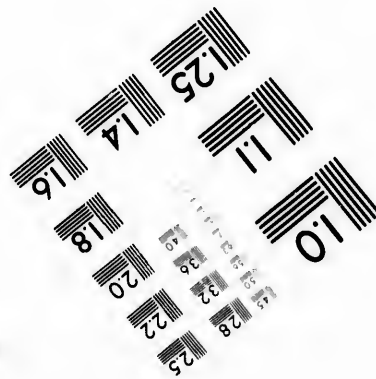
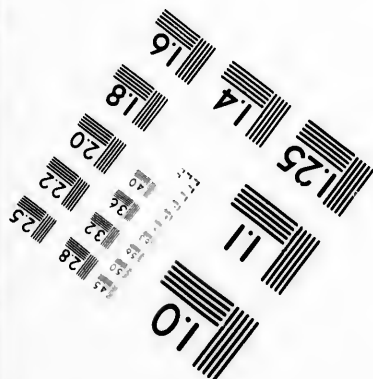
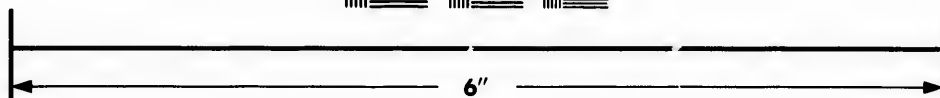
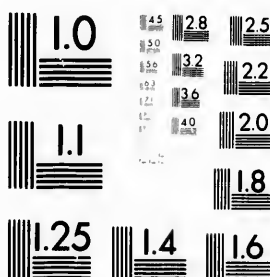


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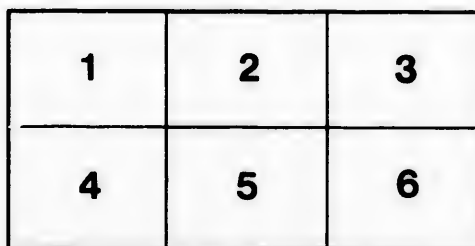
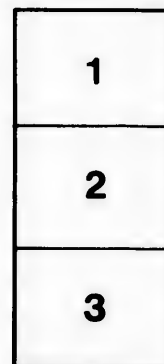
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DEPARTMENT OF THE HISTORY OF ARTS

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## INTRODUCTION.

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### I. LITERATURE AND ITS DEPARTMENTS.

1. Literature in its widest sense embraces all kinds of literary productions which have been preserved in writing ; but is generally restricted to those works that come within the sphere of the literary art or rules of rhetoric.

2. Classification.—Literature, in regard to its *form*, is divided into (1) Prose and (2) Poetry. In regard to *matter*, it has three divisions : (1,) Composition, designed to inform the understanding by *description, narration, or exposition* ; (2) Oratory ; (3) Poetry.

3. Description, or descriptive composition, is of two kinds : (1) Objective, where the observer pictures what he describes as it is perceived by his senses or realized by his fancy ; (2) Subjective, where the observer, referring to the feelings or thoughts of his own mind, gives his impressions as they have been excited by the outward scene. Scott is a good example of an *objective*, and Byron of a *subjective* writer.

4. Narration is that kind of composition which gives an account of the incidents of a series of transactions or events. It may also be subjective or objective.

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5. **Exposition** includes those literary productions where facts or principles are discussed and conclusions reached by a process of reasoning. It embraces various treatises, from the brief editorial, or essay, to the full discussion in extensive works. To this class belongs the philosophic poem.

6. **Oratory** is that kind of composition in which arguments or reasons are offered to influence the mind. It admits of the following divisions : (1) Judicial, (2) Political, (3) Religious, and (4) Moral suasion.

7. **Prose** compositions are those in which the thoughts are arranged in non-metrical sentences, or in the natural order in common and ordinary language. The principal kinds of prose composition are narrative, letters, memoirs, history, biography, essays, philosophy, sermons, novels, speeches, &c.

8. **Sentences** are divided grammatically into *simple*, *complex*, *compound*, and also into *declarative*, *interrogative*, *imperative*, and *exclamative*. Rhetorically, they are divided into *loose sentences* and *periods*.

9. A **loose sentence** consists of parts which may be separated without destroying the sense. It is generally adopted by Addison.

10. A **period** is a sentence in which the complete sense is suspended until the close. The first sentence of *Paradise Lost*, and also the first sentence of the *Task*, Book III, furnish examples.

11. **Poetry** is that species of composition in which the words are metrically arranged. It also differs from prose in (1) having a greater number of *figures of speech*, (2) employing numerous *archaic*, or *non-colloquial* terms, (3) preferring epithets to extended expressions, (4) using short and euphonious words instead of what are long or harsh, and (5) permitting deviations from the rules of grammar.

12. **Metre** is defined as "the recurrence within certain intervals of syllables similarly affected." This may arise from (1) alliteration, (2) quantity, (3) rhyme, (4) accent, or (5) the number of syllables.

13. **Alliteration**, which was the characteristic of Old English poetry, consisted in the repetition of the same letters.

14. **Quantity** has reference to the length of vowels or syllables. In the classical languages, quantity was measured by the length of syllables; in English, by the length of the vowels.

15. **Rhyme** is a similarity of sound at the end of words; its essentials being (1) vowels alike in sound, (2) consonants before the vowels unlike, and (3) consonants after the vowels alike in sound. Poetry without rhyme is termed *blank verse*. Blank verse usually consists of five, or five and a half, feet.

16. **Accent**, which forms the distinguishing feature of English verse, is the stress on a syllable in a word.

17. **Rhythm**.—When the words of composition are so arranged that the succession of accented syllables produces harmony we have *rhythm*. When the accents occur regularly we have *verse*, or *metre*.

18. **Couplets, triplets, &c.**, are used to designate two, three, &c., verses taken together.

19. **Stanza** is a term applied to a part of a poem consisting of a number of verses regularly adjusted to one another.

20. **Feet**.—A portion of a verse of poetry consisting of two or more syllables combined according to accent is called a *foot*. Two syllables thus combined is called a *disyllabic* foot, which may be (1) an *iambus*, when the accent is on the second syllable, or (2) a *trochee*, when the accent is on the first syllable, or (3) a *spondee*, when both are

accented, or both unaccented. Three syllables combined form a *tri-syllabic* foot, which may be a *dactyl*, an *amphibrach*, or an *anapaest*.

21. **Monometer, dimeter, trimeter, tetrameter, pentameter, and hexameter**, are terms that indicate the number of feet or *measures* in the verse. Thus five iambic feet are called *iambic pentameter*. This is the metre of the *Deserted Village*, *The Task*, and also of the principal epic, dramatic, philosophic, and descriptive poems. From its use in epic poetry, where *heroic* deeds are described, it is called *heroic measure*. An iambic hexameter verse is called an *Alexandrine*.

22. The **Elgiac stanza** consists of four pentameter lines rhyming alternately.

23. The **Spenserian stanza** consists of eight heroic lines followed by an *Alexandrine*.

24. **Common Metre** consists of four verses, the first and third being iambic tetrameters, and the second and fourth, which rhyme, iambic trimeters.

25. **Short Metre** has three feet in the first, second, and fourth lines, and *four* in the third.

26. **Long Metre** consists of four iambic tetrameter lines.

27. **Ottava Rima** is a name applied to an Italian stanza consisting of eight lines, of which the first six rhyme alternately, and the last two form a couplet.

