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# **OUTLINE GUIDE**

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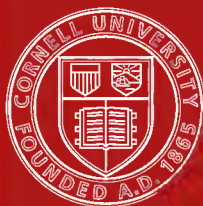
## **Study of English Lyric Poetry**



FREDERIC IVES CARPENTER

University of Chicago

1897



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AN  
OUTLINE GUIDE  
TO THE  
Study of English Lyric Poetry

BY  
FREDERIC IVES CARPENTER

University of Chicago

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## PREFACE.

The aim of this pamphlet is to suggest various lines of organized study in the rich field of English lyric poetry, and to provide the more important references for students and readers beginning work along any of the lines suggested. For theory and analysis chapters I, IV, and V may, it is hoped, provide a starting-point; for the study of the history of the kind and of the work of specific lyric poets chapters II and III; for the special study of selected poems in the class-room or in the closet chapters VI and VII, with the help of many references and topics under III and IV.

In its present form it is designed partly as a trial-list, and the compiler will gratefully receive corrections, additions, and suggestions from readers, teachers, and students.

Obligations to Prof. Myra Reynolds of the University of Chicago and to Prof. E. H. Lewis of the Lewis Institute for valuable suggestions are acknowledged with much gratitude.

F. I. C.

University of Chicago, August, 1897.

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# I. NATURE AND DEFINITION OF THE LYRIC.

(With General Bibliography).

—See also special Bibliography under each Period, Author, and Topic studied.

1. **The Nature of the Lyric** may be studied inductively in its origin and historical growth (see below, II "Sources of English Lyric"), or theoretically and a priori as a fixed kind and universal division of poetry.

**Read**, for theoretical discussion of the nature of the lyric, the article on "Poetry" in the *Encyclopedia Britannica*, by T. Watts, especially the last eight columns.

**References:** Werner, *Lyrik und Lyriker* (Hamburg and Leipzig 1890) —elaborate discussion of the nature of the lyrical faculty, with numerous theoretical classifications; Stedman, *Nature and Elements of Poetry* 78 f., 178 f.; Crawshaw, *The Interpretation of Literature* ch. vi; Blair, *Rhetoric*, lecture 39; Vapereau *Dictionnaire des Littératures* (Paris 1884), arts. "Lyrique" and "Lyrisme" (mediocre), also "Hymne", "Chanson", and "Ode"; Albert, *La Poésie*, (Paris 1887) 147-187 (unimportant); see the various treatises on Aesthetics and Poetry, e. g. Carrière, *Die Poesie* (Leipzig 1884) 367-434; Vischer, *Aesthetik* Pt. III. §§ 884 894; Gummere, *Handbook of Poetics* Pt. I ch. ii; etc. See incidental discussion in Introductions to various anthologies and other references cited below.

*Class Exercise:* Classify a selected number of poems in e. g. Ward's *English Poets*; discuss principle of the classifications proposed; class to furnish lists of the principal representative specimens of each type or class proposed. See ch. IV below.

2. **Two chief differentiae** in our notion of "Lyric":

(a) Poetry adapted to song or to accompaniment with music (Greek idea); consequently in varied metrical form, as a rule.

(b) Poetry of subjective expression and personal mood and feeling: so Hegel, Brunetière, &c., &c.

3. **The English Lyric** accordingly may be taken to include

(a) All English poetry adapted to music, or imitating Greek,

Latin, and other forms originally so adapted: e. g. the modern ode, the madrigal, the song, etc.

(b) Poetry in any form, not prolonged to didactic length, expressing personal passion (Burns, Byron), or the mood of subjective thought (Shakespeare's sonnets, much of Shelley, Tennyson, etc.)

#### 4. Two divisions convenient:

(a) *The Greater Lyric*, more prolonged and involved: e. g. the Odes of Pindar, Spenser's Four Hymns, the Odes of Wordsworth or Lowell, &c.

(b) *The Lesser Lyric* (the song lyric par excellence): e. g., The poems of Sappho, most of the Elizabethan lyrics, shorter lyrics of modern poets, etc.

—Similarly, *the Art-Lyric* may be distinguished from *the Folk-Lyric*: see the theoretical dispute as to the priority of lyric over epic among primitive forms. Cf. Gummere, *Old English Ballads* p. xciv and references there given.

#### 5. Forms doubtful but akin to Lyric:

(a) *The Ballad* (to be linked rather with narrative poetry; some tend to lyrical form and feeling, as generally most modern and literary ballads, e. g., Tennyson's *Ballad of the Revenge*, Wordsworth's *Lucy Gray*, etc.)

(b) *The Idyl*: cf. Symonds' *Greek Poets*, ch. xx; do., *Essays Speculative and Suggestive* 399 f.

(c) *The Sonnet* usually subjective, and lyrical in the modern sense.

(d) *Elegy*: lyric in spirit, and generally so in form in modern poetry.

(e) *Pastoral Poetry*: often lyrical, as with Spenser and other Eliz. pastoralists (e. g., in England's *Helicon* passim.)

(f) *Philosophical Poetry*: a mixed species; usually didactic, as in Davies' *Nosce Teipsum*, or Wordsworth's *Excursion*; with Emerson philosophic poetry (the word "philosophy" taken in its time-honored sense) tends to more lyrical form and feeling.

#### 6. The Modern Lyric: Effect of the increasingly subjective and reflective nature of the modern lyric.

The development of modern music compared with that of the modern lyric: cf. Bosanquet, *History of Aesthetic* 422. Lyric the modern poetic form par excellence.

Future of the lyric: cf. Shelley's Defence of Poetry.

—For chief lyric subdivisions and types see ch. IV below.

7. **General Bibliography:** There are innumerable anthologies of English Lyric Poetry. For those covering particular periods see ch. III infra; particular kinds and lyric subdivisions see ch. IV. Some of the more important general anthologies are:

Ward's English Poets 4 vols. (with critical Introductions); Campbell's British Poets (with Introd.); Ellis, Specimens of Eng. Poets 3 vols.; Chalmer's Poets 21 vols., 1810 (Collected Poems, with Johnson's Lives, etc.); Chappell, Old English Popular Music, 2 vols. Lond. 1893 (Songs and music); Percy's Reliques ed. Wheatley 3 vols.; Percy Folio MS. ed. Hales etc., 4 vols.; Arber's English Garner 8 vols. passim (reprints of older lyric collections, etc.); Palgrave's Golden Treasury.

—On Lyric Poets and Periods see generally the above; also the several histories of English Literature of Taine, Saintsbury, Craik, H. Morley, Warton, Courthope, Gosse, Hallam, etc. See also Dictionary of National Biography; Allibone's Dict. of Eng. Lit.; Miuto, Characteristics of English Poets; the several encyclopedias; and numerous volumes of critical essays. Cf. Dennis, Studies in Eng. Lit. 288-355.

## II. PRINCIPAL SOURCES OF ENGLISH LYRIC POETRY.

The chief foreign sources of English Lyric poetry are to be found in the Lyrics of Greece, Rome, Italy, France, and, to some extent, especially in the XIX century, of Germany. Other influences also enter, but are much less important. The influence of Arabic poetry comes through that of Italy and France together, as does also that of the troubadour and trouvere lyrics: see ch. III, sect. ii, The Sources of the M. E. Lyric. For the influence of Mediaeval Latin poetry, especially Church Hymnody, see ch. III, sects. i and ii. The modern English Lyric shows few traces of the direct influence of its A. - S. and M. E. prototypes. The lyric in all three periods, however, is the product of substantially the same stock. For later influences (modern lyric) see ch. III, sects. iii-vi.

1. Our modern notions of the lyric derive largely from the **history of the Greek lyric**: cf. Symonds, Gk. Poets, ch. x "The Lyric Poets"; Grote's Greece, III ch. xxix.

The best general treatment is Croiset, *La Poésie de Pindare et les Lois du Lyrisme Grec*. (Paris 1886).

—See any Hist. of Gk. Lit. on the Gk. Lyric, e. g., Jebb, Mahaffy, Mure, Mueller and Donaldson, etc.

