius' epic; the title that Heinsius chose, *Crepundia,* signifies literally a child's necklace serving as an amulet and a rattle (cf. Latin *crepare),* something attached boyishly to something serious. On Silius's phrase about Falernus's meal Heinsius exclaims, "How very elegant and lifelike, so that I really

seem to see a meal of this kind set out before me."[2] And he continues, "For my part, my dear Silius, so as not to be a guest *sans cadeau,* to that sweet feast of yours all lightly dripping with gem-like dew I shall here add, from my Anacreontics, a little something on this dewy moisture, which you graphically depict here, so I may be both not ungrateful to you, and not boring to my reader.[3] Heinsius then offers fourteen lines in Greek iambics, followed by this explanation:[4]

> Which I render in Latin, on the spot, with much the same sense.
>
> [*Poet's Question*] O droplet, gentle droplet,
> Oh from what source on high
> Over sweet flowerets and
> Grass does the caressing breeze
> With soft whisper bring you?
> [*Poet's Answer*] You, the sweet tear of
> Violet and of rose, you, you
> Blessed Venus has sent
> And bidden you to be,
> Thrice gentle droplet,
> The loved companion
> Of spring, of the lily,
> And of the nightingale[5]
> And with your drops, O blest one,

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[2]"Nimis quam eleganter, & vividè, ut profectò mihi eiusmodi prandium apparari videre videar."

[3]"Ego verò, mi Sili, ne ἀσύμβολος conviva sim, ad suaves illas, et humore gemmeo leviter roranteis dapes tuas, afferam ex Anacreonticis meis huc aliquid de roscido humore hoc, quem graphicè depingis; tum nè ingratus in te sim, tum ne Lectori molestus."

[4]The Greek lines are omitted here, because it is the Latin version that has influenced Crashaw.

[5]If *lusciniae* is the correct reading, Heinsius's quantity is here wrong, it seems. At the same point in the sixth line, the first syllable of *lacrymam* presents the same choice of a short syllable scanned long, but in that case the mute-liquid combination permits this.

She has washed her darlings
Just now newly-born.[6]

Scholarly commentators of Heinsius's day were not afraid to show their own literary and creative side.

ROGER DANIEL AND RICHARD CRASHAW. Heinsius's graceful lines inspired another graceful poem. When the *Crepundia* was printed in Cambridge in 1646, the printer Roger Daniel placed at the end of the entire book a Latin poem chiefly in Glyconics by "Ri. Cr. Cantabrigiensis," entitled "Bulla." The poem, the work of Richard Crashaw, is not included in his collection *Delights of the Muses* of that same year, but it does appear in the collected edition of his poems published in 1648 and it occurs also in one existing Crashaw manuscript, Tanner MS 465 in the Bodleian Library.

Crashaw specialists and many other scholars have been enchanted in their turn with the "Bulla," one of the finest products of the Renaissance and Baroque preoccupation with what G. Poulet's book calls *Les Métamorphoses du Cercle* (Paris, 1979). The poem, whose title is usually translated as "The Bubble" or "La Bulle de Savon," has been extensively studied in relation to sixteenth- and seventeenth-century poetry, but its relationship to Heinsius's book has not as yet been fully examined.

Roger Daniel prefaced Crashaw's poem the "Bulla" with the following introductory note, to which I have added my explanations in square brackets, to be distinguished from Daniel's original parentheses:

> O reader, that there may be no blank space, behold here before you a truly golden Bubble, which now for the first time

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[6]". . . quae non multò aliter ità ex tempore Latinè reddimus. */ O gutta, blanda gutta, / O unde te superne / Per flosculosque dulces, / Herbásque lenis aura / Miti vehit susurro? / Te lacrymam suavem / Violae, rosaeque; te, te / Venus beata misit, / Dulcémque te sodalem / Verísque, liliíque, / Lusciniaeque, gutta / Ter blanda, iussit esse. / Natósque iam recenter / Tuis beata guttis / Lavit suos amores.*"

> dares [to come] into the open air. Assuredly, it has a theme not so very different, whether you consider [Heinsius's] "crepundia" [a child's amulet-necklace], or Heinsius's droplet [his poem on the Silian water drop].[7] For what else is a Bubble but an ornament for children [a *bulla,* hanging from the *crepundia*], or a commentary upon the droplet [a *bulla,* a bubble]? Such a nothing, [and] how it has swollen! I have had it sewn into this book [like the *bulla* sewn to the *crepundia*] lest, abandoned by its companions (for the rest of the same poet's works have recently appeared) it might be destined to offer sport to the winds and pay [the penalty].[8]

As the printer's elliptical introductory words indicate, the poem derives its name and theme both from the title of Heinsius's commentary on Silius and from Heinsius's prose and poetic commentary upon Silius's dewy garden vegetables and fruits. The *bulla* or locket that Roman boys wore at their necks has been created by Crashaw to go with and depend from the boys' charm necklace *(crepundia)* that Heinsius had created, and used as the title for, his Silius work (fig. 1).

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[7]The word is followed by an asterisk; the corresponding asterisk in left margin has the note: "P. 73." This is a cross-reference to the comment on Silius's "rorantes humore dapes," with accompanying poem on the Droplet, which begins on p. 73 of this volume, Daniel's 1646 edition of the *Crepundia Siliana.*

[8]"Lector; nè detur vacuum, hem tibi Bullam verè auream; Quae nunc primùm audet in apertum aerem. Argumenti certè non ità dissimilis, seu crepundia respicias, seu Heinsii* [in left margin: *P. 73] guttulam. Quid enim aliud Bulla, quàm puerorum ornamentum, aut guttulae commentarius? Tam nil quousque intumuit! Huic autem libro assuendam curavimus, nè à sociis suis derelicta (reliqua enim eiusdem Poetae nuper prodiêre) ludibrium ventis & deberet, et solveret." In the last clause Daniel alludes to Horace's fear for the Ship of State (*Carm.* 1.14.15-16): "tu nisi ventis / debes ludibrium, cave" ("O you, beware, unless you are destined to offer sport to the winds"). The word "ludibrium" ("plaything, sport") is appropriate especially to the "bulla" as bubble. Does Daniel's choice of image from Horace suggest his and Crashaw's graver fear for their own, and England's, Ship of State in 1646?

Fig. 1. Roman boys wearing *crepundia* and *bullae* (from the Ara Pacis Augustae).

The play upon words is not only Daniel's. In the opening quatrain in elegiac couplets prefacing the "Bulla," Crashaw himself alludes to this ambiguity (1-4):

[*Question*] Why does my vain bubble/locket offer its
inflated round self to you?
What has my emptiness to do with your grave
weight?
[*Answer*] The toga of manhood [A stouter cover] awaits
my shoulders; lo! this
Bubble/locket of mine is yours; lo! your right
hand is my Lares [home].