28. The **Rhyme Royal** consists of seven heroic lines, the first five recurring at intervals and the last two rhyming.

29. The **Ballad Stanza** consists of four lines, the first and third being iambic tetrameters, and the second and fourth iambic trimeters.

30. **Pauses**. — Besides the usual pauses indicated by the punctuation and called *sentential* pauses, there are in poetic

diction the *Final* pause at the end of each line and the *Cæsural* pause.

31. The *Cæsural* Pause is a suspension of the voice somewhere in the line itself. It is not found in short lines, and in long verses is movable. It generally occurs near the middle, but may come after the 4th, 5th, 6th, or 7th syllable. It is often found in the middle of a foot, but never in the middle of a word. Sometimes a secondary pause called *demicaesural* is found before and also after the *cæsural*.

32. *Scansion* is a term applied to the division of a verse into the feet of which it consists.

33. *Classification of Poetry*.—In respect to form and mode of treatment, poetry may be divided into (1) *Epic*, (2) *Dramatic*, and (3) *Lyric*.

34. *Epic* poetry is that variety in which some great event is described, or where the exploits of heroes are treated of. The leading forms of *Epic* poetry are these:— (1) The Great *Epic*, as the *Iliad*, the *Æneid*, *Paradise Lost*; (2) The *Romance*, as the *Faerie Queene*, *The Lady of the Lake*; (3) The *Ballad*, as *Chevy Chase*, Macaulay's *Lay of Horatius*; (4) The *Historical Poem*, as Dryden's *Annus Mirabilis*; (5) The *Tale*, as Byron's *Corsair*, *Enoch Arden*; (6) The *Mixed Epic*, as Byron's *Childe Harold*; (7) The *Pastoral*, *Idyll*, &c., as the *Cotter's Saturday Night*, the *Excursion*; (8) *Prose Fiction*, including sentimental, comical, pastoral, historical, philosophical, or religious novels.

35. *Dramatic Poetry* deals also with some important events, but differs from *Epic* poetry where the author himself narrates the events forming its subject, in having the various characters represent, in action or conversation, the story to be described. *Dramatic poetry* is of two kinds, (1) *Tragedy*, where the human passions and woes or misfortunes of life are  
 in such a manner as to ex-

site pity, as Shakespeare's *Macbeth* or *Hamlet*; (2) Comedy, where the lighter faults, passions, actions, and follies are represented, as the *Merchant of Venice*.

36. **Lyric Poetry** is so called because originally written to be sung to the Lyre. Its principal kinds are: (1) The Ode, as Gray's *Bard*; (2) The Hymn, as those of Cowper; (3) The Song, as those of Burns or Moore; (4) The Elegy, as Gray's; (5) The Sonnet, as those of Shakespeare or Wordsworth; (6) The simple Lyric, as Burns' *Mountain Daisy*.

37. **Further Classification** as to object will embrace; (1) Descriptive poetry, as Thomson's *Seasons*; (2) Didactic, as Wordsworth's *Excursion*; (3) Pastoral, as Ramsay's *Gentle Shepherd*; Satirical, as Butler's *Hudibras*; (5) Humorous, as Cowper's *John Gilpin*.

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## II. FIGURES OF SPEECH.

38. **A Figure** is a deviation from the *ordinary form* or *construction* or *application* of words in a sentence for the purpose of greater precision, variety, or elegance of expression. There are three kinds, viz., of *Etymology*, of *Syntax*, and of *Rhetoric*.

39. **A Figure of Etymology** is a departure from the usual form of words. The principal figures of etymology are: *Aphaeresis*, *Prosthesis*, *Syncope*, *Apocope*, *Paragoge*, *Diaeresis*, *Synuresis*, *Tmesis*.

40. **Aphaeresis**.—The elision of a syllable from the beginning of a word, as *'neath* for *beneath*.

41. **Prosthesis**.—The prefixing of a syllable to a word, as *agoing* for *going*. If the letters are placed in the middle, *Epenthesis*, as *farther* for *farer*.

42. **Syncope**.—The elision of a letter or syllable from the body of a word, as *med'cine* for *medicine*.

43. **Apocope.**—The elision of a letter or syllable from the end of a word, as *tho'* for *though*.

44. **Paragoge.**—The annexing of a syllable to the end of a word as *deary* for *dear*.

45. **Diæresis.**—The divison of two concurrent vowels into different syllables, as *co-operate*.

46. **Synœresis.**—The joining of two syllables into one, in either orthography or pronunciation, as *dost* for *dcest*, *loved* for *lor-ed*.

47. **Tmesis.**—Separating the parts of a compound word, as "*What time soever*." When letters in the same word are interchanged, as *brunt* for *burnt*, *nostrils* for *nose-thirles*, the figure is called *Metathesis*.

48. **A Figure of Syntax** is a deviation from the usual construction of a sentence for greater beauty or force. The principal figures of syntax are : *Ellipsis*, *Pleonasm*, *Syllepsis*, *Enallage*, *Hyperbaton*, *Periphrasis*, *Tautology*.

49. **Ellipsis.**—An omission of words with a rhetorical purpose, as "*Impossible !*" *Asyndeton* is the omission of connectives.

50. **Pleonasm.**—The employment of redundant words, as "*Thy rod and thy staff, they comfort me*."

51. **Syllepsis.**—An inferior species of *personification*, as "*The moon gives her light by night*."

52. **Enallage.**—The substitution of one part of speech for another, as—

"Whether charmer *sinner* it or *saint* it  
If folly grow romantic I must paint it."—Pope.

53. **Hyperbaton.**—The transposition of words in a sentence, as "*A man he was to all the country dear*."

54. **Periphrasis or Circumlocution.**—The employment of more words than are necessary to convey the sense, as the use of a definition or descriptive phrase instead of a

noun, as "He was charmed with *the idea of taking up arms in the service of his country.*"

55. **Tautology.**—The repetition of the same sense in different words, as—

"The dawn is overcast—the morning lowers,  
And heavily in clouds brings on the day." — Addison.

56. **A Figure of Rhetoric** is a form of speech artfully varied from the direct and literal mode of expression for the purpose of greater effect. Rhetorical figures may be divided into three classes.

57. **I. Figures of Relativity.** — *Antithesis, Simile, Metaphor, Allegory, Personification, Apostrophe, Vision, Allusion, Irony, Sarcasm, Synecdoche, Metonymy, Euphemism, Litotes, Epithet, Catachresis.*

58. **II. Figures of Gradation.**—*Climax, Hyperbole.*

59. **III. Figures of Emphasis.**—*Epizeuris, Anaphora, Epiphora, Anadiplosis, Epanalepsis, Alliteration, Anacoluton, Aposiopesis, Paraleipsis, Erotesis, Epanorthosis, Syllepsis, Epiphonesis.*

60. **Antithesis.**—The statement of a contrast of thoughts and words, as "The wicked flee when no man pursueth, but the righteous are bold as a lion."

Under this figure may be mentioned *Oxymoron*, or a contradiction of terms, as "a pious fraud"; *Antimetabole*, where the words are reversed in each member of the antithesis, as "A wit with dunces, and a dunce with wits."

61. **Simile or Comparison.**—A formal expression of resemblance, as: "He shall be *like a tree* planted by the rivers of water."

62. **Metaphor.**—An implied comparison or a *simile* without the sign, as "Pitt was *the pillar* of the State."

63. **Allegory.**—A continuation of *metaphors*, or a story having a figurative meaning and designed to convey in-

struction of a moral character, as Bunyan's *Pilgrim's Progress*

64. **Personification.**—A figure in which some attribute of life is ascribed to inanimate objects, as "The mountains *sing together*, the hills *rejoice* and *clap hands*."