*The Greater Greek Lyric* (Ode): Pindar and choral odes in the

dramatists: see Myers' translation of Pindar; Pollard's Odes from the Greek Dramatists,—Text and Translations by various English poets (London and Chicago 1890). Union of Poetry, Music (voice and instrument), and Dance. Contrast modern Opera and modern pseudo-Pindaric Odes.

*The Lesser Greek Lyric* (Aeolian): Sappho, Alcaeus, Anacreon, etc. Personal, not choral; usually stanzaic. Affinity with modern forms. Influence on Horace and Latin poets and thus indirectly on English lyric; e. g., imitations of Horace by Ben Jonson, Marvell, Pope, etc.

Later Greek Lyrics literary; Alexandrian, etc. Greek Anthology: see Engl. translations from, in Canterbury Poets.

Greek Poetic Diction and Imagery in the Lyric: cf. Croiset.

2. **Latin Lyric** generally imitative and literary; tendency to mixed and composite forms. Importance as intermediary in transmission of Greek influence on English lyric. Horace (see Prof. Shorey's edition with English translations, paraphrases, and imitations); Catullus; etc. See Histories of Latin Literature.

3. **Specimens of Classical Lyric Forms** imitated in English: (see Symonds' Greek Poets).

*Hymn or Nome*: Jonson's Hymn to Diana (in Carpenter's Eng. Lyrics 121).

*Prosodia or Processional Hymn*: Lyly's Hymn to Apollo (in Carpenter's Eng. Lyrics 51).

*Threnoi and Elegies*: Milton, Lycidas; cf. Baldwin ed., The Book of Elegies (N. Y. 1893).

*Epithalamion*: Spenser's Epithalamion; cf. Case ed., Engl. Epithalamies (Lond. 1896).

*The Ode* generally: cf. Sharp ed., Great Odes; Gosse ed., English Odes.

—Examples of other exotic lyric forms may be found cited in various treatises, e. g. Gummere, Handbook of Poetics.

—See also Pæan, Dithyramb, Epinikia (Pindar), Eucomia, Parœnia, Scholia, Serquades, etc.

4. **Modern Lyrics**: see infra. ch. III.

### III. HISTORY OF THE ENGLISH LYRIC.

—*Read*, Carpenter, Eng. Lyric Poetry 1500–1700, Introduction.

#### I. The Anglo-Saxon Lyric.

1. Anglo-Saxon poetry presents no lyric in the modern sense; but various short pieces, mostly in the elegiac manner, approach the lyric in form, and are of interest for what they reveal of the fundamental subjective poetic mood of the Saxons: cf. Ten Brink, *Early Eng. Lit.*, tr. Kennedy (N. Y. 1883) 1 48, 61; Gollancz, introd. to the *Christ*, p. xvii.

(a) These pieces are :

1. Deor's Lament : in strophes (cf. early Scandinavian poetry) ; all other A.-S. poetry is in a common alliterative measure (narrative). See however "The Riming Poem" (in Wuelker-Grein, *Bibliothek der A.-S. Poesie* III 156).
2. The Riming Poem.
3. The Wanderer.
4. The Ruin.
5. The Seafarer.
6. The Wife's Complaint.
7. The Husband's Message.
8. The Rune Song.

—Versions of portions of many of these may be consulted in Brooke's *Early Eng. Lit.* ; in Ten Brink's *Early Eng. Lit.* vol. I ; and in Longfellow's *Poets and Poetry of Europe* ; of 3, 4, and 5 in Thorpe, *A.-S. Poetry* (Lond. 1842) pp. 286, 476, 306.

(b) Lyrical Ballads :

The Battle of Brunanburgh (see Tennyson's version).

The Fight at Finnsburgh (version in Garnett's *Beowulf* p. 97).

(c) Lyrical elements and quasi-lyrical passages in A.-S. "epics" E. g., *Beowulf* ll. 2247-2266 : see Garnett's translation.

Caedmon's (?) Daniel ll. 363-409 ("The Song of Azarias") : in Thorpe 185.

(d) *The Christ*, ascribed to Cynewulf, is probably a composite of three separate poems : see F. A. Blackburn in *Anglia* XIX 89. Parts are lyrical rather than epical : see edition by Gollancz with translations, e. g. p. 50 (rime, and crude attempt at lyric form).

(e) A few metrical prayers and hymns (in Wuelker's Grein's Bibliothek der A. - S. Poesie II 211 f., 280 f., 316, cf. also II 149 f.

2. *Characteristics of the Anglo-Saxon which persist and reappear in the lyric poetry of his descendants*: cf. Traill, Social England I passim.
  - Their early ideal in Beowulf; his traits.
  - Private virtues and vices.
  - Their attitude towards life: Originally stoical but active and brave; Mediaeval christianity and long inertia later weaken their character and develop melancholy and asceticism: e.g., the Wanderer, the Ruin, and gen'ly the later A. - S. religious poetry.—On the form of the A. - S. lyric cf. Paul's Grundriss der Germ. Philologie II pt. i, pp. 521 f. (by Ten Brink).
3. *References*: Wuelker's Grundriss der A. - S. Litteratur (Leipzig 1885), on the several poems named supra: Ten Brink, Early Eng. Lit. I 48, 61.

## ii. The Middle-English Lyric.

See "Early Eng. Poets" (in Canterbury Poets) ed. Fitzgibbon, for a few modernized versions. Boeddeker's ed. of MS. Harl. 2253 (Berlin 1878) is a representative collection of M. E. lyric texts. The rest of the material is to be found only in scattered publications, especially in those of the Early Eng. Text Soc. There is no anthology of M. E. lyrics, though one is promised in the Athenaeum Press Series, as well as in the "Old Eng. Library", ed. Horstmann. Cf. Aust, Beitrage zur Gesch. d. M. E. Lyrik; Schlueter, Ueber Sprache und Metrik des M. E. Lieder des MS. Harl. 2253 (in Herrig's Archiv LXXI 153, 357.) Warton, Hist. Eng. Poetry ed. Hazlitt II 39-45; Ten Brink I 205-218, 302-324, and passim; Jusserand, Lit. Hist. Eng. People I 230-2, 352-8; Paul's Grundriss II pt. 1, pp. 611, 612, 617, 618, 623, 626 f., 634, 639 f., 641 f., 648, 650, 667, 682 (Chaucer's Lyrics), 686, 690 f., 693, 699 f., 703-4, (711), 713, 716, 717, 741 f., and (on Ballads) 657, 708, 837 f.; Marsh, Origin and History of the Eng. Lang. and Lit. 241-256, 277-283.

## A. The Material of M. E. Lyric Classified.

1. *"The Owl and the Nightingale"* (in Morris, Specimens of Early Eng. I 171 f.), and similar tensons and estrifs. French influence.
2. *"The Pearl"* (ed. Gollancz, w. modern version, Lond. 1891): Read synopsis in Macdonald's Engl. Antiphon 34 f. A lyrical and elegiac allegory or "vision" High poetical quality.

3. *Laurence Minot's Poems* (ed. Hall, Oxford 1897 ; or see Morris and Skeat, *Specimens of Early Eng.* II. 126-137). Political and patriotic songs.
4. *Miscellaneous Political Songs* : Cf. Boeddeker 95-143 ; Wright ed., *Political Songs of England* (with modernized versions) ; Fitzgibbon, *Early Eng. Po.* ; Courthope, *Hist. Eng. Poetry* I. 187 f.
5. *Miscellaneous Religious Lyrics and Hymns* : Cf. Boeddeker 180-232 ; *Specimens* may be consulted in : *Old Eng. Misc.* (E. E. T. Soc.) 72-83, 147 f., 197 ; Macdonald, *Engl. Antiph.* 9 ; Boeddeker 191, 196, 206 ; *Minor Poems of Vernon MS.* (E. E. T. Soc.) 134-7 ; *Polit., Relig., and Love Poems*, ed. Furnivall (E. E. T. Soc.) 145-6, 148-159, 226 ; *Religious Pieces*, ed. Perry (E. E. T. Soc.) 72-74, 75-78, etc.
6. *Miscellaneous Secular Lyrics and Love Songs* : Cf. Boeddeker 144-179. *Specimens* may be consulted in Ten Brink I. 209-210 ; Morris and Skeats' *Specimens* II. 43, 45, 48 ; Morris *Old Eng. Misc.* (E. E. T. Soc.) 95 ; Boeddeker 147, 164, 174, 176 ; and in many other texts. Cf. Maitland, *Eng. Carols of the 15th Century*.
7. *Lyric Passages within other forms*, (especially in the Mystery Plays) which are generally lyrical (stanzaic) in form, and often in spirit, aiming at "poetical" effects. For specimens see York Plays, ed. Toulmin Smith, 135-136, 216-218, 442-443.
8. *Lyrics of Chaucer and his Followers* : Chaucer's chief lyrics : Mars and Venus, Truth, Gentilnesse, Lack of Stedfastness, Fortune, Adam Scrivener, To His Purse, Good Counsel, etc.