Here the poet makes explicit the allusion to Roman social practice. Ps.-Acro comments on Horace, *Serm.* 1.5.65: "it was the custom for boys, on leaving childhood, to consecrate their *bullae* to the Lares"; and Persius says (*Sat.* 5.31): "and the *bulla* that had been presented to the short-tunicked Lares hung there."[9] The references come from the Roman satiric tradition.

The association of the *bulla* and the *crepundia* was, therefore, ancient. But Crashaw did not need to return to Ps.-Acro (though he undoubtedly knew that passage) to make the connection. It has not been observed that Heinsius had already done that in the 1600 and 1601 editions of *Crepundia Siliana,* and in this very 1646 volume which reprinted them. In Heinsius's original preface to the reader, the young scholar playfully explains his method and remarks: "These are tiny gifts that we give, my dear reader, for we reserve more advanced gifts for a more advanced edition and for a more advanced age [of mine]. At this moment in fact I offer my lockets and trinkets of identity ["bullas meas et γνωρίσματα"]—so as not to diverge from the practice of the ancients—in the temple shrine of *Joseph Scaliger,* Prince of style and of erudition" (sigs. A3^{v}-

[9]For all the passages on this practice, see Mario Torelli, *Lavinio e Roma. Riti iniziatrici e matrimonio tra archeologia e storia* (1984), pp. 23-26 (but with errors in the Latin quotations).

A4).[10] He also refers to his title again, a few lines on, in saying, "If any errors have escaped me in my haste (and who would deny this [could happen] in the case of a young person?), I beg forgiveness, and that you would turn a blind eye as I bring my charm necklace."[11] It seems most probable that Crashaw's playfulness in the "Bulla" takes its cue from Heinsius's playfulness, and that Crashaw's choice of subject and title arose from Heinsius's comment on the droplet, and from Heinsius's play upon his own title in the address to his reader. In fact, if Crashaw had leafed through the prefatory material to the book in Daniel's newly-printed gatherings, he could hardly have failed to observe Heinsius's metaphor which he was to make his own; as the sentence falls in Daniel's printing, the word "bullas" is conspicuously isolated at the foot of the verso of A3 as the catch word for A4, and that next page begins with "bullas meas" (fig. 2). The result is that Crashaw by implication pays tribute to the master Heinsius as Heinsius had paid tribute to *his* master. We may say that in this formulation: Richard Crashaw : Daniel Heinsius :: Daniel Heinsius : Joseph Scaliger.

In fact, this play upon play, the theme of the Scholar as Playful Putto or the Poet as Playful Putto (with these texts we are in the midst of a culture where the callings of scholar and poet are fused),[12] runs through much of the prefatory material to the volume.[13] Heinsius in the same address to Scaliger referred to his *Crepundia* as the "primum laboris diligentiaeque nostrae

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[10]"Parva damus, mi Lector, nam maiora maiori editioni reservamus, et aetati. Nunc verò bullas meas & γνωρίσματα nè à more antiquorum recedam, in elegantiarum, et eruditionis Principis *Josephi Scaligeri* templo depono."

[11]"Errores si qui festinanti exciderunt, (& quis in adolescente id neget?), Veniam peto, & ut conniveas crepundia fero."

[12]The youthful Heinsius's commentary contains other original poems, in addition to the "Gutta." Perhaps the most stunning of these is one in his Ennian style (p. 118), which also merits mention in the index, as "Ennii imitatio 118."

[13]For the Playful Putto in the seventeenth century, compare fig. 3 in the present article.

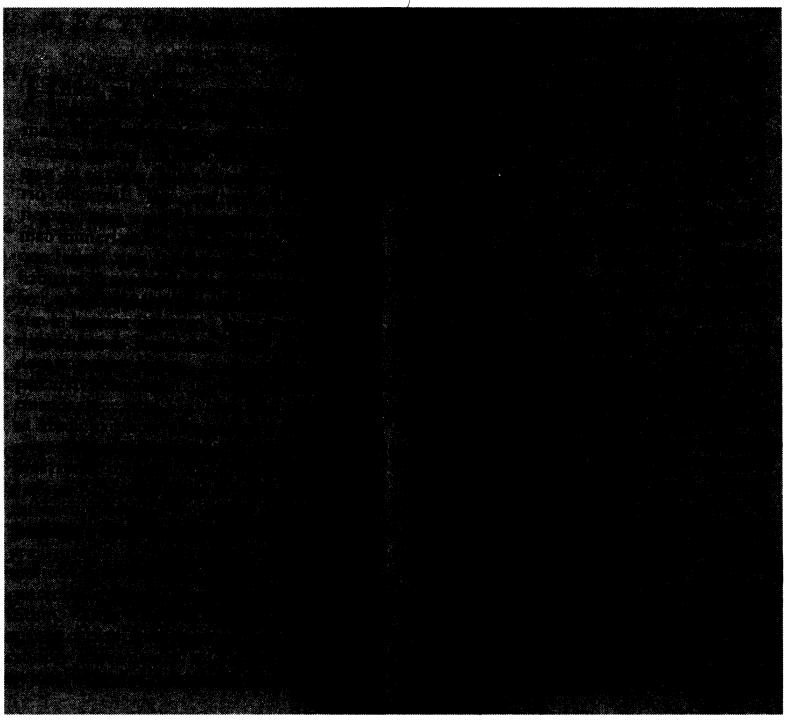

Fig. 2. 1646 *Crepundia*, opening of A three verso and four recto, showing the catch-word "bullas" at the bottom of the verso. Did Crashaw see the *Crepundia* in proofs, with this prominent display of the word he used as the title for his poem? (Photograph by Bart Huelsenbeck.)

praeludium" ("the first preliminary bout/play of my diligent effort"). Immediately after his preface to the reader he furthermore placed a poem in Greek elegiac couplets, which he signed at the foot of the page "Ludebat *D. Heynsius*" ("In playful sport, *D. Heynsius*"). Other scholars took up the theme. After Heinsius's address to the Reader, the poem on Heinsius's achievement by "Bon. Vulcanius Brugensis" ends: "Qui si his Ephebus lusitat Crepundiis, / Quid non dabit maturus aevi, Serii? ("If this youth is wont to play with charm necklaces such as this, / What will he not produce that is serious, when mature?"); and "Helias Poetsius" writes of Heinsius's emendations that heal the wounded [text of]