65. **Apostrophe.**—A turning off from the subject to address something absent, as "Death is swallowed up in victory. O Death, where is thy sting?"

66. **Vision.**—The narration of past or absent scenes as though actually present, as "I see before me the gladiator lie," etc.

67. **Allusion.**—That figure by which some word or phrase in a sentence calls to mind something which is not mentioned, as "It may be said of him that he came, he saw, he conquered."

68. **Irony.**—A figure by which we mean to convey a meaning the contrary of what we say, as where Elijah addresses the worshippers of Baal, "Cry aloud, for he is a god."

69. **Sarcasm.**—A mode of expressing vituperation under a somewhat veiled form, as the *Letters of Junius*.

70. **Synecdoche.**—A figure where—

1. A part is put for the whole, as "A fleet of twenty sail."

2. The species for a genus, as "our daily bread."

3. The concrete for the abstract, as "The patriot comes forth in his politics."

4. The whole for a part, as "Belinda smiled and all the world was gay."

5. The genus for the species, as "The creature was sad."

6. The abstract for the concrete, as—

"Belgium's capital had gathered then  
Her beauty and her chivalry."



*Antonomasia* is a form of synecdoche where a proper noun is used to designate a class, as—

"Some village *Hampton*, that with dauntless breast,  
The little tyrant of his fields withstood."

**71. Metonymy.**—A figure where one thing is described by another thing in substituting—

1. The cause for the effect, as

"A time there was, ere England's griefs began,  
When every *rood* of ground maintained its man."

2. The effect for the cause, as "*Gray hairs* should be respected."

3. The sign for the thing signified, as "He carried away the *palm*."

4. The container for the thing contained, as "The toper loves his *bottle*."

5. The instrument for the agent, as "The *pen* is mightier than the *sword*."

6. An author for his works, as "We admire *Addison*."

**72. Euphemism.**—A figure by means of which a harsh expression is set aside and a softer one substituted in its place, as "The merchant prince has *stopped payment*."

**73. Litotes.**—A figure in which by denying the contrary, more is implied than is expressed, as

"Immortal names,

That were *not born to die*."

**74. Transferred Epithet.**—An epithet joined to another to explain its character, as "The *sunny South* "

**75. Catachresis.**—A figure where a word is wrested from its original application and made to express something at variance with its true meaning, as "Her voice was but the *shadow* of a *sound*."

**76. Climax.**—An ascending series of thoughts or statements increasing in strength, as "What a piece of work

a man ! how noble in reason ! how infinite in faculties : in form and moving, how express and admirable ! in action, how like an angel ! in apprehension, how like a God !—*Hamlet*. Where the series is descending we have an *Anticlimax*, as “ If once a man indulges himself in murder, very soon he comes to think little of robbing ; and from robbing he comes next to drinking and Sabbath-breaking, and from that to incivility and procrastination.”—De Quincey.

77. **Hyperbole**.—A figure by which more is expressed than the truth and where the exaggeration is not expected to be taken literally, as “ They were swifter than eagles, they were stronger than lions.” (Referring to David’s statement concerning Saul and Jonathan.)

78. **Epizeuxis**.—The immediate repetition of some word or words for the sake of emphasis, as—

“ *Restore him, restore him if you can from the dead.*”

79. **Anaphora**.—The repetition of a word or phrase at the beginning of each of several sentences or parts of a sentence, as—

“ *No more the farmer’s news, the barber’s tale,  
No more the woodman’s ballad shall prevail,  
No more the smith his dusky brow shall clear.*”

80. **Epiphora**.—Where the repetition is at the end, and **Anadiplosis**.—Where the repetition is in the middle :

“ *Has he a gust for blood? Blood shall fill his cup.*”

81. **Epanalepsis**.—Where there is a repetition at the end of the sentence of the word or words at the beginning

82. **Alliteration**.—The repetition of the same letter or letters, as “ *Apt alliteration’s artful aid.*”

83. **Anacoluthon**.—A figure by which a proposition is left unfinished and something else introduced to finish the sentence, as—

"If thou be'st he—but oh, how fallen, how changed from him who," etc.

84. **Aposiopesis.**—A sudden pause in a sentence by which the conclusion is left unfinished, as—

"For there I picked up on the heather,  
And there I put within my breast,  
A moulted feather, an eagle's feather—  
Well—I forget the rest."—Browning.

85. **Paraleipsis** or omission.—A figure by which a speaker pretends to pass by what at the same time he really mentions, as "I do not speak of my adversary's scandalous venality and rapacity; I take no notice of his brutal conduct."

86. **Erotesis.**—An animated or passionate interrogation, as—

"Hath the Lord said it? and will He not do it?  
Hath He spoken it? and shall He not make it good?"

87. **Epanorthosis.**—A figure by which an expression is recalled and a stronger one substituted in its place, as "Why should I speak of his neglect—*neglect did I say? call it rather contempt.*"

88. **Syllepsis.**—The use of an expression which is taken in a literal and metaphorical sense, as—

"Lie heavy on him, Earth, for he  
Laid many a heavy load on thee."

89. **Ecphonesis.**—An animated exclamation, as—  
*Othello.* —O, my soul's joy,

If after every tempest come such calms,  
May the winds blow till they have wakened death."

90. Other figures are often found, as *zeugma*, whereby a verb, etc., applicable to only one clause does duty for two, as—

"They wear a garment like the Scythians, but a language peculiar to themselves."—Sir J. Mandeville.

*Anacœnosis*, where the speaker appeals to the judgment of his audience on the point in debate, as if they had feelings common with his own. The *Enigma* or riddle. The *Epigram*, where the mind is roused by a conflict or contradiction between the form of the language and the meaning to be conveyed, as "The child is father of the man." *Personal Metaphor*, where acts are attributed to inanimate objects, The *Paronomasia* or pun. The *Parable*, *Proverb*, *Repartee*, etc.

### III. LIST OF PRINCIPAL WRITERS.

**Dryden**, John (1630—1700). *Annus Mirabilis*, *Absalom and Ahitophel*, *Mac Flecknæ*, *The Hind and Panther*, *Translation of Virgil*, *Ode for St. Cecilia's Day*, *Alexander's Feast*.

**Locke**, John (1632—1704). *Essay on Human Understanding*, *Letters concerning Toleration*, *Treatise on Civil Government*, *Thoughts concerning Education*.

**Newton**, Sir J. (1642—1727). *Principia*, *Optics*.

**Wycherly**, William (1640—1715). Several immoral Comedies.

**De Foe**, Daniel (1661—1731). Besides editing *The Review*, wrote *Robinson Crusoe*, *Moll Flanders*, *History of the Great Plague*, *Captain Singleton*, *Mrs. Veal's Apparition*.

**Bentley**, Richard (1662—1742). Editions of *Horace*, *Terence*, *Phædrus*, and other classical works.

**Prior**, Mathew, (1665—1721). *The Town and Country Mouse*, *Solomon*.

**Swift**, Jonathan (1666—1745). *Tale of a Tub*, *Drapier's Letters*, *Gulliver's Travels*, and poems including *Morning*, *The City Shower*, *Rhapsody on Poetry*, *Verses on My Own Death*.

**Congreve**, William (1669—1728). Several comedies of

a very immoral tendency, and the tragedy *The Morning Bride*.

Cibber, Colley (1671—1757). *The Comedy Careless Husband*.