Read as specimens the "Good Counseil" (in Ward's *Eng. Poets* I 80) and the Song from the Legend of Good Women (in Ward I 45). Cf. Chaucer ed. Skeat I 261-416 ("Minor Poems") ; Ten Brink II, 191-195.

Specimens of semi lyrical work by Gower, Lydgate, Occleve, etc. may be read (modernized) in Fitzgibbon's *Early Eng. Poetry* ; see Hoccleve's Works ed. Furnivall (E. E. T. Soc.) 52 f.

*Scotch School* : James I., Dunbar, etc. Cf. Ward's *Eng. Poets* I. 132 f. ; Fitzgibbon 63 f. ; Minto, *Characteristics of Eng. Poets*, ch. II, sect. IV.

## B. Formation of the M.-E. Lyric.

- The M. E. lyric, a growth later than didactic poetry and the metrical romance. Entirely the result of Latin (ecclesiastical) and French models. Influence of troubadour and trouvère lyrics: cf. Ten Brink, *Hist. Eng. Lit.* I 156 f. Forms imitated: Ballade (Chaucer, &c.); Jen Parti (Owl and Nightingale); Chanson; Ron-  
del; Complainte (cf. Jusserand, *Hist.* I 149-150, 230-2).
- Rudel, Daniel, Bertrand de Born; Chretien de Troyes, Blondel, Wace, Marie de France, Rutebeuf, Benoit de Sainte-Maure, Guillaume de Lorris, Jean de Meung, Guillaume de Machault, Thibaut, Charles d'Orleans.
- The Question of Norman influence vs. English stock: cf. Freeman, *Norman Conquest* V ch. xxv especially § 3; G. Paris, *La Poésie du Moyen Age* 2d series (Paris 1895) 45-74; Courthope, *Hist. Eng. Poetry* I p. 64, also ch. iv.
- Influence of the minstrels and wandering clerics on the growth of the lyric: cf. Ten Brink I 302 f., II 186-7; Jusserand, *Eng. Way-faring Life*.

## C. Motive, Mood, and Idea in M.-E. Lyrics.

Largely imitative.

Three chief kinds: (a) Love and Secular lyrics: French influence.  
(b) Political Songs: national spirit.  
(c) Religious lyrics: influence of church.

### (a) *Secular Lyrics and Love Poetry:*

Entrance of romanticism (espely idea of romantic love) into Engl. poetry; influence of metrical romances.

Conventional motives of the love poetry:

i. Praise of the beloved: conventional similes.

ii. Love plaints; hopeless aspiration; conventional back-  
grounds.

Examples: The "Luv Ron" of Thomas de Hales (in Ten Brink I 209-210).

Song of Love and Spring (in Morris and Skeat, *Specimens* II 48; or in Boeddeker 164)

(e. g. "Alysoun" in Morris, *Specimens* Pt. II 43); cf. Boeddeker 174 or Boeddeker 147-8 or see Boeddeker 169-171).

Lover's Plaint (in Morris and Skeat, *Specimens* II 45; or in Boeddeker 149).



Other conventional motives: e. g., the *Ubi Sunt* formula, specimen in Morris, *Old Eng. Misch.* (Early Eng. Text Soc.) p. 95.

Various motives: e. g., Boeddeker 176 (*The Man in the Moon*).

(b) *Political Songs*: Of historic interest chiefly; satire rather than lyric enthusiasm predominates; some are patriotic songs of victory, etc., esp'ly those of Laurence Minot; e. g., modernized version in Fitzgibbon, *Early Eng. Poetry* p. 8. Represent the popular side. Cf. Courthope, *Hist. Eng. Poetry* I 187 f.

(c) *Religious Lyrics*: Gen'ly conventional but fervent and simple; very little theology; mostly worship of Christ and the Virgin; ascetic and monkish in tone, e. g., App. to Owl and Nightingale ed. Wright pp. 76, 78. Specimens of simple and fervent piety; Boeddeker 191 f., 196 f., 206 f., (see modernized version in Macdonald, *Engl's Antiphon* 9 f.).

### iii. THE ELIZABETHAN LYRIC, 1500-1650.

#### 1. General Bibliography.

Consult collected works of Lyric poets studied.

Carpenter, *Eng. Lyric Poetry 1500-1700* (w. Hist and Crit. Introd.)

Fitzgibbon, *Songs and Sonnets of the Eliz. Era* (Victoria Library).

Schelling, *Eliz. Lyrics* (w. Introd.)

Ward's *Eng. Poets* vols. I-II (w. Introd.)

Palgrave's *Golden Treasury*.

Saintsbury, *Seventeenth Cent. Lyrics* (w. Introd.)

Quiller-Couch, *The Golden Pomp*.

Bullen, ed., *Lyrics from Eliz. Song-Books*.

“ “ “ “ “ *Dramatists*.

“ “ “ “ “ *Romances*.

“ “ *England's Helicon*.

“ “ *Davison's Poetical Rhapsody*.

Arber “ *Tottel's Miscellany*; *Robinson's Handful of Pl. Delights* 1584;

*Jahrbuch fuer rom. u. engl. Lit.* N. S. II 81, 210, 346; III 92; *Englische Studien* XXIII 267 f. (E. Koelbing), XIV 81 f., XV 92 f.

Various other Eliz. miscellanies may be consulted in Collier's reprints; various early lyrics and lyric collections are reprinted in Arber's *Engl. Garner* as follows: I 14, 17, 24, 47, 57, 74, 128, 215, 273, 310, 456, 460, 580, 595, 611, 620, 651, etc.; vol. II 71 (*Byrd's Psalms* etc. 1588), 225 (*Constable's Diana*); vol. III 32 (*Yonge's Musica Transalpina* 1588), 197, 269, and 334 (*Campion*), 395; vol. IV 28, 519, 609 and 644 (*Dowland's Book of Airs*), 253, 353, 495; vol. V 14 (*Sedley*), 61, 335; vol. VI 29 (*Morley's Triumphs of Oriana*), 135, 167, 239, 389 (*Alison's Hour's Recreation in Music*); vol. VII 11, 185, 325 (*Wilbye's Madrigals*); VIII 171 (*Smith's Chloris*), 267 (*Tofte's Laura*), 413 (*Fletcher's Licia*); etc. *Hutb's Edited Poetical Miscellanies*; *Anglia* XII 225 f., 585 f., XIV 463 f. (early XVI

century lyrics ed. from MS. by E. Fluegel) : Linton, Rare Poems of the 16th and 17th centuries. See Chapters on Poetry in various Histories of Eliz. Lit., e. g. Saintsbury, Crofts. Courthope vol. II, etc.

Read Schelling's Introd. ; Carpenter, Eng. Lyric Poetry, Introd. (in Warwick Libr.) ; Symonds, Essays Spec. and Sug. 388-423. Cf. Drake, Shaks. and his Times Pt. II ch. iv; Fleay, Guide to Chaucer and Spenser ch. iii.

Eliz. Lyrics are to be found in various sources : in references above ; and (a) in separate and collected works of the Poets (b) in the Miscellanies of the time (c) Songs in the Prose-Romances (d) Lyrics in the Song-Books (e) Songs in the Drama (f) Lyric passages in the Drama, including Masques and Pastorals (g) in MS. sources, still unpublished.

### A. The Sixteenth Century Lyric.

*Transitional lyrists* : Skelton, Surrey, Wyatt, and School of Tottell's Miscellany.

*Early Elizabethan* : Gascoigne, Turberville, Googe, Watson, and the early Miscellanies.