Silius after Silius's engagements with Hannibal: ". . . Heynsius indoluit: sumensque Crepundia Sill / Detersit facili vulnera multa manu. / Hannibalemque fugans, et Poenica tela retorquens / Plurima ludendo vulnera facta fovet" ("Heynsius felt grief for him, and taking up his charm necklace, / He washed away Silius's many wounds with ready hand; / And putting Hannibal to flight and turning back the Punic darts, / In play he heals the many wounds that they had made"), and ends: "Si potes instantes ludendo ludere, quisquam / Ludere cedentes te quoque posse neget?" ("If you can in play make play/sport upon those who advance with threats, who would deny that you could make play/sport upon those who retreat?"). In his turn Roger Daniel was fully aware of the theme and exploited it. In the opening lines of the dedicatory letter to Heinsius, he says, *"Quocirca, cùm* Crepundia *tua multi ardentissimis votis efflagitarent, et rari admodum essent qui exemplaribus fruerentur; iisque vel summo pretio emptis, vel non sine infinito labore transcriptis; aggressi sumus, ut haberet* Alma Mater *quibus lenire posset filiorum suorum impatientiam" ("Therefore, since many were demanding with most ardent prayers your* Charm Necklace, *and there were very few who could enjoy copies, and those bought at very great expense or else transcribed with infinite labor; I have taken steps that* Alma Mater *might have the means to calm her impatient children").* This is a more delicate touch than in some of the poets: Daniel paints a picture of *Alma Mater Cantabrigia* soothing her noisy, demanding children by offering them Heinsius's pacifier (another function, of course, of the *crepundia* and the *bulla;* see the Roman examples in fig. 1). More explicit is Daniel's further statement later in the same letter in justification of adding to the *Crepundia* other, more mature works of Heinsius's: ". . . *Quinetiam, ut ex horum tractatuum collatione agnoscant Viri eruditi, quantum intersit* Ἡρακλίσκον *in cunis praeludentem Hydrae, et eundem Herculem* ἐν λεοντείῃ Ταυροφόνον, *inter* Scaligeri *pupillum, et* D. Marci *equitem*" (". . . even, so that by comparing these treatises scholars may recognize the difference between Baby Hercules in his cradle playfully training for the Hydra and the same Hercules in his lionskin as

Bull-Slayer; between the pupil of Scaliger, and the Knight of St. Mark").[14] Daniel has borrowed the image, and the root word, "praeludere," from Heinsius's own words ("praeludium") to Scaliger.

These may be said to be the external trinkets of identity or *gnorismata*—to borrow Heinsius's image—that link Crashaw's Bubble = Locket with Heinsius's Droplet and his Charm Necklace. There are internal qualities that prove the descent as well. These occur especially at the outset of Crashaw's lovely poem. Like Heinsius's iambic poem, the body of Crashaw's "Bulla" proper, in Glyconics, after the four lines of introductory elegiac couplets (see above), has the rhetorical structure of Q & A (5-18):

[*The Poet to the Bubble*] What are *you?* What strange device,
Who in a ball all formed by chance
Rush into life, brief life?
As Venus with still virginal shake of
Rounded breasts,[15] Venus just newly
risen,
Just freshly created, who draws
Her rosy flank out from the midst
Of her own foam, so you
Escape from *your* native shell
And burst forth with darting beauty.
And, at once extending your sides
Drunk with thousands of colors,
You unroll *your* swelling curves
Fully in a rolling sphere.

[14]The Greek diminutive of Hercules' name alludes to Theocritus *Id.* 24, on the infant Heracles strangling the serpents sent by Hera. In the second analogy, the link is the lionskin worn by Hercules and the Christian symbol of the lion for the Gospel-Writer St. Mark; Heinsius's title was awarded by the state of Venice, where the Lion of St. Mark remains a dominant image.

[15]In his simile for the shimmering, quivering Bubble, Crashaw depicts Venus, newly risen from the waves, as ridding herself of the water like a King Charles spaniel; some modern swimmers in the United States call this simply a "shake-off."

This first paragraph[16] grows thematically out of Heinsius's poem: the initial question, "Where do you come from, O droplet," is answered in the "O gutta" poem by ascribing its origin to Venus (called "Kythere" in Heinsius's Greek poem, "Venus" in his Latin version); she is the goddess who has sent the droplet. In Crashaw's "Bulla" the initial question, "What are you, O Bubble," is succeeded by a simile comparing the Bubble to the same goddess (called "Cypris," "the Cyprian one" in Crashaw); as Venus rose from the familiar shell ("concha"), so the Bubble rises from its shell-like soap dish (fig. 3).[17]

In the paragraphs that follow, the poet plays descriptively upon his theme, each stanza from a different perspective; the second for example, is dominated by the comparison with the rainbow goddess Iris, the third by the metaphors of the changing, moving colors of the Bubble represented as ranks of soldiers practicing maneuvers or as free-flowing rivers. It is only in the final two stanzas of the poet's section (100-120) that a larger theme is suggested, and the role of this theme has, it seems, never been understood, perhaps because of the rarity of its classical allusion.

> Here, whatever glitters and wanders
> And pulses in heaven's little field
> Is painted in (behold!) sweet jest.
> Here a frail world binds itself
> In its own embrace, and with
> The curve of a well-girdled globe
> Wanders in its own grace.
> Here sudden fires wink
> And play out their shimmering day;
> Then soon retreat and seek
> Their own proud halls

[16]I follow the paragraphing of the poem preserved in the 1646 *Crepundia* volume; neither Grosart's edition nor Martin's edition which follows the MS, nor Williams's which follows 1648, reproduces this important division; on this textual question, see below, p. 290.

[17]The sense of "concha" = "vessel" is attested in a number of ancient passages, e.g. Horace, *Carm.* 2.7.23 (a perfume vessel).

Fig. 3. Hendrik Goltzius, engraving, "Quis Evadet?" ("Who shall escape?"), 1594. Note the shell in the putto's left hand, above the skull; cf. the "Bulla," the soap bubble (13) rising like Venus from her "native shell." The verses beneath the scene here, ascribed to F. Estius, read, with translation: "Flos novus, et verna fragrans argenteus aura / Marcescit subitò; perit, ah, perit illa venustas. / Sic et vita hominum iam nunc nascentibus, eheu, / Instar erit bullae vanique elapsa vaporis." ["The new-sprung flower, fragrant and silvery [when blown upon] by the breeze of spring, / Suddenly withers, it perishes (Ah!), that loveliness perishes. / So also the life of men; even now at the moment of birth, alas! / It slips away (you will find) and is gone like a bubble or empty smoke."] The poem directs us to read the scene from the lower left: the lily is the focus of the first two lines, while the life (and the breath) of the infant confronting the flower and directly compared to it in verses 3 and 4 is destined to vanish upward like the bubbles and the smoke that frame his fair head, leaving a head that will collapse into the skull-form below. The engraving illustrates only one—though a striking—evocation of the cluster of themes that Crashaw knew and, in part, used himself.