Steele, Richard (1671—1729). Besides writing for the *Tatler*, *Spectator*, *Guardian*, *Englishman*, etc., he wrote comedies—*The Funeral*, *The Tender Husband*, *The Lying Lover*, *The Conscious Lovers*.

Addison, Joseph (1672—1719). Contributions to the *Tatler*, *Spectator*, *Guardian*, *Whig*, *Examiner*, etc. Poems—*Letter from Italy*, *Campaign*, *Hymns*, *Rosamond*, *The Drummer*, *Cato*.

Vanbrugh, John (1672—1726). *The Provoked Wife*.

Rowe, Nicholas (1673—1718). *The Fair Penitent* and *Jane Shore*.

Watts, Isaac (1674—1748). *Hymns*, *Logic*, *The Improvement of the Mind*.

Philips, Ambrose (1675—1749). *The Distressed Mother*.

Philips, John (1676—1708). *The Splendid Shilling*.

Farquhar, Geo. (1678—1707). *The Recruiting Officer*, *The Beaux' Stratagem*.

Parnell, Thomas (1679—1717). *The Hermit*.

Young, Edward (1681—1765). *Night Thoughts*, *The Revenge*, *The Love of Fame*.

Berkeley, George (1684—1753). *Theory of Vision*.

Tickell, Thomas (1686—1740). Besides writing for *Spectator* and *Guardian*, wrote the ballad of *Colin and Lucy*, and the poem *Kensington Gardens*.

Gay, John (1688—1732). *The Shepherd's Week*, *Trivia*, *The Fan*, *Black-eyed Susan*, *Beggars' Opera*.

Pope, Alexander (1688—1744). *Essay on Criticism*, *The Messiah*, *Elegy on an Unfortunate Lady*, *The Rape of the Lock*, *The Epistle of Eloisa to Abelard*, *The Temple of*

*Fame*, translation of *Iliad* and *Odyssey*, *The Dunciad*, *Essay on Man*, *Windsor Forest*.

**Richardson**, Samuel (1689—1761). *Pamela*, *Clarissa Harlowe*, *Sir Charles Grandison*.

**Savage**, Richard (1696—1743). *The Wanderer*.

**Thomson**, James (1700—1748). *Seasons*, *Liberty*, *The Castle of Indolence*.

**Wesley**, John (1703—1791). *Hymns and Sermons*, *Journal*.

**Fielding**, Henry (1707—1754). *Joseph Andrews*, *Tom Jones*, *Jonathan Wild*.

**Johnson**, Samuel (1709—1784). Wrote for the *Rambler*, *Idler*; and *A Life of Savage*, *Dictionary of the English Language*, *London*, *Rasselas*, *Journey to the Hebrides*, *Lives of the Poets*.

**Hume**, David (1711—1776). *A Treatise of Human Nature*, *Moral and Philosophical Essays*, *Political Discourses*, *History of England*.

**Sterne**, Lawrence (1713—1768). *Tristram Shandy*, *The Sentimental Journey*.

**Shenstone**, William (1714—1763). *The Schoolmistress*, *The Pastoral Ballad*.

**Gray**, Thomas (1716—1771). *The Elegy*, *The Progress of Poesy*, *The Bard*, *Ode in Spring*, *Ode to Adversity*, *Ode on a Distant Prospect of Eton*.

**Walpole**, Horace (1717—1797). *Letters and Memoirs*, *The Castle of Otranto*.

**Collins**, William (1720—1759). *Odes to Liberty and Evening*, *The Passions*, *Oriental Eclogues*.

**Akenside**, Mark (1720—1770). *Pleasures of Imagination*.

**Robertson**, William (1721—1770). *Histories of Scotland*, *Charles the Fifth of Germany* and *America*.

**Smollett**, Tobias (1721—1771). *Roderick Random*,

*Peregrine Pickle, Humphrey Clinker, History of England*.  
 Edited Critical Review.

Warton, Joseph (1722—1800). *Ode to Fancy*.

Blackstone, William (1723—1780). *Commentaries on the Laws of England*.

Smith, Adam (1723—1790). *The Wealth of Nations, The Theory of Moral Sentiments*.

Goldsmith, Oliver (1728—1774). *The Traveller, The Deserted Village, Retaliation, The Vicar of Wakefield, The Good-Natured Man, She Stoops to Conquer, Animated Nature, Histories of England, Rome, Greece, Citizen of the World*.

Percy, Thomas (1728—1811). Published a collection of ballads entitled *Reliques of English Poetry*.

Warton, Thomas (1728—1790). *The Pleasures of Melancholy, History of English Poetry*.

Burke, Edmund (1730—1797). *The Vindication of Natural Society, Essay on the Sublime and Beautiful, Reflection on the Revolution in France, Letters on a Regicide Peace*.

Falconer, William (1730—1769). *The Shipwreck*.

Cowper, William (1731—1800). *Truth, Table-talk, Expostulation, Error, Hope, Charity, John Gilpin, The Task* translation of Homer, *Letters*.

Darwin, Erasmus (1732—1802). *The Botanic Garden*.

Gibbon, Edward (1737—1794). *The Decline and Fall of the Roman Empire*.

Macpherson, James (1738—1796). *Fingal and Temora*, two epic poems, which he represented he had translated from materials discovered in the Highlands.

Junius, (Sir P. Francis) (1740—1815). *Letters of Junius*.

Boswell, James (1740—1795). *Life of Johnson*.

Paley, William (1743—1805). *Elements of Moral and*

*Political Philosophy, Horæ Paulinæ, Evidences of Christianity, Natural Theology.*

**Mackenzie, Henry** (1745—1831). *The Man of Feeling, The Man of the World.*

**Bentham, Jeremy** (1747—1832). *Fragment on Government*, and numerous writings on Law and Politics.

**Sheridan, Richard B.** (1751—1817). *The Rivals, The School for Scandal, The Duenna, The Critic.*

**Chatterton, Thomas** (1752—1770. Wrote the tragedy of *Ellu, Ode to Ellu, Erection of Charles Bowdlin*, and other poems which he represented he found, and said had been written in the 15th century by Rowley, a Monk.

**Stewart, Dugald** (1753—1828). *Philosophy of the Human Mind, Moral Philosophy.*

**Crabbe George** (1754—1832). *The Library, The Village, The Parish Register, The Borough, The Tales of the Hall.*

**Burns, Robert** (1759—1796). *Tam O'Shanter, To a Daisy, To a Mouse, The Cotter's Saturday Night, The Jolly Beggars.*

**Hall, Robert** (1764—1831). *Sermons.*

**Clarke, Adam** (1760—1832). *Commentaries on the Bible.*

**Bloomfield, Robert** (1766—1823). *The Farmer's Boy, Rural Tales, May-day with the Muses.*

**Edgeworth, Maria** (1767—1848). *Castle Rackrent, Popular Tales, Leonora, Tales of Fashionable Life, Patronage.*

**Opie, Amelia** (1769—1853). *Father and Daughter, Tales of the Heart, Temper.*

**Wordsworth, William** (1770 — 1850). *An Evening Walk, Descriptive Sketches, The Excursion, The White Doe of Rylstone, Sonnets, Laodamia, Lines on Revisiting the Wye.*

**Scott, Sir W.** (1771—1832.) *Border Minstrelsy, The Lay of the Last Minstrel, Marmion, The Lady of the Lake, Vision of Don Roderick, Rokeby, Life and Works of Dryden; no-*



vels, including *Waverley*, *Rob Roy*, *Ivanhoe*, *Kenilworth*, *Woodstock*; *Life of Napoleon*.