*Typically Elizabethan* : Sidney, Spenser, Lyly, Raleigh, T. Heywood, Breton, Constable, Greene, Peele, Lodge, Dekker, Nash, Barnfield, Barnes, Drayton, Campion, Shakespeare, etc.

*Transitional to Jacobean period* : Shakespeare, Daniel, Donne, Jonson, Chapman, Drummond, Davies, etc.

### 2. Early XVI Century Lyric.

The XVI Cent. in Engl. poetry, marked by decline of French influence and rise of classical and Italian influence.

*Hawes* : allegorical, not lyrical ; of mediaeval school.

*Skelton* : chiefly satirical ; transitional and reveals new lyric note : distinguish his lyrics from his Skeltonical doggerel. Specimens in Fitzgibbon, Early Eng. Poetry 102, 105, 115 ; in Ward I 186, 187-8. For specimens of miscellaneous and native lyric before Tottell's Miscellany see Fluegel in *Anglia* XII and XIV ut supra ; Fluegel's *Neuenglisches Lesebuch* (Halle 1895) I 15-17, 37-39, 111-208 ; Maitland, Eng. Carols of the XV century (Lond. 1891).

3. **Tottell's Miscellany and the New Lyric** : marks full Italian influence ; Wyatt and Surrey chief contributors ; reproduce Petrarch in Engl. ; enlarge poetic diction and forms ; introduce blank-verse,

sonnet and other lyric forms ; new motives but narrow range ; courtly makers and amorists ; establishment of Renaissance lyric in England, popularized during succeeding age. The real founders of our lyric poetry ; mark introduction of new poetic form. Modern subjectivity rapidly replaces Mediaeval impersonality. See references *infra* on Wyatt and Surrey.

*Genl. References :*

Tottell's Miscellany ed. Arber

Saintsbury, *Eliz. Lit.* pp. 1-10

Ward, *Eng. Poets* I 248-262.

Warton, *Hist Eng. Poetry* ed. Hazlitt IV 22-67.

Minto, *Characteristics of Eng. Poets* 116-130 ; Spenser ed. Grosart IV pp. xii f. ; Courthope, *Hist. Eng. Poetry* II ch. vi, 146 f.

4. **Development of Lyric Forms and Versification :** see ch. V.

5. **Chief Source, in Italian Lyric Poetry.**

i (a) Source of Italian Lyric in Troubadour poetry ; development of lyric forms in Sicily, esp'ly *sonnet* and *canzone* : cf. Symonds, *Italian Renaissance* IV 23-25 ; Gaspary, *Geschichte des Italian Lit.* chs. i-iii, vii, xiii-xiv, xix, xxiii, xxvii. Specimens (translated) of early Ital. lyrics may be read in Symonds (see list following index), or in Rossetti, *Dante and his Circle*.

(b) *Petrarch* (1304-1374) the chief influence in Ital. lyric poetry and on the later renaissance lyric throughout Europe. His sonnet-sequence, and his treatment of romantic love : cf. Symonds IV 89-97. Chief forms : *sonnet*, *canzone* (or ode), *ballata*, *madrigal*, and *ses-tina*. His style and its influence.

Specimens may be read in the Translation of Petrarch, in the Bohn library, *The Sonnet in Ital. and in Eng. Poetry* : see Miss Bowen's Thesis.

(c) *The Chief Petrarchists* : Lorenzo de Medici, Costanzo, Politiano, Bembo, etc. The 16th century, the great age of the revival of Petrarchism ; so also in France, and in England. Their characteristics.

(d) *Later Influence of poets of Italian lyric decadence* (ingenuity, conceits, etc.),— Chiabrera, Filicaia, Tassoni, and esp'ly *Marino* (1569-1625) : for specimen of Marino see translation by Crashaw, *Works* ed. Grosart I 95. See Sidney, Donne, Drummond, and the 17th century lyric gen'ly.

(e) *Inadequacy of the Renaissance lyric in Italy* : cf. Symonds *Ital. Renaissance* V 250-1. Comparison with the Elizabethan lyric.

ii **On the Spanish Lyric**: see Ticknor, *Hist. Spanish Lit.* vol. II chs. XXIX-XXX.

Three chief classes: (a) *Religious Lyrics*, simple, or mystical; (b) *Popular Lyrics*, native, natural, fresh, resemble old ballads; (c) *Courtly and Exotic Lyric*, after Italian models and forms, espec'ly sonnets, odes, etc. Great number of lyric poets (over 120 in the period). Influence of Gongora; his style.

6. **Chief Elizabethan Lyric Kinds**: cf. Schelling, *Eliz. Lyrics* pp. XIV f.

(a) Period of the Pastoral; its subsequent history as a poetic mode: cf. Gosse in Spenser ed. Grosart III pp. IX-LXXI; Chambers *Engl. Pastorals*, w. *Introd.* (Warwick Libr.); Spenser's *Shep. Cal.* ed. Herford, w. *Introd.*

(b) Period of the Sonnet: its several types; the sequences; question of poetic reality: cf. Courthope, *Hist. Eng. Poetry* II; Grosart's *Introductions* to his editions of works of several sonnet-eers; see references on sonnet-writers *infra*.

(c) Period of the Song: cf. Bullen's *Lyrics from the Song-Books*, *Campion's Works*, etc.

(d) Imitative and purely literary forms of the Lyric: Ode, Elegy, Canzone, etc.

7. **The Age and its Characteristics**: Its Lyric utterance: Cf. Taine, *Eng. Lit.* bk. II ch. I; Traill, *Social Engl.* III chs. xi-xii; Hazlitt, *Age of Eliz.* lect. I; Froude, *Hist. of England* vol. I ch. i. —“The Pagan Renaissance.”

Fundamental English moods and ideas in this lyric. The religious lyric: cf. Macdonald's *England's Antiphon*.

B. **Jacobean and Carolan Lyric, 1600-1650.**

1. *References*: as under “A”; also Gosse, *The Jacobean Poets*; Dircks, *Cavalier and Courtier Lyrists* (*Canterbury Poets*); Saintsbury, *XVII Century Lyrics* (*Macmillan's Pocket Library*). See also references under E *infra*.

2. *Chief Lyric Poets of the Period*:

(a) Transitional (in point of time or manner): Donne, Jonson, Chapman, Shakespeare, and Sir John Davies; — in a certain sense also Drummond, Herrick, Browne, and Milton (his lyrics), while typical of the period, carry on the lyrical tradition of the first Elizabethan time.

- (b) Typical of the Period : J. Fletcher, F. Beaumont, Ford, Shirley, Randolph, Suckling, Lovelace, Herrick, Habington, Carew, Crashaw, Quarles, Vaughan, G. Herbert, Wither, Marvell.
- (c) The New School : Waller, Cowley, Sandys, Denham, Davenant.

3. *Characteristics, Forms, and Lyric Groups :*

(a) The Transition ; Beginning of the reaction ; New Mood and View of Life ; Widening of Experience and Deepening of Thought ; The Subjective and Philosophic Vein ; Transformation of lyrical Style.

(b) General Tendencies ; Leading Motives and Themes ; Widening Scope ; Occasional Verse ; Themes of actual life ; Growth of poetic melancholy ; Poetry becoming a more formal art ; Use of "Poetic Particulars" ; Imagery, a more ornamental Lyric.

(c) Groups and Schools : the "Metaphysical" School ; an uncritical classification ; Cowley and Donne. Three Schools : (i) School of Donne (ii) of Jonson (iii) of Spenser. Loose use of term "School". Development of the new lyric style. Difference in artistic methods ; new method of "simplicity" plus "remoteness" (Saintsbury). Idyllic and objective note of earlier lyric reappears in Drummond, Browne, Drayton, Herrick, Milton, etc. Herrick, the last "pagan" of the Renaissance ; his artistic sophistication. The two chief tendencies, objective and subjective, and their interaction. The religious Lyric. Latin Influences, and the new Classicism.

(d) Intrusion of non-lyrical influences : satire and didacticism. Example in new lyric treatment of Love ; new and conflicting elements of satire, raillery, a subtletized pseudo-Platonism, and cynical paganism ; effect on form. Decadence of poetic spirit : Cowley.