And hide their flickering light
And sink capriciously.

And all these things are lies; what a short
Life the device of these lies has!
Their course, for all of them, runs out
In a sphere, in truth not even glass
(As once the Sicilian globe was),
But a sphere more lovely than glass,
But a sphere more fragile than glass,
And a sphere more glassy than glass.

In these lines, and especially in the final paragraph, which begins with an echo of the poet's opening words to the Bubble (the last words of lines 5-7, *machina, globo,* and *brevem,* reappear in the last words of lines 113, 114, and 117, *brevis, machinae,* and *globus),* and ends with a dazzling rhetorical climax, the poet identifies the Bubble, more clearly than anywhere before, as a miniature, imitation world (cf. 103, "Hîc mundus tener," "Here a frail world").[18] Yet all that he has described ("haec omnia" [113] and "scilicet omnia" [115]) is falsehood. It is transitory, mortal, and doomed. Nevertheless, it imitates the great world about us. This is the meaning of the allusion to the "Sicilian globe."

The "Sicilian globe" was a famous orrery created by Archimedes. In the *Tusculan Disputations* (63) Cicero remarks about this extraordinary clockwork invention that, ". . . when Archimedes fixed upon a globe the motions of the moon, the sun, the five wandering stars, he did the same as the celebrated God of Plato, who in the *Timaeus* constructed the world in such a way that

[18]An especially striking engraving of 1610 entitled "Speculum Fallax" by Theodoor Galle shows a fox blowing with a straw in a shell a great bubble in the form of the world; the labels are particularly specific: among them, the fox is "The fox, the type of the deceitful world"; the action is described as "The fox with a straw out of the soap in a shell blows up a bubble-world"; and the label for the bubble itself says, "The world, most deceitful of deceitful mirrors." See John B. Knipping, *Iconography of the Counter Reformation in the Netherlands. Heaven on Earth* (1974), I:88-89, and Pl. 84.

a single revolution [of the globe] governed motions completely dissimilar in their slowness and their speed."[19] It is alluded to by Ovid in *Fasti* 6.277-278:

> Through Syracusan art the globe stands suspended
> In air enclosed, a tiny figure of the boundless heaven.[20]

The most famous description is that of Cicero, who in another passage tells us that at the capture of Syracuse the Roman conqueror, M. Marcellus, rejected all booty for himself except for Archimedes' globes, which he brought back to Rome and one of which he kept as his own.[21] This latter one, the one that Ovid refers to, is the subject of one of Claudian's *Epigrams* (no. XVIII), written some four centuries after Ovid, with Ovidian phraseology:

> When Jupiter saw the aether [enclosed] in tiny glass,
> He laughed and said such words as these to the Gods,
> "Has the power of mortal study gone this far?
> My toil is mocked in sport in this frail orb.
> The laws of heaven, nature's good faith, and the laws of the gods
> The aged Syracusan (look!) has translated into art. . . ."[22]

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[19]Cicero, *Tusc.* 1.63: "Nam cum Archimedes lunae, solis, quinque errantium motus in sphaeram illigavit, effecit idem quod ille, qui in Timaeo mundum aedificavit Platonis deus, ut tarditate et celeritate dissimillimos motus una regeret conversio." The reference is to Plato's account (*Timaeus* 38b-39d) of the formation of the cosmos.

[20]"arte Syracosia suspensus in aere clauso / Stat globus, immensi parva figura poli." On this passage J. B. Mayor remarks, in his commentary on Cicero, *De Natura Deorum* II.88, "i. e. inclosed in a glass case." Crashaw appears to have thought of the Sicilian globe itself as glass.

[21]Cicero, *De Republica* I.21-22. Crashaw would not have known this passage, recovered by Mai from the Vatican palimpsest.

[22]Claudianus, *Carm. Min.* 51.1-6 [In Sphaeram Archimedis]: "Iuppiter in parvo cum cerneret aethera vitro, / Risit et ad superos talia dicta dedit: / 'Hucine mortalis progressa potentia curae? / Iam meus in fragili luditur orbe labor. / Iura poli rerumque fidem legesque deorum / Ecce Syracusius transtulit arte senex . . .'." Claudian's (and Jupiter's) theme here is the Playful Scientist ("luditur").

Crashaw's bubble, though mimicking the world, a world divinely created, is more fragile even than the most famous embodiment of the cosmos, the one that was Archimedes' handiwork. This emphasis on fragility is prophetic of the bubble's impending doom. But above all, it is a question of the genesis of the bubble. Heinsius's question to his droplet, "where did you come from?" finds an answer in his poem: it was sent by Venus. The Sicilian *globus* was created by Archimedes. The genesis of the Platonic cosmos was clear; it is the work of the great Demiurge. In the case of Crashaw's bubble, however, its origin is still to be determined. We await the Bubble's own account.

Her charming song (121-151) responds directly to the poet's opening question, "What [are] you?"

[*The Bubble sings*] I am the short-lived essence of the wind.
I am a flower, in fact, of air;
A star, in fact, of sea water,
Nature's golden jest,
Nature's wandering tale,
Nature's brief dream,
Adornment of trifles, and their pain,
A sweet and learned Vanity,
Daughter of a faithless breeze,
And the begetter of an easy laugh,
Only a drop more arrogant,
And [a bit of] mud more fortunate.

I am the prize of fleeting hope,
One of the islands of the Hesperides,
Beauty's box, and for lovers

The most celebrated evocation of the Scientist as Playful Putto was the conceit of Crashaw's fellow Cantabrigian: "I do not know what I may appear to the world, but to myself I seem to have been only like a boy playing on the seashore, and diverting myself now and then finding a smoother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay undiscovered before me" (Brewster, *Memoirs of Newton* [1855], II, 27). For the boy with the shell, cf. our fig. 3.

The poor dear eye that is sharply blind,
And unsubstantial heart of Vain Glory.

I am the mirror of the blind Goddess,
I am Fortune's pass ticket,
Which she gives to her own troops,
I am Fortune's signet with which
She confirms her frail good faith
With drunken mortals,
And seals up her *petits documents.*

I'm a thing coaxing, wayward, wandering,
Beautiful, rosy, and a fair thing,
Well-tended, flower-decked, and fresh,
Marked in zones of snow and roses,
Waves, and fires, and air,
Painted, jewel-adorned, and golden,
[*The Bubble bursts*] I'm θ, that's to say (Oh!) I'm nil.