Montgomery, James (1771—1854). *Greenland*, *The Pelican Island*, *The Wanderer in Switzerland*, *Prison Amusements*, *The World before the Flood*.

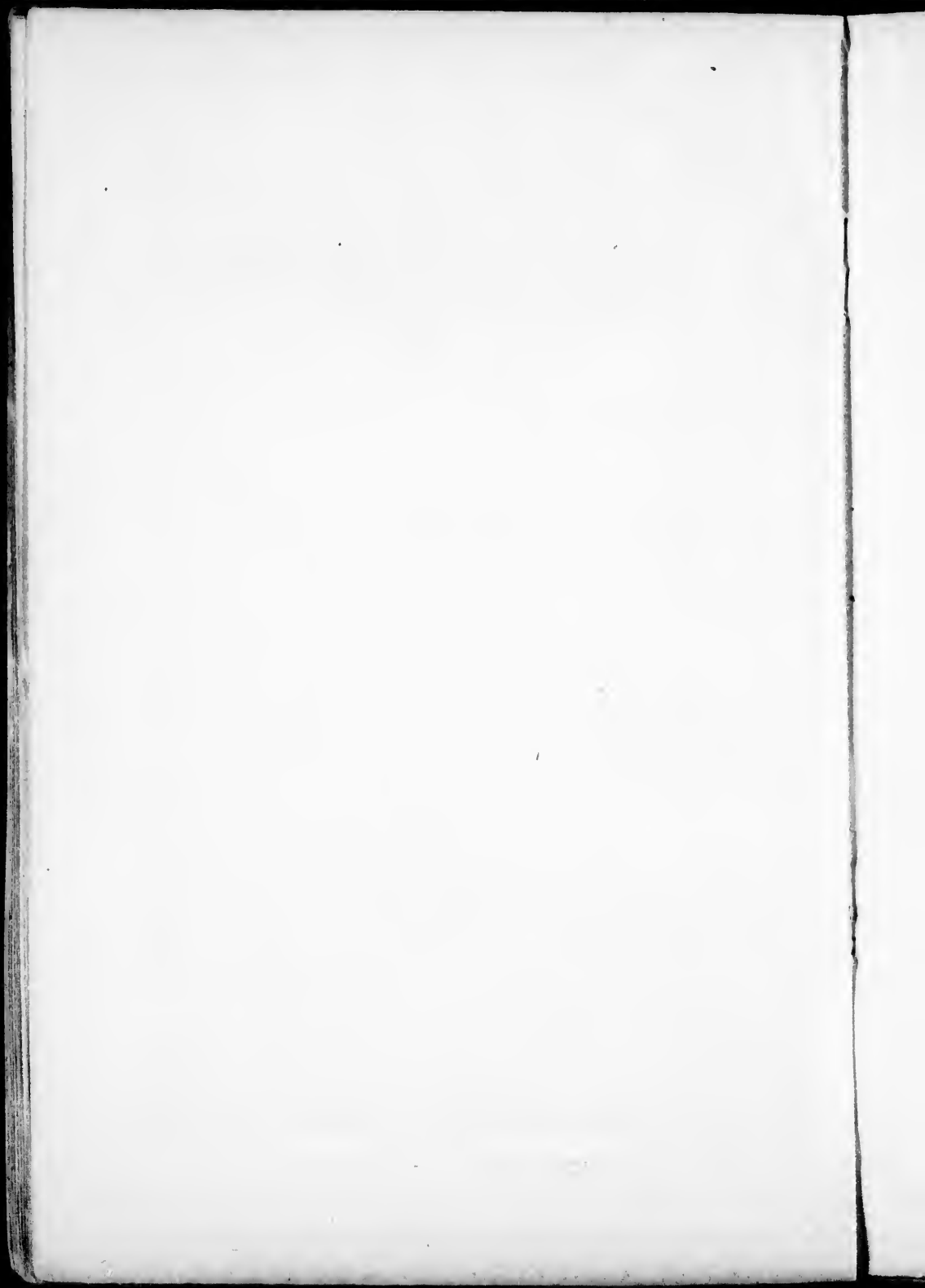
Coleridge, Samuel T. (1772—1834). *Ode to the Departing Year*, *The Rime of the Ancient Mariner*, *Christabel*, *Generieree*, *Lectures on Shakespeare*, *Biographia Literaria*.

Lingard, John (1771—1851). *History of England*.

Southey, Robert (1774—1843). *Wat Tyler*, *Thalaba*, *The Curse of Kehama*, *Roderick*, *Vision of Judgment*, *Lives of Wesley*, *Cowper*, &c.

Moore, Thomas (1779—1852). *Irish Melodies*, *Lalla Rookh*. *The Fudge Family in Paris*, *The Epicurean*.







## THE DEVELOPMENT OF ENGLISH POETRY.



**Poetry as a Mirror.**—The literature of a nation bears an intimate relation to its history. The poets of a period fairly express its prevailing thoughts and sentiments. Great eras in a country's rise and progress have always been found to correspond with the great intellectual eras of its growth. When questions of a political, social, moral or religious importance have stirred men's minds, then have arisen authors whose works have reflected the predominant features of the times in which they lived. Thus the heroic greatness of the Hellenic race is marked by Homer, not only rich in poetic thought, but clearly the outcome of the mental life and character of ancient Greece. The age of Pericles, brilliant in political achievements, was no less illustrious for its intellectual vigor. The Augustan era, forming the lofty climax of Roman influence and power gave to the Latin language Virgil and Horace, Cicero and Livy. A review of English literature, and especially English poetry, exhibits still more clearly this intimate relationship. The writings

of Chaucer, Spenser, Shakespeare, Milton, Dryden and Pope as well as Cowper, Burns, Scott, Tennyson and Browning reflect, as with a magic mirror, the genius of the periods of which they are distinguished representatives.

Chaucer belongs to a period when the darkness of the Middle Ages was passing away. New languages were forming on the continent, and the happy fusion by courtly influence of Anglo-Saxon and Norman-French, terminated a long struggle for ascendancy, and produced our noble English tongue. It was the age of Dante, of Petrarch, and Boccaccio,—when Wycliffe by his writings, translations and discourses was creating a ferment in the religious world,—when Crecy and Poitiers were gained, and Edward III. was encouraging the settlement of Flemish artisans and extending the trade of the English merchants over every sea of Europe, and thus paving the way for that commercial supremacy which should subsequently add to the nation's glory. With Chaucer is well exemplified the fact that the poet to be successful must live *with* and *for* his generation, must suit himself to the tastes of his public, must have common sympathies with his readers and must adopt a style that accords with the emotions by which he is actuated. The *Canterbury Tales*, his greatest work, vividly represents that gaily apparelled time when king tilted in tournament, and knight and lady rode along with falcon on wrist, and when friars sitting in tavern sang war songs quite in harmony with the nation's victories on the continent, but little in keeping with their sacred calling. With the "father of English poetry" every character is a perfect study elaborated with a careful finish and minuteness of touch; the beautiful and grand objects of nature are painted with grace and sublimity; and results are thus combined which are unsurpassed by any English poet that

lived before his time. He became the acknowledged inventor of the heroic line, characterized not by quantity as that of Greece and Rome, but by accent which thus became a recognized feature of English versification. The legacy left to our literature has not been unproductive in the hands of a long succession of heirs. His influence had its effect upon all the great poets that followed him, and upon none more evidently than those of the present century.

