

reaped no financial benefit from this in his own lifetime, his fame rests largely on his songs. As John Nicol wrote:

"Let who will make Scotland's laws, Burns has made the songs which her emigrants recall 'by the long wash of Australian seas,' in which maidens are wooed, by which mothers lull their infants, which return 'through open casements unto dying ears'—they are the links, the watchwords, the masonic symbols of the Scottish race."

Following in the footsteps of Burns came the Irish poet Thomas Moore, who presents an interesting parallel. In Moore's time the population of Ireland was between 5 and 6 million, even more illiterate than that of Scotland, while the population of England was between 10 and 12 million. Like so many literary Irishmen, Tom Moore recognized that London had a larger market for his talent, so to London he went. His popular success was due above all to his skill in writing lyrics to melodies which he himself interpreted at social gatherings. The inception of his series of volumes of "Irish Melodies" dates from 1807, when he was 28 years old, and he received from Power an income of five hundred pounds a year for twenty-five years for writing words to existing tunes, his major source of revenue. Were it not that Moore's lyrics are identified with attractive melodies, they would be as little known to-day as "Lalla Rookh", and in his own time Moore immensely enlarged his audience by associating his verses with music. He had a singer's instinct for a good tune, and as Coleridge said of his lyrics: "the music, like the honeysuckle round the stem, twining round the meaning and at last overtipping it."

That Moore's contemporary popularity was due largely to his songs is demonstrated by his reception when he revisited Wexford in 1835. Here a great multitude of people on foot, on horseback and in carriages awaited him, and he passed through triumphal arches in a decorated car with girls dressed up as the Nine Muses. A band of amateur musicians played selections from his "Irish Melodies" at each triumphal arch.

Contrast with this the limited and purely literary audiences of the chief lyric poets contemporary with Moore at his prime, namely, Keats and Shelley. As to Keats, so small was the contemporary demand for his poetry that no separate reprint of anything published in his lifetime was called for till nearly twenty years after his death. Shelley had only a small following in his own lifetime, with books published mostly at his own expense, which he was fortunately able to afford. His popularity was also posthumous.