The Bubble's response, though shorter, resembles the Poet's address: each paragraph introduces a different theme or themes. The "sum" ("I am")—eight times in these four final paragraphs, and anaphorically introducing each of the four—answers the Poet's ontological question "What are you?" In fact, there are more than eight answers, corresponding to the Bubble's shifting, evanescent *personae.* In this respect, this part of the poem reflects the ambiguity throughout. The first paragraph of her song relates the Bubble to Nature and its phenomena, such as the wind, the flower, etc., familiar from Emblem books and contemporary paintings and engravings. The second paragraph focuses on her role in human aspirations—hope, beauty, love, glory. The third grants centrality to the goddess Fortune (compare the significance of Venus and Iris in the opening of the Poet's speech); but Fortune is insistently undermined, as her seal, her mirror, her military pass ticket, are only a—bubble. In the fourth and final paragraph the Bubble summarizes the physical description found in the Poet's wondering address. In addition, here with her insistent neuter adjectives, she returns to the Poet's original question in the neuter: "What [thing]

are you?" ("quid tu?"). After her account of herself on more profound terms, the Bubble in the last paragraph acquiesces in the Poet's purely external description of her beauty, as a full dozen of her words here are drawn from and echo the most encomiastic elements of his earlier language.[23] It is as though at this climactic moment the Bubble reveals her true self in all her empty, boastful pride; it is the moment before the disaster of her final line. She is, indeed (134) "a droplet more arrogant" ("gutta superbior") than Heinsius's engaging little droplet (in his poem called a "gutta" repeatedly).

The six lines (152-157) that conclude Crashaw's contribution to the volume are set off by a return to elegiac couplets (cf. 1-4); the meter frames the poem and here denotes a renewed address to Daniel Heinsius:

> [*Protasis*] If you feel disdain and think the Bubble has
> drawn out her lengthy display
> To the point of boredom, an old woman who
> has lived too long,
> [*Apodosis*] Just raise your eyes, and the unsubstantial thread
> will float away.
> The Fate is not busy; she will measure its end
> with ready hand.
> [*Moral*] The Bubble has lived 'til now, and why? Why,
> you still were reading;
> Why, back then there was time, and to spare,
> she could have died.

There is another sense in which these lines frame the poem, for they return to the language of Daniel Heinsius. As is clear from our discussion, the twenty-year-old Heinsius was engaged from the beginning with his reader, as in his words headed (p. A, five verso) "*LECTORI* D. HEYNSIUS, S. D." ("D. HEYNSIUS *TO HIS*

[23]All the adjectives are positive in some sense. Even "petulans" with its negative connotation for English speakers, is capable of being positive; cf. French "pétulant," which is used of "effervescent" or "bubbly" liquids.

READER, GREETINGS"). More particularly, on the famous p. 73, where, as we have quoted, he says of his goals in writing his "Droplet," . . . that I may be both not ungrateful to you, and not boring to my reader" (". . . tum ne ingratus in te sim, tum ne Lectori molestus"). His obligations were double, to his author Silius, and to his reader; to give to the one a sufficiently substantial host-gift (or bread-and-butter gift) for the meal that Silius has poetically provided, but not so long a gift as to rouse weariness in the other. The same double challenge descends to Crashaw: to pay sufficient tribute to Heinsius, but not to weary his reader. In fact, his poem, at 157 lines, is ten times the length of Heinsius's, which is a mere 15 lines in Latin (14 in Greek). Is some comment required? Crashaw seems to have thought so. The latter of *his* two obligations, however, Crashaw finesses, by laying the entire obligation upon the reader, for the reader, he says, controls—in the reading process—the action of the Fates.

In fact, Crashaw's framing device draws themes from even further back, from Silius's text. The opening action of the Silian tale of Falernus's reception of the divine guest is described in this fashion (7.171-174):

> As Bacchus was journeying toward Calpe's shore and
> The day's end, a fortunate foot and hour brought him
> To be Falernus's guest; the heaven-dweller did not disdain
> To enter the tiny Lares/house and cross the threshold
> Of a low-pitched roof. . . .
>
> (attulit hospitio pergentem ad litora Calpes
> extremumque diem pes dexter et hora Lyaeum,
> nec pigitum parvosque lares humilisque subire
> limina caelicolam tecti. . . .)

If the right hand of Heinsius is to be the Lares-shrine for Crashaw's "Bulla" (line 4 of the poem, in its prologue), it will be a holy shrine, like the pious house ("Lares") of Falernus. But, in the corresponding *envoi* of his poem, Crashaw entertains the

possibility that Heinsius, unlike the divine Bacchus who did not disdain ("nec pigitum") the tiny Lares ("parvosque lares") of Falernus, might disdain ("Si piget" [152]) the offering that Crashaw was bringing to *him*.[24]

More broadly, the Heinsius to whom this poem is offered for evaluation is the same Heinsius whose classic work on the literary critic and criticism is the "mature" work that Daniel included in this volume. It is a daring note with which Crashaw ends: Heinsius, this foremost "criticus" and "judex" of works of Greek and Latin literature, as reader has allowed this Latin poem, this "Bubble," to run on to such length, though he had but to raise his eyes from the page and the Fates would have instantly ended her life.[25]

* * * *

Students of the "Bulla" have recognized the poem's place in the Baroque literary context of its time.[26] The theme of the bubble,

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[24]There are other elements of Crashaw's poem that reflect the Silian portion of the volume in which the "Bulla" first appeared. Silius's poem in dactylic hexameter cannot, for metrical reasons, include Archimedes's name, and his orrery finds no mention there, but the great scientist is referred to more than once in Book 14 (lines 341-352 and 676-678), when his inventions helped defend Syracuse, and his death in the hour of its capture is recorded. I have no doubt that this connection suggested the image of the orrery to Crashaw. The figure of Fortuna in Crashaw's poem may have been suggested by Silius as well, for the goddess plays a large role in the poem (named 31 times). The Bubble speaks of herself as the "tessera that Fortune gives to her soldiers," and the military tessera is found twice in Silius's poem (7.347 and 15.475), and in the first passage Heinsius had commented upon it (p. 79 of the 1646 edition).

[25]The characterization of the critic as judge is found throughout Heinsius's essay; see, for example, p. 158: ". . . veterum scriptorum iudices tum erant. . . ."