**Spenser.**—The breaking up of old systems, the revolts of the people, and the furious struggles between the Houses of York and Lancaster darkened for a time as with a mist, the lamp of English poetry, but it possessed sufficient vitality to enable it to blaze forth under favorable influences with greater brilliancy than before. The invention of printing; the interest in classical literature; the study of Greek philosophy, and, especially, the freedom with which religion was discussed, aroused a spirit of activity which added powerful impulses to the growth of the national intellect. The translation of the works of modern Italy, and those of France where letters received an earlier revival; the circulation of the Scriptures presenting a variety of incidents, images, and aspirations connected with oriental life and manners; the study of the allegorical tales and romances of chivalry and the fostering influence of a learned queen who surrounded her court with men qualified to shine in every department of learning, ushered in a period which is appropriately termed the Augustan age of English literature.

It is not difficult to understand how, with such knightly spirits as Raleigh and Essex, the essential spirit of chivalry, "high thought and a heart of courtesy" as Sidney puts it, found a fitting exponent in Edmund Spenser. Among the poets who flourished exclusively in

the reign of Elizabeth he stands without a rival. No master-piece of the great painters ever glowed on canvas with more reality than the *Færie Queene*, and no poet says Wilson, "has ever had a more exquisite sense of the beautiful" than its author. He deemed himself the poetical son of Chaucer, and was, in his own times, taunted with "affecting the ancients," and with engrafting on his own language the "old withered words and exploded persons" of a former period. If guilty, so may Virgil and Milton, Scott and Wordsworth receive similar condemnation. At all events succeeding generations have paid homage to the richness and pathos of his strains, and the author of *Paradise Lost*, and the author of the *Seasons*, as well as Scott and Tennyson have been essentially indebted to this "Rubens of English poetry."

**Shakespeare.**—The new impulses by which the human mind began to be stirred, mark the early part of the sixteenth century as the great frontier-line which divides the Literary History of the Middle Ages from what we call Modern. The Revival of Classical Learning opened up to a people zealous for enquiry the rich mines of knowledge of the Greeks and Romans. Theological discussions aroused a spirit of research and investigation. The extensive circulation of the Scriptures and other works decided the question of a national tongue. Under Shakespeare, the greatest writer the world has ever seen, the drama reached its highest perfection. But the "myriad-minded" writer of tragedy and comedy with all his depth, sublimity, creative power and refinement was inspired by that same love of nature and truth that pervades the works of Chaucer, Spenser and the great modern poets. Nature was his great preceptress from whose inspired dictates he spoke—"warm from the heart and faithful to its fires"—and in his disregard of rules he

pursued at with his winged way through all the labyrinths of fancy and of the human heart. No writ has exhibited such a deep acquaintance with the human heart, its passions, its powers, its weaknesses and its aspirations. From his works may be gathered precepts adapted to every condition of life, and to every circumstance of human affairs, and no writings except the Bible have been more closely interwoven with the language of every-day life.

Milton nobly closes that rich poetry of the imagination which marks the age begun by Spenser. With a mind stored with invaluable treasures of the mines of Greece and Rome, and an extensive acquaintance with the older English poets, many years actively employed in the keen struggle for civil and religious liberty, well qualified him for undertaking a theme lofty in its conception, and intimately connected with everything important in the circumstances of human history. In the crash which shattered the regal and hierarchic institutions of the country, his majestic, unwordly and heroic soul saw only the overthrow of false systems, and the dawn of a bright period marked by private investigation and individual liberty. All the higher influences of the Renaissance are summed up in Milton. That pure poetry of natural description which he began in *L'Allegro*, and *Il Penseroso* has no higher examples to produce from the writings of Wordsworth, Scott, or Keats. Living in an age when skilful criticism, though it purified English verse, gave rise to false conceits and extravagance, his knowledge of good classical models enabled him to free his works from the advancing inroads of a rising school.

Not only did he create the English epic and place himself by the side of Homer, Virgil and Dante, but he put new life into the masque, sonnet and elegy, the descriptive

lyric, the song and the choral drama. Though untrue in his descent from the Elizabethans in a want of humor and of the dramatic faculty, we can forget these defects while we listen to the organ ring of his versification, the stately march of his diction, the beautiful and gorgeous illustrations from nature and art, the brightly coloured pictures of human happiness and innocence, and the lofty sentiments of *Paradise Lost*. Blank verse, which Surrey had introduced into our literature, is managed by Milton with a skill that shows its power in the construction of an heroic poem. The depth or sublimity of his conceptions finds a corresponding expressiveness in his numbers; and his power over language was not in its variety due to a musical ear, but had its source in the deep feelings of a heart influenced by the conscientious spirit of Puritanism.

**The Restoration.** With the return of the English people to monarchical government they were sadly disappointed in their expectations of a return at the same time to their ancient nationality and modes of thought. The exiled Charles and his royalist followers had rubbed off by their friction with the men and manners of other nations much of those external habits and customs, which, if not of the most commendable description, possessed a spirit of nationality and patriotism. They returned with strong predilections in favor of French literature, being fully impressed with the belief of its superiority over that of every other country. It was not the first or last instance when a foreign literature exercised a marked influence upon our own. Chaucer, though plainly the poet of character and of practical life, writes largely after the manner of the Provencals, but improved by Italian models. Spenser's manner is also that of the Provencals, but guided by the authors of a later Italian school. The character of German literature influenced Scott, and in our own day, Carlyle.



Milton, as we have seen, was the great representative of the Classical school, now to be followed by the writers who moulded their works after the tastes of Paris. The social mischiefs of the Restoration were the worst fruits of the French influence. The Court and the society of the metropolis began to exercise a powerful influence on the various departments of literature. The corrupt and profligate manners of the Court tainted too easily a people who had felt the restraints of Puritan rule. The lighter kinds of composition mirrored faithfully the surrounding blackness, which required no short period of time, no little exertion and a religious revival to clear it away. The drama sank to a frightful degree of shame and grossness. Other forms of poetry were marked by no higher object than that to which satire aspires. Writing verse was degraded from a high and noble art to a mere courtly amusement, or pander to the immorality of a degenerated age.

**The Artificial School of Poetry.** The poets already considered belonged to the "school of nature." Influences were now at work which gave rise to another phase of poetic genius. The Gothic and Romance literature of the Middle Ages gave its inspiration to Chaucer, Spenser, Shakespeare and Milton. The study of the Greek and Roman Classics gave an impetus to a class of writers who, influenced by causes of another kind, developed a new style of poetry. The great masters possessed artistic as well as natural powers. The secondary poets of the Elizabethan period, though fresh and impassioned, as a result of the strong feelings that inspired them, were extravagant and unrestrained because of their want of art. When the national life grew chill, the poets inspired by no warm feelings became lavish in the use of "far-fetched meanings," and fanciful forms of expression. With poetry extravagant in words and fantastic in images, the sense

became often obscure. The natural style unregulated by art assumed an unnatural character. Milton, in addition to the inspiration derived from Gothic and Roman literature, by his knowledge and imitation of the great classical models, gave the first example in England of a pure, finished and majestic style. Those who felt during the Restoration period the power of his genius were also influenced by the "school of inquiry," which all over Europe showed its work in science, politics and religion. In France this tendency to criticise was well represented in poetry by Boileau, LaFontaine, and others, whose effort after greater finish and neatness of expression told on English writers at a time when French tastes began "even to mingle with the ink that dropped from the poet's pen." The new French school was founded on classical models, which had already become fashionable in England. The admirers of Charles II. were also admirers of that great nation so friendly to the Stuarts, which under Louis XIV. had reached the highest point of civilization then attained by any European state. It would be a mistake to conclude that the Restoration was the origin of the "artificial school." The work had already been begun and had made much progress before the death of the Protector. The accession of the "merry monarch" gave it a mighty impulse, and in accelerating the adoption of "cold, glittering mannerism, for the sweet, fresh light of natural language" added at the same time the poisonous colouring of an immoral court.