C. **Special Topics :**

1. *The Elizabethan Miscellanies :* (a) Tottel's Miscellany 1557 ; reprint ed. Arber (see supra IV A 3). (b) The Paradise of Dainty Devices 1576 ; reprint ed. J. P. Collier 1865? ; ed. See E. Brydges 1810. (c) A Gorgeous Gallery of Gallant Inventions 1578 ; reprint ed. Collier (1866) ; by Roxburghe Club 1844 : in Parks' Heliconia 1815 vol I. (d) A Handful of Pleasant Delights (Song-Book) 1584 ; reprint ed. Arber 1878 ; by Spenser Soc. 1871 ; in Parks' Heliconia vol. II. (e) The Phoenix Nest 1593 ; reprint ed. Collier 1866 ; in Parks' Heliconia vol. II. (f) England's Helicon 1600 ; reprint ed. Bullen 1887. (g) Davison's Poetical Rhapsody 1602 ; reprint ed. Bullen 1890, 2 vols.

—Note contributors, themes, style, poetical quality and characteristics, diction and forms, historical importance. See also, in Breton's Works ed. Grosart, *The Arbor of Amorous Devices* 1567, and *Breton's Bower of Delights* 1592; see *The Passionate Pilgrim* 1599 (with many editions of Shakespeare). See *The Mirror for Magistrates* 1559, etc.; reprint ed. Haslewood 3 vols. 1815. See also the quotation books such as *Bodenham's Belvedere* 1600; reprint by Spenser Soc. 1875; and *Allott's England's Parnassus* 1600.

—Cf. Morley. *Eng. Writers* VIII 212-218, XI 424 (bibliography of the miscellanies): Schelling *Eliz. Lyrics* pp. xxiv f.; Hallam, *Lit. of Europe* pt. II ch. v §§ 57. 63; Courthope, *Hist. Eng. Poetry* II 162 f., 239 f.; Brydges, *Ceusura Litteraria passim* (extracts); Morley ed., *Shorter Eng. Poems* (Cassell) ch. xi; Ward's *Eng. Poets* I 465.

2. *The Elizabethan Song Lyrics*: See Bullen's *Selections from the Eliz. Song-Books*, and references in appendix; *Publications of Musical Antiquarian Society, London* (reprint of many of these song-books, words and music); Chappell's *Old Eng. Pop. Music*; Symonds' *In the Key of Blue* (with essay on "Lyrics from Eliz. Song-Books"). See references on *Campion* infra; see references to *Arber's Garner* III iii 1 supra.
3. *Lyrics from the Dramatists*: See Bullen's *Selection*; Bell's *Songs from the Dramatists*; Symonds' *In the Key of Blue* 241-264.  
—Note style, forms, quality, etc., of lyrics of each dramatist given; effect of the dramatic setting, and influence on the setting; principal themes (classify).
4. *The Pastoral Vein in the Lyric*: Growth of the Idyl. See references on *Pastoral* supra; also infra ch. iv on *Idyl*. England's *Helicon* is the chief collection of Eliz. pastoral lyrics.
5. *Elizabethan Sonnets and Sonnet-Cycles*. See references infra on Sidney, Spenser, Constable, Lodge, Watson, Daniel, Drayton, Fletcher, Chapman, Drummond, etc. See Crow's *Eliz. Sonnet-Cycles* (reprints with Introductions); Minto, *Characteristics of Eng. Poets*, ch. v; Schelling pp. xv f. lxx f.; Hallam pt. III ch. v §§ 48-51; Traill, *Social Eng.* III 524-6; Courthope, *Hist. Eng. Poetry* II 91 f., 298 f.
6. *Shakspeare's Sonnets*: Note and classify the various interpretations; form, diction, and style; relation to other sonnet-sequences of the time; proportion of convention and of real feeling and experience. Cf. Delius, Guizot, Minto, H. Brown, Massey, Dowden,

Furnivall, Gervinus, Tyler, C. A. Brown, Simpson, Fleay, etc., on the Sonnets. Cf. Knight, *Studies in Sh.* 457-504; Wendell's *Wm. Shakspeare* ch. viii; Saintsbury, *Hist. Eliz. Lit.* 161 f.; etc.

7. *Epithalamia, Odes, Elegies*, and other lyric subdivisions in the Eliz. period: see ch. IV infra.
8. *The Development of Imagery and Growth of Conceits* in Eliz. Lyric: Note nature of the "conceit"; the Petrarchan conceit; later degeneration; trace evolution chronologically in selected poems (in the anthologies, etc.); compare conceits in Donne and Cowley.
9. *The Growth of Satire in the Eliz. Lyric.*
10. *Eliz. Music and its Influence on the Contemporary Lyric*: Cf. Traill, *Social England* III 509 f.; Rockstro, *Gen. Hist. of Music*; Paue ed., *Famous composers* (Boston, 1890, etc.) pts. 29-30.
11. *The Cavalier and Courtier Lyric.*
12. *The Puritan Lyric.*

D. **Study of Lyric Production of Representative Lyrists**: See references under E. below. Poets whose lyric production is especially important in the history of the lyric, and deserving of detailed study are: Wyatt and Surrey, for the first half of the XVI century; Gascoigne and Watson as representative of the intermediate period before the full efflorescence of Eliz. poetry; Sidney, Spenser, Shakspeare, Drayton, and Campion among the Elizabethans; Donne and Jonson, representatives of the transition; Drummond, Browne, Milton, for the later group of Elizabethans; Lovelace, Suckling, Randolph, Carew, etc., the Courtier lyrists; Herbert, Vaughan, and Crashaw, the Religious lyrists; and Herrick, the finished and final minor lyric poet of the age. See also Special Topics under C, above.

Suggested outlines of three such special studies follow:

1. *Edmund Spenser, 1552-1599.*
  - i Life: outline sketch, chronological; divided into two or more main periods; chief works produced in each; growth of his mind and art; chief poetic interests and traits of style in first and in later periods. Influences upon his life and poetry summarized.
  - ii Classification of his poetry: Pastorals, Elegies, Lyrics, Satires, Allegories, Sonnets, etc.

- iii Lyric Forms in Spenser. iv Lyric Themes classified.
- v Chief Lyrics discussed ; analysis of the sonnets ; poetic sincerity in the lyrics (proportion of the real and the conventional).
- vi Characteristics, style, poetic modes of thought, peculiarities of his art, traits of his mind, etc. The subjective and personal element in his verse. His poetic philosophy and criticism of life ; leading ideas.
- vii Historical Relationships to preceding and succeeding poets, and place in the history of lyric poetry. See references below.

2. *John Donne*, 1573—1631.

- i Life, in detail, by periods ; poetic production in each.
- ii Character (see esp'ly Walton) : Personal charm ; varied Learning ; ecstatic moods, rapt, earnest, extreme, morbid, introspective, ascetic ; attitude towards sin ; sophisticated, subtly paradoxical ; his two points of view. Illustrate each point.
- iii Classification and analysis of his works.
- iv Views of life and poetic philosophy ; aim ; esoteric bent ; Theory of Love (various phases) ; views on sin, virtue, the soul ; asceticism.
- v His Art and Poetic Form ; not an artist ; aim as a poetic innovator ; his imagery.
- vi His Influence. vii General Characteristics and Criticism.

3. *Robert Herrick*, 1591—1634.

- i Life and Poetic Period. ii Works : Chronology (cf. Hale) ; contents classified ; favorite and recurrent themes. iii Sources and Poetic Masters ; Older Eliz. Contemporaries, Latin. iv Characteristics. v View of Life. vi Art and Forms ; versification and diction ; conceits ; felicity in epithet ; appeal to the senses ; music ; personal quality ; artistic spirit ; inevitableness ; style in general. vii General Historical Position.

**E. Chronological List of Lyric Poets, with Bibliography.**

For further references see Lowndes' *Bibliographers' Manual* ; Sonnenschein's *Best Books, and Readers' Guide* ; bibliographies in *Dictionary of National Biography*, in various *Lives of the Poets*, etc. See in each case the *Histories of Literature*, *Encyclopedias*, etc.