[26]See, for discussion of the context, Eugene R. Cunnar, "Crashaw's *Bulla*: a baroque and paradoxical mirror image of religious poetics," *JMRS* 15 (1985): 183-210. Cunnar, in discussing the "Bulla," most appositely compares another of Crashaw's Latin poems of this period—1646-48—the "Humanae vitae

alongside that of the short-lived flower or the vanishing wisp of smoke, represents the evanescence of man's life, the transitory *saeculum* in which we dwell, and the "pomps and vanities of this wicked world." Indeed, many of the paintings of this theme are named "Vanitas," and it is significant that forms of the adjective "vanus" occur repeatedly in Crashaw's poem in reference to the Bubble and that in her song she calls herself "Dulcis, doctàque Vanitas" ("A sweet and learned Vanity" [128]). Each of the paintings, prints, and poems on this theme deploys some selection of the multiple images and commonplaces that were abroad.[27] In this respect, Crashaw's poem could date from any point in his poetic career.[28]

The examination of the volume in which Crashaw's poem first appeared, however, leads one to conclude that the genesis of the poem is to be found in the texts in that book. The poem did not exist, I suggest, at that moment in 1646 when the volume of Crashaw's poetry was published by Humphrey Moseley in London. (The prior existence of that volume is acknowledged in Roger Daniel's words with which he introduced the "Bubble" to the reader.) The poem bears all the marks of a work closely tied to Heinsius and even to Silius. The conclusion is that the "Bulla" was commissioned by Roger Daniel for this specific volume of Heinsius's.

Daniel's excuse for the printing of Crashaw's poem—"ne detur vacuum" ("that there may be no blank space")—is clearly

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descriptio" (Williams ed., p. 601), a poem that in imagery and language is indeed very close.

[27]Crashaw, for example, unlike a number of the painters, while he refers repeatedly to flowers, has no allusion here to the bubble as the sport of children—compare the *putto* in the print in our fig. 3—or to evanescent smoke (in the same print). On the other hand, he does introduce the rôle of Fortune and the Parca (Fate) and the likeness of Archimedes's orrery.

[28]In the English poem "To [Mrs. M. R.] Councel Concerning Her Choise" (Williams ed., pp. 66-67), Crashaw uses this image: ". . . in this lower sphear / Of froth and bubbles. . . ."

disingenuous. It is obvious that Roger Daniel saw in Heinsius's introduction, with its metaphors and allusions, an opportunity for another expression of the same. Daniel also recognized in 1645, when perhaps Crashaw was passing through Cambridge, that Crashaw was the poet for the job. Daniel had known the quality of Crashaw's work since 1632 and had commissioned other poems from him. It is highly probable, furthermore, that they were close acquaintances if not friends, for they were both members of the high-church group of Cambridge royalists. Crashaw had already suffered from Puritan persecution, and Daniel was soon to encounter it as well.[29]

That persecution led Richard Crashaw to the arms of the Roman Catholic Church.[30] In fact, the "Bulla" appears to refer to his decision. In keeping with the dominant trope that he had borrowed from Heinsius, he says in the prefatory quatrain (3-4):

> The toga of manhood [A stouter cover] awaits my shoulders;
> lo! this
> Bubble/locket of mine is yours; lo! your right hand is
> my Lares [home].
>
> (Expectat nostros humeros toga fortior: ista
> En mea Bulla, Lares en tua dextra mei.)[31]

The famous *rite de passage* of dedicating the *bulla* to the household gods marked the moment when the Roman boy assumed the *toga virilis,* the garb of Roman men. Poetically, it must correspond to a

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[29]For further details of this history, see the article of George Walton Williams cited in n. 1 above.

[30]For a balanced discussion of the religious and literary sensibility of Crashaw and the influence of the Roman Church, see John N. Wall, "Crashaw, Catholicism, and Englishness: Defining Religious Identity," *Renaissance Papers* 2004: 107-126, and the "Addendum" by George Walton Williams, in the same volume, 127-129.

[31]We keep the reading of the 1646 volume here: line 3 "mei" for "mihi" in 1648.

major transition in Crashaw's life, and that cannot have been for the poet, now over thirty, the attainment of manhood's estate. So what does the "toga fortior" represent? It is my conclusion that the Roman toga here symbolizes the Roman Church, to which Crashaw was turning at just this moment in his life. And, even as the sponsor in another great step in the young Englishman's life—the Anglican rite of Baptism—on the infant's behalf renounced "the pomps and vanities of this wicked world," Crashaw in giving up the "Bulla" renounces the "pomps and vanities" of the world that she represented. He could say with St. Paul (I Cor. 13:11), "Cum essem parvulus [cf. the *putto* in fig. 3], loquebar ut parvulus, sapiebam ut parvulus, cogitabam ut parvulus. Quando autem factus sum vir, evacuavi quae erant parvuli."[32]

* * * *

The reader familiar with Crashaw's poem will perhaps have remarked, in the English translation given above, something completely new in the modern printing history of "Bulla." The last line (151) of the Bubble's song, as rendered in the 1648 edition and in all subsequent editions of the poem is:

> O sum, (scilicet, O nihil).

The parentheses are not present in 1646 (I use parentheses for the second "O" only, which I regard as exclamatory; note that the Tanner MS writes, for that, "ô"). Furthermore, and more significantly, the initial letter in the 1646 printing is not an italic "O" merely smudged in the print shop but a *theta*: [θ].[33] This

[32]"When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things."

[33]The theta is clearly visible—not a smudged "O" (as the compositor of 1648 and the scribe of the single manuscript copy may have supposed)—in copies at Uppsala, Duke, Columbia University, and the Folger Library. A. R.

character (for θανών or the like) is the sign attested in some ancient manuscripts and inscriptions to indicate the death or condemnation to death of the person named, and this tradition continued through the Middle Ages in the West.[34] The satirist Persius (4.13) gives a name to it when he uses it metaphorically:

> et potis es nigrum vitio praefigere theta
>
> (and you can sternly label vice with the black theta).

The line sums up the activity of the philosophical critic of public affairs or morals, and therefore the condemnation pronounced by the satirist. From Isidore of Seville to Crashaw's age in England the line is quoted often.[35] Translations of the Roman satirists (e.g., Holyday's Persius) and commentaries upon them (e.g., Stapylton's Juvenal) made the significance of classical "theta" familiar in the seventeenth century.[36] In the practice of satire, Crashaw's

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Braunmuller and Georgianna Ziegler at the Folger kindly confirm this reading in that copy. There is no other example of this form of "theta" (fig. 4) in the book. The reason is that all other capital "thetas" are in an upright form—and there is copious Greek throughout the volume—whereas all the capitals at line beginnings, and elsewhere, in the "Bulla" are in Italic type, and this "theta" conforms to that style. The volume has a wonderful variety of script types, including Black-Letter for Dutch words inserted in the Latin. A special lower-case "theta" is found in two words in Heinsius's Greek poem addressed to his teacher Scaliger (on A3); in an epithet which he uses for Scaliger, θεῶν θάλος, the initial letter of both words is an upright lower-case "theta"; this pair of (in this volume) unique forms clearly serves an honorific purpose. It illustrates the variety that the compositor had available to him, a variety which he took advantage of in setting the last line of the Bubble's song.