**Dryden.** Milton the great leader of the setting age, had scarcely given to the world his *Paradise Lost*, when Dryden, the leader of the rising age, appeared before the public. As a poet his is the great name of the period that followed the Restoration. He had fallen upon evil times. The poet must reflect his age. There was little noble to

reflect. The poetry of the passions of the human heart, the poetry of the affection, and the poetry of religion had shown evident indications of decline. Satire, didactic and philosophical poetry came to the front. Living in a most infamous period of English history when the most flagrant corruption was rampant in church and state, Dryden, in want of better subjects turned satirist. There his wit and sarcasm turned against his opponents rendered him unsurpassed by Horace or Juvenal. Our literature possesses no more vigorous portrait-painter. His choice of words and forms of expression are most appropriate. In versification he is one of our greatest masters. He was a diligent student of the best models. He carried to the highest perfection the rhymed heroic couplet of ten syllables. By the occasional introduction of a triplet and the skilful use of the Alexandrine at the end of a paragraph, he knew well how to break the uniformity of the couplet and give to his versification that

“Long-resounding march and energy divine.”

which gave to his poetry of this metre such vigour, sonorousness and variety.

**Pope.** The glitter of Dryden's poetry dazzled the public mind from the death of Milton till his own in 1700. His most distinguished pupil was Alexander Pope, who as a poet surpasses his master in the most characteristic features of the artificial school. In mechanical execution Pope is without a peer. His neatness and correctness of expression, pointed and courtly diction, harmony of versification and melody of rhyme rank him *par excellence* the artist of poetic style. In his polished heroic couplets are found sparkling wit, strong sense, good taste and terse and vigorous command of the choicest English. We find, however, that coldness of sentiment and disregard of the

emotions and passions of the soul which Dryden had observed, carried to such perfection by Pope that the public soon after longed for a return to nature. The age was not designed to cultivate the highest poetic genius. Matter was regarded of less importance than the form of the words by which it was expressed. We look in vain through Pope's elaborately polished verses for those qualities that would place him among the greatest masters of the lyre. He has none of the universality of Shakespeare or sublimity of Milton. Of the varying shades and gradations of vice and virtue, wisdom and folly, he was a nice observer and an accurate describer. Had he studied the great English poets more, and paid less attention to the school of Horace and Boileau, his memory would have been hallowed with still more affectionate and permanent interest. His great object was to express himself smoothly. Attractive and lucid utterance was his aim. With a desire to "set" gems rather than create them, to make "correct" verse his "study and aim," it is no wonder that "truth" was often "cut short to make a sentence round." In the first half of the eighteenth century no name is more brilliant than that of the author of *The Rape of the Lock*, *Windsor Forest*, *The Temple of Fame*, *The Dunciad* and the translation of *Homer*. In his *Epistles* and *Essay on Man* we have numerous passages that have supplied to our current literature more phrases and sentiments remarkable for their mingled truth and beauty than are to be found probably in any other pieces of equal length.

**Decay of the Artificial School.** The greater part of the eighteenth century was, in a literary point of view, cold, dissatisfied and critical. It valued forms more than substance. Warm feelings, grand thoughts and creative genius, were less esteemed than elegance of phrase and symmetry of proportion. In a period when philosophy

was essentially utilitarian, and religion a system of practical morality, it is not surprising that poetry was largely didactic and mechanical. With such attention to form, an active criticism rendered our English prose, when employed by such masters as Addison, for the first time, absolutely simple and clear. For similar reasons during the same period, Nature, Passion, and Imagination decayed in poetry. But matters were coming to a crisis. Hume and Robertson were beginning their career as historians. Richardson, Fielding and Smoliet aroused a taste for light literature. In moral philosophy Jonathan Edwards and Joseph Butler were laying the foundations of systems on a sounder basis. New thoughts moved men. The poets felt the impulse of the transition period. The publication of Warton's *History of Poetry* and Percy's *Reliques* revived a taste for the bold, free style of our earlier writers. The inspiration seized the writers of verse, and a return from the classical to the romantic, from the artificial to the natural, soon began to manifest itself. Pope's name stood highest until his death in 1744, but the most distinguished of his contemporaries departed widely from the style of their great master. Thomson made no attempt to enter the school of polished satire and pungent wit. Equal originality is shown by Young in his startling denunciations of death and judgment, stirring appeals and choice epigrams. Gray and Collins in aiming at the dazzling imagery and magnificence of lyrical poetry show the "new departure." The former is not without the polish and exquisitely elaborated verse of Pope, but as well as Collins, he shows the freshness, the spirit of imagination, and the sprightly vivacity of the older poets. Akenside in strains of melodious and original blank verse, expatiated on the operations of the mind and the associated charm of taste and genius. Johnson alone of the eminent

authors of this period seems to have adopted the style of Dryden and Pope. But his ponderous Latinized composition was counteracted in part by the simplicity of Goldsmith and Mackenzie. Many of the poets of the transition period show the didactic tendency of the times. It required in some cases an effort to break off from what had been popular. To such a low ebb had the public taste been reduced that Gray was ridiculed and Collins was neglected. The spirit of true poetry was not, however, dead. The conventional style was destined to fall, leaving only that taste for correct language and polished versification which Pope had established. The seed was sown and the next generation was to see under Cowper that work completed which Thomson had begun.

**The System of Patronage.** During the Elizabethan period and considerable time afterwards the social standing of literary men was far from encouraging. The names of Spenser, Butler and Otway are sufficient to remind us that warm contemporary recognition was not enough to secure an author from a position of want. *Paradise Lost* yielded its author during eleven years only £15. Ben Johnson in the earlier, and Dryden in the latter part of the seventeenth century found the laureate's pittance scarcely sufficient to keep their heads above water. The first few years of the next century showed signs of improvement. In the reign of Charles II., Dorset had introduced the system of patronage, which, under Montague, Earl of Halifax, became subsequently so serviceable to men of literature. The politicians who came into power with the Revolution were willing for a time to share the public patronage with men of intellectual eminence. Addison, Congreve, Swift and other authors of less note won by their pens not only temporary profits, but permanent places. Prior, Gay, Tickell, Rowe and

Steele held offices of considerable emolument, and Locke, Newton and others were placed above indigence by the same system of princely favor. Before Pope was thirty the fruits of his pen amounted to over £6000, and by the popular mode of subscription he received £8000 for his translation of Homer. Such rewards indicate a readiness among both political parties to patronize literature with a beneficence honourable to those who gave, and advantageous to those who received. In one respect at least the period may be termed the Augustan age of literature. Its patrons were in high places and were prepared to give it substantial rewards. Fortunately for the cause of literature, though painfully inconvenient for many writers of the "transition period," this system of patronage was doomed shortly after the accession of the House of Hanover.