## i. Elizabethan Poets.

1460—1529 *John Skelton*

Poems in Chalmers' Poets vol. II (incomplete); Works ed. Dyce 1843, or in Riverside ed. Boston (see further reference in Dyce I pp. cv, cviii f.) Cf. *Engl. Studien* VI 288; *Retrospective Review* (index on S.); Lowell, Works IV 273 f.; Ten Brink, Early Eng. Lit. III 108-121, 127-9.

Read specimens in Fitzgibbon, Early Eng. Poetry 102, 105, 115; in Ward's Poets I 186, 187; in Fluegel, Neuengl. Lesebuch I 8 f.; cf. 397-406, 465 n.

1503—1542 *Sir Thomas Wyatt*

In Chalmers' II; in Aldine Poets; ed. W. M. Rossetti (Moxon's Poets); ed. Nott. 1815. Cf. W. E. Simonds, Wyatt and his Poems (Bost. 1889); Alscher, Wyatt und die Entwicklungsgesch. d. Eng. Lit. (Vienna 1886); *Anglia*, XIII 77, XVIII 263, 455 (Text. fr. MS. ed. Fluegel); *Mod. Lang. Notes* VI 34-42, 178-184 Courthope ch. li; Ten Brink III 215 f.

Read selections in Ward, or in Carpenter's Eng. Lyrics 1500-1700; or in Fluegel, Neuengl. Lesebuch 18 f., cf. 376 f.

1515—1547 *Earl of Surrey*

In Chalmers' Poets II; in Aldine Poets; ed. Nott 1815 (still the best edition). Cf. Life of S. by Nott; Warton, Hist. Eng. Poetry § xxxvii; *Mod. Lang. Notes*, Dec. 1889; Courthope. Hist. Eng. Poetry ch. iii; Spenser ed. Grosart IV pp. XII (F. T. Palgrave)f; E. Bapst. Deux Gentilshommes Poetes a la Cour de Henry VIII (Paris 1891); Ten Brink Eng. Lit II pt. II Book VI Sect. vi; Fehse, Henry Howard Earl of Surrey, ein Beitrag zur Gesch. des Petrarchismus 1883; Mayor, Eng. Metre ch. ix.

Read selections in Ward, or in Carpenter's Eng. Lyrics 1500-1700, or in Fluegel 30 f., cf. 382 f.

1557 *Tottel's Miscellany*

In Arber's Reprints.—Cf. Spenser ed. Grosart IV pp. xii f.; Courthope ch. vi, 146 f.

Read pp. 4, 6, 8, 9 b, 11 b, 13 b, 40 b, 41 h, 64, 68 b, 70 a, 85-86, 105, 111, 115-118, 120, 138-141, 163-4, 173-5, 178, 230-232.

1530—1577 *Geo. Gascoigne*

In Chalmers' II; Works ed. by Hazlitt, 1869; pts. in Arber's Reprints. Cf. Life of G. by Schelling (Univ. of Pa. 1893); *Eng. Studien* IX 201; Corser, Collectanea Anglo-Poet. VI 420 f; Minto, Characteristics of Eng. Poets 153; Courthope II 167, 359, 382.

Read selections in Schelling, or in Carpenter,

1530?—1595? *George Turbervile*

In Chalmers' II.—Cf. Corser X 308; Courthope II 758.

1520?—1604 *Thos. Churchyard*

Selections in Corser; parts reprinted Auchinleck Press, 1817. Cf. Harleian Miscel.; Collier's Eng. Poet. Miscellanies; Brydges, Censura Literaria; Park's Heliconia II and III; Warton (see Index); Courthope II 119, 164.

1554—1586 *Sir Philip Sidney*

Poems ed. Grosart 1877; Selections in Rhys' Lyric Poets series.—Cf. Lamb's Essay on S's Sonnets; Hazlitt. Age of Ellz. lect. vi; Hallam, Lit. of Eur. Pt.

III Ch. v, §§ 48-51; Symonds' *Life of S.* (Eng. Men of Letters.); Symonds' *Essays Spec. and Sug.* 79-81; E. Fluegel, *Sir P. Sidney*, 1888; *Mod. Lang. Notes* VI 193-202, 487-492. X 235 f.; *Anglia* X 522, XIII 467; *Poet Lore* VIII 570 f.; Minto ch. v § 1; Courthope II ch. viii, 204-215, 266 f., 294, 305.  
*Read* *Astrophel and Stella* sonnets nos. 1, 5, 6, 31, 33, 39, 42, 47, 54, 61, 64, 74, 90, 110, and vol. II (Grosart's ed.) pp. 21, 40, 254, (Heart Exchange); or selections fr. S. in Carpenter.

1552—1599 *Edmund Spenser*

*Works* (Grosart, Globe, Aldine, Todd, and other eds.); *The Lyric Poems of S.* ed. E. Rhys (Lond. 1894). Cf. Church's *S.* (Eng. Men of Letters); Lowell, *Essay on S.*; F. T. Palgrave on "Minor Poems of S." in S. ed. Grosart IV pp. ix f.; *Retrospect. Rev.* XII 142-165; "Christopher North" in *Blackwood's* XXXIV 813-8, 809-852; S. ed. Grosart I 194 f., 511-528; Minto, *Characteristics* ch. iv; Further references in Carpenter, *Outline Guide to Study of S.*  
*Read* *Daphnida*, *Epithalamion*, *Prothalamion*. *Hymn in Honor of Beauty*, *Hobbinol's Song in Shep. Cal.* for April (p. 455 Globe ed.), *Song of Perigot and Willie in Sh. Cal.* for August (p. 170); *Sonnets* no. 1, 5, 7, 8, 13, 22, 31, 37, 39, 40, 55, 58, 63, 68, 70, 79, 81. *Read* Selections from S. in Carpenter.

1552—1618 *Sir Walter Raleigh*

In *Hannah's Courtly Poets* (Aldine ed.).—Cf. Gosse's *Raleigh* (Eng. Worthies); *Engl. Studien* II 392; Courthope II 310 f.; *Lives of R.* by Edwards, Stebbing, etc.

1554?—1606 *John Lyly*

In *Dram. Works* ed. Fairholt.—Cf. Courthope II ch. vii, 189 f.; Lyly's *Endimion* ed. G. P. Baker, *Introd.* (for *Life of L.*)  
*Read* in Carpenter, or in Schelling.

1551?—1626? *Nicholas Breton*

In *Works* ed. Grosart (Chertsey Worthies Libr.); selections fr. B. in app. to Bullen's *Lyrics fr. Eliz. Romances*; and in Parks' *Heliconia I.*—Cf. Corser, *Collectanea* III 1-92; *Mod. Lang. Notes* Apr. 1896; Brydges, *Cens. Lit.* V; Courthope II 314 f.  
*Read* in Carpenter, in Schelling, or in Bullen, *Lyrics from Eliz. Romances*.

1552—1598 *Gro. Peele*

*Poems* in P.'s *Works* ed. Bullen.—Cf. Courthope II 396 f.; see *Dict. Nat. Biog.*  
*Read* in Carpenter, or in Schelling.

1560—1592 *Robt. Greene*

*Works* ed. Dyce; *Complete Works* ed. Grosart 15 vols. (Huth Libr.).—Cf. Storojenko's *Life of G.* in Grosart's ed., supra; J. C. Collins, *Essays and Studies* 169; Courthope II 320 f., 385 f.  
*Read* in Carpenter, in Schelling, or in Bullen's *Lyrics fr. Eliz. Drama*.

1558?—1625 *Thomas Lodge*

In *Hunterian Club Pub.*—Cf. *Anglia* X 235; Courthope II 321 f.; Minto ch. v § iv.  
*Read* in Schelling.

1537?—1601 *Thomas Nash*

In *Works* ed. Grosart (Huth Libr.).  
*Read* in Schelling, or in Carpenter.