[34]See, for Latin examples, *OLD* s.vv. "theta," and "thetates" (meaning "the thetas," those listed as killed) and "thetatus" (same meaning).

[35]Isidore, *Etym.* 1.24. For the military significance, see G. R. Watson, "Theta Nigrum," *Journal of Roman Studies* 42 (1952): 56-62.

[36]For Holyday, see *OED* s.v. "theta." Stapylton's comment on Juvenal's ninth satire says of the judges that they, ". . . gave sentence and delivered their votes in Characters and alphabeticall Letters, theta signifying the Sentence of death. . . ."

contemporaries echoed Persius, as for example, Henry Hutton in *Follie's Anatomie* (1619), on the "Letcher":

> Note him with *Theta,* for ay to endure. . . .

Two appearances of the trope seem particularly apropos. Crashaw's friend and collaborator Abraham Cowley, in "Constantia and Philetus" (1633) has the vivid simile:

> Iust as the guilty prisoner fearefull stands
> Reading his fatall *Theta* in the browes
> Of him, who both his life and death commands,
> Ere from his mouth he the sad sentence knowes. . . .[37]

Even closer in time, the authors who called themselves "Smectymnuus" in *An Answer to a Book Entituled, An Humble Remonstrance* etc. (1641) lay charges against the author of that book, Joseph Hall, and his colleagues, that, ". . . it is their continuall practise to loade with the odious names of *Faction* all that justly complaine of their *unjust opposition.*" In allusion to that practice, on the same page "Smectymnuus" speaks of "that unchristian *Theta,* which as wee already observed they set upon all that are not of his party," meaning of course the charge of Faction. In reality, this reference is of a piece with others of that century, since, apart from his theological writings, Joseph Hall won fame for satirical compositions.

With this background in mind, we return to Crashaw's text. The last line of the Bubble's song then reads in 1646 (fig. 4):

> θ sum, scilicet o nihil.

I am especially endebted to Joline Ezzell and Danette Pachtner for providing the most illuminating citations from seventeenth-century English literature.

[37] A few years after Crashaw's "Bulla," Cowley was to write an ode "On the Death of Mr. Crashaw."

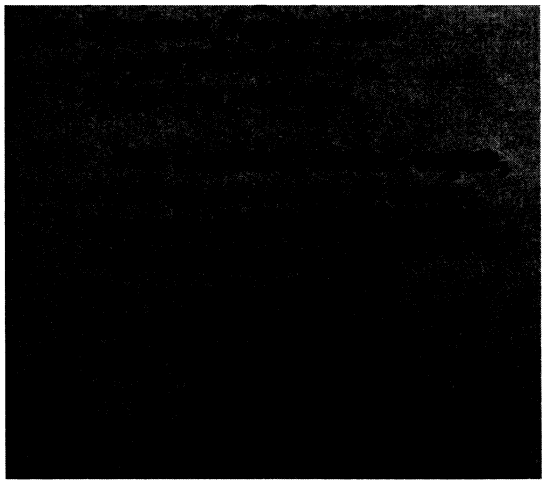

Fig. 4. 1646 *Crepundia*, last page: the end of the Bubble's song and the poet's *envoi*: In the last line of her song the Bubble says, "θ sum." The reading, in this the earliest printed text of the poem, is not found either in the Tanner MS or in the 1648 edition; it is certainly the "lectio difficilior." (Photograph by Bart Huelsenbeck.)

The traditional reading "O sum" ("I'm naught") is powerful in itself. A few pages in E. R. Curtius's classic book point to the importance of the cipher ("cifra") in European thought,[38] and the Bubble might well have chosen this metaphor in her final utterance. The reading "θ sum" is, however, stronger and even more in keeping with the conclusion of the poem, with its scholarly nature throughout, and with a well-attested seventeenth-century tradition. I translate, reproducing for this one line the Glyconic rhythm:

> I'm θ, that's to say (Oh!), I'm nil.[39]

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[38]E. R. Curtius, *European Literature and the Latin Middle Ages*, tr. W. R. Trask (1963), pp. 345-347.

[39]Note that, for scansion of the Glyconic line, the θ must be read as a monosyllable, presumably as "the" or "thi" (the latter with iotacization as in

Or, more fully, we may translate, "I am doomed," or "I am condemned," or "I am marked with the black theta," or "I am one of the thetas." This is, by any standard, the "lectio difficilior." And the three couplets with which the poem concludes, in the voice of the Poet, following the example of the mortuary "theta," also end in death, the word "mori." The critic-judge Heinsius (compare his treatises on the art of criticism, contained in this very volume), has tarried in passing sentence, but he in the end—like Cowley's judge—imposes the black mark of doom.

There may be a further reason for choosing this reading, and it is, I suggest, a matter of seventeenth-century expressiveness and the play of visual and verbal in its poetry. The reading "θ sum" serves a double purpose; it refers to the sentence of death (θάνατος) for the lovely creature, but it also depicts, visibly, her broken orb. The Bubble was likened by the poet to the fragile glass globe of Archimedes, in fact, for him it was *"more* fragile than glass." The Bubble in her haughty song has called herself a mirror in line 138. And at the end, at line 151 she peers into this looking glass and (like Tennyson's Lady) sees a "mirror crack'd from side to side" (θ) and knows that her doom is come upon her.[40]

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Crashaw's and our day). See A. E. Gordon, "The Letter Names of the Latin Alphabet," *University of California Publications in Classical Studies* 9 (1973); for the (bare) possibility of "theta" with a monosyllabic name see his discussion of Ausonius's "De Litteris Monosyllabis Graecis ac Latinis" on pp. 22-23 with nn. I understand the (O!)—parentheses and point of exclamation added by this editor—as marking the moment of the Bubble's bursting.

[40]If Crashaw had in his mind the passage that we have cited from the Pauline First Epistle to the Corinthians 13:11, he would have remembered that the passage continues (13:12), "Videmus nunc per speculum in aenigmate: tunc autem facie ad faciem" ("For now we see through a glass, darkly; but then face to face").

Appendix

I subjoin a fresh edition of the Latin text, based on a reexamination of the 1646 *Crepundia* volume, which I consider, because of Crashaw's close connection with Roger Daniel, and because of the links that we have observed between the volume and the genesis of the "Bulla," to possess preëminent authority. In particular, the paragraphing of the 1646 printing (not reproduced in any subsequent printed editions or in the Tanner MS) corresponds to the internal movement and structure of the Poet's song as well as of the Bubble's song, and therefore I have restored this. The stage directions in left margin are, however, my own addition and based on no MS or printed evidence; they are presented solely to aid readers in their orientation and grasp of the dramatic character of the poem. I follow the text of 1646, except that I do not give the "ae" and "oe" in ligature as that does, nor do I follow 1646 in writing "j" for consonantal "i."