**Decline of Patronage.** The reigns of William III. and Anne are noted for the encouragement given to literature by those in authority. After the accession of the House of Hanover, there was a marked change. The reign of George II., though productive of much progress in science and literature is marked by no indication of originality. Still it had many authors who deserved better treatment than they received. As the system of party government developed, the political partisans were sufficient to absorb all the sinecures at the disposal of the leaders. Authors were rewarded by no munificent patronage from the Crown or ministers of state. Harley and Bolingbroke were succeeded by Sir Robert Walpole, a wise tactician, but a man with no taste for learning, no admiration of genius. His liberality to the extent of £50,000 was extended only to obscure and unscrupulous partisans, the supporters of a corrupt government, whose names might have passed into oblivion but for the satire

of Pope. Scribbling for a party in pamphlets and newspapers was rewarded, while genius was neglected. The considerable sums spent on literature were given for services equally degrading to giver and receiver. Men of talent, who would not stoop to the "dirty work" of sustaining with their pens a base administration, might starve in Grub Street, or be pilloried in the *Dunciad*, although had they lived thirty years before, they might have been entrusted with an embassy or appointed Commissioners, Surveyors or Secretaries. Men like Churchill, who turned their pens to political satire, were well remunerated. Young obtained, in time, a pension, and Thomson, after tasting the worst miseries of author-life, was rewarded with a sinecure. But Collins, Fielding, and even Thomson and Johnson, were arrested for debt, and the wretched and precarious lives of many, have made Grub Street, in which they herded together, suggestive of rags, hunger and misery. The age of dedication was intolerable to men of independence of spirit. Authors by profession must either starve or become parasites. The reading public was very limited, and the booksellers, in consequence, were not to be blamed for the small sums given to authors. A better day was dawning. The right of the Press to discuss public affairs created a class of writers of higher moral and literary qualifications. The time was ripe for the emancipation for ever, of literature from the "system of flattery." The letter of Johnson to Chesterfield gave the "knock-down" blow. It was, as Carlyle calls it, "the far-famed blast of doom proclaiming into the ear of Lord Chesterfield, and through him, of the listening world, that patronage should be no more." The period between the old and the new system, was one of much privation and suffering. In that period lived Goldsmith.



**Revival of the Natural School.** From about the middle of Pope's life to the death of Johnson, was a time of transition. The influence of the didactic and satiric poetry of the critical school, lingered among the new elements which were at work. The study of Greek and Latin classics revived, and that correct form for which Pope sought, was blended with the beautiful forms of "natural feeling and natural scenery." The whole course of poetry was taken up with greater interest after the publication of Warton's *History of English Poetry*, and Dr. Percy's *Reliques of Ancient English Poetry* in 1765. Shakespeare was studied in a more accurate way, and the child-likeness and naturalness of Chaucer began to give delight. The narrative ballad and the narrative romance, afterwards perfected by Sir Walter Scott, took root in English verse. Forgeries such as *Fingal, an Ancient Epic Poem*, by Macpherson, and the fabrications of Chatterton,

"the marvellous boy.

The sleepless soul, that perish'd in his pride,"

indicate the drift of the new element. It was felt that the artificial school did not exhibit fully the noble sentiments, emotions and thoughts of the human soul. Man alone had been treated of by the poets. Nature now was taken up. The polish and accuracy of Pope is fully preserved by such writers as Gray, Collins and Goldsmith, but their verse is also "instinct with natural feeling and simplicity." Natural description had appeared already in the poems of the Puritans, Marvel and Milton; but Thomson, in the *Seasons*, was the "first Poet who led the English people into the new world of nature in poetry, which has moved and enchanted us in the works of Wordsworth, Shelley, Keats and Tennyson, but which was entirely impossible for Pope to understand." The real and actual were, as

subjects of song, to be substituted for the abstract and remote. The increase in national wealth and population, led to the improvement of literature and the arts, and to the adoption of a more popular style of composition. The human intellect and imagination, unhampered by the conventional stiffness and classic restraint imposed upon former authors, went abroad upon wider surveys and with more ambitious designs.

**The age of Cowper.** Of all poetical writers of the last twenty years of the eighteenth century the name of Cowper casts the greatest illustration upon the period in which he lived. The hard artificial brilliancy of Pope standing at the head of that list, which included Gibbon and Hume, Chesterfield and Horace Walpole had scarcely ceased to dazzle the poets of the Johnsonian era. The death of "king Samuel" in England, like that of Voltaire in France, was not followed by the accession of another to the throne of literature. The reaction which followed the Restoration did not readily subside, and the approach of the French Revolution was marked by movements of great social as well as of great political importance. In England the forces which had been silently gathering strength ushered in a revolution no less striking than that which convulsed the continent. The attention of the community was arrested by changes of a moral and religious character, which are still running their course. The earnestness of the puritan had almost disappeared, and the forms of religion were found with little of its power. Scepticism widely pervaded the wealthy and educated classes. The progress of free inquiry had produced a general indifference to the great questions of Christian speculation. It arose partly from an aversion to theological strife, as a result of the civil war, and partly from the new intellectual and material channels

to which human energy was directed. The spiritual decay of the great dissenting bodies had gone hand in hand with that of the establishment. It was an age of gilded sinfulness among the higher classes, and of a sinfulness ungilded, but no less coarse, among the lower classes. Drunkenness and foul language were not sufficient to render the politician guilty of them unfit to be prime minister. The purity and fidelity of woman were sneered at, as out of fashion. The vast increase of population which had followed the growth of towns, and the rapid development of manufactures had been met by little effort to improve the moral or intellectual condition of the masses. Without schools the lower orders were ignorant, and brutal to a degree which it is hard to conceive. The rural peasantry who were fast being reduced to a state of pauperism by the abuse of the poor-law had in many cases no moral or religious training of any kind. Within the towns matters were worse. There was no effective police to withstand the outbreaks of ignorant mobs. It was the age of the old criminal law when cutting a pear-tree or stealing a hare, was regarded as a capital crime, while the "gentleman" might with impunity be guilty of duelling, gambling, or outrages on female virtue. It was the age of the old system of prison discipline, which aroused the philanthropy of Howard. It was a period which has associated with it fagging and bullying in school and the general application of the rod as the most potent aid in the process of instruction. It was the period with which the names of Walpole and Newcastle are identified, and which has associated with it rotten boroughs, political corruption, party without principle, and all the rancourness of faction warfare. The sights that indicate cruelty and hardness of heart, such as bull-rings, cock-pits and whipping-posts

were quite as common as the fumes that indicate intemperance. It was the age of great reforms. Johnson had left his impress on the improved tone of society and had overthrown the system of patronage; Wilberforce and Clarkson were coming forward to abolish the slave trade. Burke and Pitt were to restore the higher principles of statesmanship, and to redeem the character of public men. A more important reform and one which gave an impulse to all the others, was of a religious character.

In the middle classes, the piety of a former period had not completely died out. From that quarter issued the "Methodist movement," which awakened a spirit of moral zeal, that softened the manners of the people, called forth philanthropists and statesmen who infused clemency and wisdom into our penal laws, reformed our prisons, abolished the slave trade, gave to popular education its first impulse, discussed measures for arresting the evils of intemperance, and adopted various methods of a Christian character for bettering the social condition of the humbler classes. (See Green's English History.) The enthusiasm of the Wesleys and Whitefield was not kindled against the rules of the Church or State, but only against vice and irreligion. The results of their zeal are not confined to the denomination which owes its origin to the movement, and no body is more ready than the English Church to acknowledge the great advantages of the religious revival of the last century.

If Wesley came to revive religion and impress upon his followers that Christian worship was "of the heart," Cowper, who was imbued with the spirit of the movement came to regenerate poetry, to Christianize it, to elevate it, and to fill it again with feeling and with truth. If the ballads of a nation have, as in the case of Burns, a lasting effect in arousing patriotism, the religious poems of Cowper may be regarded no less influential in extending "that religion which exalts and ennobles man."