- 1594 Anon. *Zepheria* (40 "Canzone"—Sonnets and Odes). In Arber's *Garner* V 61-86. Noteworthy for extraordinary poetical diction.
- B. Griffin*
- 1596 *Fidessa* (72 Sonnets); in Arber's *Garner* V 587 f.
- 1569-1607 *Barnabe Barnes*  
 1593 *Parthenophil and Parthenope*: in Arber's *Garner* V 335-486.—Cf. Brydges, *Censura Lit.* VI 119 f.; Parks' *Heliconia* II.
- 1560-1612 *Henry Constable*  
 In Arber's *Garner* II 224-264; *Diana*, etc. ed. Hazlitt (Lond. 1859); parts in Parks' *Heliconia* II; in *Harleian Miscel.*; in Corser's *Collectanea* IV 435-438.—Cf. Dennis, *Studies in Eng. Lit.* 401-3; Minto ch. V § iii; Courthope II 301 f.
- 1560-1592 *Thos. Watson*  
 In Arber's *Reprints* (Lond. 1870).—Cf. Spenser ed. Gros. IV pp. XXXVII f.; Minto ch. V par. v; Corser XI 370-6; Pub. of Mod. Lang. Asso. XI 389-398; Courthope II 299 f.
- 1540-1594 *Barnabe Googe*  
 In Arber's *Reprints*.—Cf. Courthope II 153 f.
- 1560-1595 *Robert Southwell*  
 Poet. Works ed. Turnbull (Lond. 1856); Complete Poems ed. Grosart, 1872.—Cf. Corser X 253-268.
- 1574-1626 *Rich. Barnfield*  
 In Arber's *Eng. Scholar's Libr.*; Percy Soc. Pub. 1845; Complete Poems ed., Grosart w. Introd. (Roxburghe Club, 1876.).—Cf. Brydges, *Restituta* IV 490; Corser I 184 f.; Courthope II 318.
- 1562-1619 *Samuel Daniel*  
 In Chalmers' *Poets* III; Works ed. Grosart 5 vols. (Spenser Soc.); "Delia" in Arber's *Garner* III.—cf. 580 f.—Cf. *Anglia* XI 619; Minto ch. V § ii; Corser V 8-84.  
 Read in Carpenter, or in Schelling.
- 1563-1631 *Michael Drayton*  
 In Chalmers' *Poets* IV; Parts reprinted, by Spenser Soc; "Idea" in Arber's *Garner* VI; Odes of 1606 and 1619 in Arber's *Garner* VIII 527 f. Cf. O. Elton. Introd. to M. Drayton (Spenser Soc. 1895); Scott, *Life of Dryden*, in sect. I; Minto ch. V § vi; Corser VI 252-309.  
 Read in Carpenter, or in Schelling.
- 1564-1616 *Shakespeare's Songs and Sonnets*  
 Editions by Dowden (with Introd.), Sharp, Palgrave, Rolfe, etc. Cf. Hazlitt, *Char. of Shakespeare's Plays* (app. on Poems and Sonnets); Swinburne, *Study of Shakespeare* 62 f.; various works on Shakespeare's Sonnets by H. Brown, C. A. Brown, G. Massey, Tyler, H. Isaac, R. Simpson, etc.; Minto 210-223; Hallam; Teu Brink, *Lects. on Shakespeare* 109-114; Gervinus, *Shakespeare Commentaries* 36 f., 441 f.; Dunning, *Genesis of Shakespeare's Art* (Boston 1897); Saintsbury, *Eliz. Lit.* 161 f.; Wendell's *Wm. Sh.* ch. VIII; Knight's *Studies of Sh.* 467-504, etc.

*Read in Carpenter, or in Schelling. Read sonnets nos. 9, 29, 30, 33, 60, 66, 71, 73, 104, 106, 107, 109, 111, 116, 130, 146.*

1557—1634 *Geo. Chapman*

In *Works* ed. Shepherd (Lond. 1874) vol. II. Cf. Swinburne, *Essay on C.* prefixed to above ed.; Corser IV 283 f.; etc.

1575?—1650? *Thos. Heywood*

In *Dramatic Works* (Lond. 1874).

*Read in Carpenter, or in Schelling, or in Bullen Lyrics fr. Drama.*

1570?—1641 *Thos. Dekker*

In *Dramatic Works* (Lond. 1873), and ed. Bullen, 1887.

*Read in Carpenter, in Schelling, or in Bullen.*

1567?—1623 *Thos. Campion*

In *Works* ed. Bullen (Lond. 1889); *Selections*, ed. Rhys (in *Lyric Poets*, 1896); in *Arber's Garner III*; in *Bullen's Lyrics fr. Eliz. Song-Books*. Cf. Gosse *Jacob. Poets* 89-93.

*Read in Carpenter, in Schelling, or in Bullen's ed. of Works pp. 7, 9, 11, 11b, 14, 15b, 23, 47b, 59a, 59b, 61, 96b, 107, 117, 124, 129, 255b, 396, 398.*

1573—1631 *John Donne*

In *Chalmers' Poets V*; *Poems* ed. Grosart, 1872; ed. E. K. Chambers (*Muses Libr.* 1896) w. *Introd.* by Saintsbury.—Cf. Dowden, *New Studies in Lit.* 90-120; Gosse, *Jacob. Poets* ch. III, *Gossip in a Library* 55-64; *Life of D.* in *Walton's Lives*; Maedonald, *Engl's Antiphon* ch. VII; Corser V 219-227.

*Read in Carpenter, in Schelling, or in Works* ed. Grosart II 160, 171, 173, 196, 202, 210, 215, 220, 238, 286 no. x; also I 140-141, 161-163; vol. II, 221-225, 241, 246, 259 no. iii, 286 no. ix, 341. For fuller study add I 134-147; II 19-22, 90-92, 147-267, 209-211, 215-235, 238-254, 276-321, 339-350.

1574—1637 *Ben Jonson*

In *Chalmers' Poets V*; *Works* ed. Gifford and Cunningham 3 vols. (Lond. 1876) —Cf. Swinburne, *Study of Ben J.* 83-125; Symonds' *Ben J.* (*Eug. Worthies Libr.*) ch. v; Hazlitt, *Age of Eliz.* lect. VI; Gosse, *Jacob. Poets* ch. II.

*Read in Carpenter, or in Schelling; for fuller study Works* I 151 a, 196h, 221b, 238b, 370b, 406b; II 238a, 389, 489a, 494, 504b-505a; III 37b-38, 46b-48a, 53-55, 74h, 81b, 145, 184a, 186b, 229a, 233b, 240a, 254, 267a, 268, 269-271a, 276, 281a, 283, 284b, 287b-289, 300b, 307a, 307b, 310b, 343a ("It is not growing like a tree").

1570—1626 *Sir John Davies*

In *Chalmers' Poets V*; *Poems* ed. Grosart 1876; in *Arber's Garner V*.—Cf. Hales, *Folia Lit.* 152-173; Corser V 104 f.

1567?—1640 *Sir Wm. Alexander, Earl of Stirling*

In *Chalmers' V*.

1585—1649 *William Drummond of Hawthornden*

In *Chalmers' V*; *Poems* ed. Turnbull 1856; ed. W. C. Ward 1895 (*Muses Libr.*) w. *Introd.*—Cf. *Life of D.* by Masson; *Retrospect. Rev.* IX 351-370; Hazlitt, *Age of Eliz.* lect. VI; Maedonald, *Eng. Antiphon* 146 f.; Corser VI 311 f.

*Read in Carpenter, or in Schelling; for further study: Poems* ed. Ward I 27, 41, 57, 59, 70, 79, 87, 107, 115, 116, 124-132, 141; II 4, 6, 9, 27, 29, 30, 67.

1600—*England's Helicon, a Typical Eliz. Miscellany*  
Ed. Bullen (Lond. 1887).—Cf. Corser II 304 f.; Ward's Eng. Poets I 500; Morley, Eng. Writ. XI 424 f.; Fitzgibbon, Early Eng. Poetry pp. Lxv f.  
Read 32, 40, 65, 69, 84, 127, 165, 194, 229, 231, also 52, 90, 107, 122, 178.  
*Bullen, Poems fr. Eliz. Romances* (Lond. 1890). Read pp. 15, 17, 24, 26, 30, 33, 34, 35, 41, 48, 51, 58, 86, 92, 101, 106-7, 108.

—*Bullen, Lyrics fr. Eliz. Song Books* (Lond.) 1891: Read pp. 1, 13, 22, 26, 21, 52b, 58, 76, 92, 95a, 100a, 121, 124a, 133a, 160a, 167, 170, 172, 187, 195a, 195b, 198, 202, 203, 205, 207, 208, 210b, 211: add Songs by Campion.