Bulla *Ri. Cr.* Cantabrigiensis.

[*Poet's Question to Heinsius*]
QUid tibi vana suos offert mea Bulla tumores?
Quid facit ad vestrum pondus inane meum[*?*]

[*Poet's own Answer*]
Expectat nostros humeros toga fortior: ista
En mea Bulla, Lares en tua dextra mei.

[*The Poet to the Bubble*]
Quid tu? quae nova machina,
Quae tam fortuito globo
In vitam properas brevem?
Qualis virgineos adhuc
Cypris concutiens sinus,
Cypris iam nova, iam recens,
Et spumis media in suis
Prompsit purpureum latus,
Concha de patria micas,

Pulchróque exilis impetu,
Statim et millibus ebria
Ducens terga coloribus
Evolvis tumidos sinus,
Sphaera plena volubili.

Cuius per varium latus,
Cuius per teretem globum
Iris lubrica cursitans
Centum per species vagas,
Et picti facies chori
Circum regnat; et undique.
Et se Diva volatilis
Iucundo levis impetu,
Et vertigine perfida
Lasciva sequitur fuga,
Et pulchrè dubitat: fluit
Tam fallax toties novis
Tot se per reduces vias,
Errorésque reciprocos
Spargit vena coloribus,
Et pompa natat ebria.

Tali militia micans
Agmen se rude dividit:
Campis quippe volantibus,
Et campi levis aequore
Ordo insanus obambulans
Passim se fugit & fugat,
Passim perdit & invenit.
Pulchrum spargitur hîc chaos,
Hîc viva, hîc vaga flumina
Ripa non propria meant;
Sed miscent socias vias,

Communíque sub alveo
Stipant delicias suas.

Quarum proximitas vaga
Tam discrimine lubrico,
Tam subtilibus arguit
Iuncturam tenuem notis,
Pompa ut florida nullibi
Sinceras habeat vias,
Nec vultu niteat suo:
Sed dulcis cumulus, novos
Miscens purpureos sinus,
Flagrat divitiis suis,
Privatum renuens iubar.

Floris diluvio vagi,
Floris sydere publico
Latè ver subit aureum,
Atque effunditur in suae
Vires undique copiae.
Nempe, omnis quia cernitur,
Nullus cernitur hîc color;
Et vicinia contumax
Allidit species vagas.
Illîc contiguis aquis
Marcent pallidulae faces.
Undae hîc vena tenellulae,
Flammis ebria proximis,
Discit purpureas vias,
Et rubro salit alveo.

Ostri sanguineum iubar
Lambunt lactea flumina.
Suasu caerulei maris
Mansuescit seges aurea,

Et lucis faciles genae
Vanas ad nebulas stupent.
Súbque uvis rubicundulis
Flagrant sobria lilia.
Vicinis adeo rosis
Vicinae invigilant nives,
Ut sint & niveae rosae,
Ut sint & roseae nives.
Accendúntque rosae nives,
Extinguuntque nives rosas.

Illîc cum viridi nubet,
Hîc & cum rutilo viret
Lascivi facies chori.
Et quicquid rota lubrica
Caudae stelligerae notat,
Pulchrum pergit in ambitum.
Hîc coeli implicitus labor,
Orbes orbibus obvii;
Hîc grex velleris aurei,
Grex pellucidus aetheris;
Qui noctis nigra pascua
Puris morsibus atterit.

Hîc, quicquid nitidum, et vagum
Coeli vibrat arenula,
Dulci pingitur en ioco.
Hîc mundus tener impedit
Sese amplexibus in suis;
Succinctíque sinu globi
Errat per proprium decus.
Hîc nictant subitae faces,
Et ludunt tremulum diem:

Mox se recipiunt,[41] *sui et*
Quaerunt tecta supercili,
Atque abdunt petulans iubar,
Subsiduntque proterviter.

Atque haec omnia quàm brevis
Sunt mendacia machinae!
Currunt scilicet omnia
Sphaera non vitrea quidem,
(Ut quondam Siculus globus,)
Sed vitro nitida magìs,
Sed vitro fragili magìs,
Et vitro vitrea magìs.

[*The Bubble sings*]

Sum venti ingenium breve.
Flos sum scilicet aeris:
Sidus scilicet aequoris,
Naturae iocus aureus,
Naturae vaga fabula,
Natunae breve somnium,
Nugarum decus, & dolor,
Dulcis, doctàque vanitas,
Aurae filia perfidae,
Et risûs facilis parens,
Tantùm gutta superbior,
Fortunatius & lutum.

Sum[42] *fluxae pretium spei,*
Una ex Hesperidum insulis,
Formae pyxis, amantium
Clarè caecus ocellulus,
Vanae & cor leve gloriae.

[41]The reading "recipiunt" of 1646 gives a false quantity; read instead "surripiunt" with 1648.

[42]This paragraph is not indented in 1646.

Sum caecae speculum Deae,
Sum fortunae ego tessera,
Quam dat militibus suis.
Sum fortunae ego Symbolum,
Quo sancit fragilem fidem
Cum mortalibus ebriis,
Obsignátque tabellulas.

Sum blandum, petulans, vagum,
Pulchrum, purpureum, & decens,
Comptum, floridulum, & recens,
Distinctum nivibus, rosis,
Undis, ignibus, aere,
Pictum, gemmeum, aureum[43]
[*The Bubble Bursts*] *θ sum, scilicet (o!) nihil.*[44]

[*Poet's Protasis*] *Si piget, et longam traxisse in taedia pompam*
Vivax, & nimium Bulla videtur anus:
[*Poet's Apodosis*] *Tolle tuos oculos, pensum leve defluet, illam*
Parca metet facili non operosa manu.
[*Poet's Moral*] *Vixit adhuc, cur vixit? adhuc tu nempe legebas;*
Nempe fuit tempus tum potuisse mori.

FINIS.

[43]The line in 1646 is defective; read "et aureum" with the Tanner MS and 1648. In 1646 there is no punctuation after the line; supply a comma, as in Tanner.

[44]1646 reads "θ sum, scilicet o nihil"; the parentheses and exclamation point have been added by the present editor. Tanner reads: O sum, scilicet, ô *Nihil.* 1648 reads: O sum, (scilicet, O nihil.) I understand the "ô" of Tanner to point to an exclamation of pain on the part of the Bubble (as she bursts) and we would read: θ sum, scilicet (O!) nihil, and translate, as above: "I'm θ, that's to say (Oh!) I'm nil." Alternatively, one could take the "O" of "O nihil" as the zero and translate: "I'm θ, that's to say, naught, I'm nil."