—*Bullen, Lyrics fr. Eliz. Dramatists* (N. Y. 1892): Read pp. 1, 3, 5, 6, 10, 12, 14, 16b, 17, 20, 23b, 26, 27b, 29, 31b, 33, 34, 37, 38a, 39, 43a, 45-48, 51, 52c, 53-56, 59b, 60a, 60c, 82, 83, 84, 85a, 106, 110b, 117b, 119, 122, 124, 139, 143a, 143b, 146, 148a, 148b, 149, 151, 152, 154, 156a, 160b, 163, 164, 187, 188, 190, 191a, 210b, 211a, 212, 214b, 217.

## ii Late Elizabethan and Early Seventeenth Century Lyric.

1590?—1645? *Wm. Browne*

Poems ed. Hazlitt (Roxburghe Libr.); ed. Goodwin (Muses Libr. 1894).—Cf. Hazlitt, Age of Eliz. in lect. vi: Corser III 144-161; Gosse in Spenser ed. Grosart III p. xxxv; F. W. Moorman, Browne's Britannia's Pastorals (Strassburg 1897).

Read in Carpenter, or Poems ed. Goodwin I 98-99, 232, 235-6, 300-301, 358-9, 382, II 25-7, 40, 41, 170, 175, 176, 185, 198, 213, 215, 226, 281, 285, 289, 294.

1584—1616 *Francis Beaumont*

In Chalmers' VI; In Works of B. and Fletcher—various eds., e. g. Dyce, (N. Y. 1890, 2 vols.)—Cf. G. C. Macaulay, F. Beaumont, A Crit. Study (Lond. 1883); Corser II, 227 f.

1576—1625 *John Fletcher*

In Works of Beaumont and F.

Read in Carpenter, or in Bullen's Lyrics fr. Eliz. Drama.

1577—1644 *Geo. Sandys*

Poems ed. Hooper 1872.—Cf. Amer. Journal of Philology XI 55.

1568—1639 *Sir Henry Wotton*

In Hannah's Courtly Poets (Aldine ed.); ed. Dyce (Percy Soc. 1843).

1583—1627 *Sir John Beaumont*

Works ed. Grosart 1869: In Chalmers VI.—Cf. Gosse, Jacob. Poets 107-109; Corser II 231 f.

1588—1667 *Geo. Wither*

In Spenser Soc. Pub.; Selections ed. H. Morley (Lond. 1891); and in Ellis' Specimens; Hymns, etc. ed. Farr (Libr. of Old Authors 1896); "Philarete" and "Fidelia" in Arber's Garner V 353 f., 495 f.—Cf. Lamb on W.; Swinburne, Miscellanies 157-200; Gosse, Jacob. Poets 181-8; Corser XI 406 f.; Macdonald, Engl's Antiphon 159f.

Read in Sp. Soc. "Juvenilia" 468-477, 712-718, 749-750, 854-5; "Halleluiah" 82-85.

1608-1674 *Milton's Lyrics*

In various eds. of M's Works (e. g. Globe ed.).—Cf. Life by Garnett, (Great Writers) w. bibliog.; Hazlitt, Lects. on Eng. Poets app. I; Hazlitt, Table

Talk, ESSAY XXII (on M's Sonnets); DeQuincey, Hallam, Landor, etc.; on M. *passim* (see indexes); Brydges, Cens. Lit. VI 414 f.; Keightley, Life of M. *passim*.

Read in Carpenter: or Hymn on Nativity, L'Allegro, II Penseroso, Arcades, Lycidas, Comus, Sonnets.

1605—1654? *Wm. Habington*

In Chalmers' Poets VI; Castara in Arber's Reprints. —(Cf. Corser VII 117-126.

Read in Carpenter.

1591—1674? *Robert Herrick*

Poems ed. Grosart 3 vols. (Lond. 1877); in Aldine Poets ed. Saintsbury; ed. Hazlitt 1869; ed. A. W. Po'lard 1891 (Muses Libr.); Selections in Morley's Univ. Libr.; in Golden Treasury Series; in Canterbury Poets; in Athenaeum Press Series, w. Introd. by E. E. Hale, Jr., 1895.—(Cf. Gosse, Seventeenth Cent. Studies 111-140; Swinburne, Studies in Prose and Poetry 44-49 (also essay on H. by S. in Muses Libr. ed. of H.); *Retrospective Review* V 156 f. List of critics of H. in Grosart's ed. I pp. vii f.

Read in Carpenter, or any vol. of selections above, or (shorter list) in Ward.

1598?—1639? *Thos. Curcer*

In Chalmers' Poets V; Poems ed. Hazlitt (Roxburghe Libr.); ed. Ebsworth 1893 (Libr. Old Authors).—Cf. Corser III 242-353.

Read in Hazlitt's ed. pp. 8, 13, 14, 18, 19, 21, 30a, 50, 52, 58, 60a, 70a, 125, 126, 128, 139, 158.

1609—1641 *Sir John Suckling*

In Chalmers' Poets VI; Poems ed. Hazlitt 1874 (Libr. Old Authors); ed. Stokes (N. Y. 1887).—Cf. Hazlitt, Lects. on Engl. Comic Writers, lect. III; Schwarz, Suckling (dissert. Halle 1881).

Read in Ward.

1618—1658 *Richard Lovelace*

Poems (Lucasta) ed. Hazlitt (Libr. Old Authors 1864).—Cf. *Retrospective Review* IV 116-130.

Read 25, 26, 31b, 60-74, 89, 94, 117, 125, 168, 207.

1596—1666 *James Shirley*

In Dram. Works and Poems ed. Gifford and Dyce, 1833.—Cf. Campbell, Specimens, Introd. p. LXXVIII; Minto ch. VIII § ix; *Anglia* VIII 405.

1581—1648 *Lord Herbert of Chertbury*

Poems ed. J. C. Collins 1881. — Cf. Montegut, Essais sur la Litt. Anglaise 113f; H's Autobiography.

1593—1633 *George Herbert*

Poems ed. Grosart (Fuller Worthies Libr.); in Aldine Poets; etc.—Cf. Whipple, Age of Eliz. 246-9; Ruskin, Praeterita II 195; Macdonald, Eng's An-tiphon ch. xiii; Life of H. in Walton's Lives; Corser VII 193-9.

Read in Ward; or in Grosart's ed. I 29, 47, 48, 73a, 79, 88, 94, 99, 112b, 125, 149, 175b, 183, 190, 200, 201, 205, 217; II 23.

1592—1644 *Francis Quarles*

Works ed. Grosart 1880 (Chertsey Worthies Libr.) parts in Gilfillan's Poets 1824. Cf. Gosse, Jacob. Poets 188-194; Lamb, Letter to Southey, Nov. 8, 1798.

1613?--1649 *Richard Crashaw*

In *Chalmers' Poets* V1; Works ed. Grosart 1872 (*Fuller Worthies Libr.*).--Cf. Gosse, 17th Cent. Studies 141-168; Pope, Letter to H. Cromwell Dec. 17, 1710; *Retrosop. Rev.* I 225; Macdonald, *Eng's Antiph.* 238f; Corser IV 508-520.  
Read in Grosart's ed vol. I 3-10, 19-24, 70, 95-118, 141-8, 197-203, 230, 252-8, 284-5.

1621--1695 *Henry Vaughan*

Works ed. Grosart 1871 (*Fuller Worthies*); ed. Chambers 1896 (*Muses Libr.*); *Sacred Poems in Aldine Poets*; *Secular Poems* ed. Tutin (Hull 1893).--Cf. Shairp, *Studies in Hist. and Poetry*; Macdonald, *Eng's Antiph.* ch. xviii.  
Read in Grosart's ed. vol. I, 67, 103, 121, 149, 171, 184, 209, 217, 239, 254, 283, 313, 317; II 105.

1614--1687 *Henry More*

*Poems* ed. Grosart 1878 (*Chertsey Worthies Libr.*).--Cf. Macdonald, *Eng's Antiph.* 223-232; A. C. Benson, *Essays*, 1896.

1620--1678 *Andrew Marvell*

Works ed. Grosart (*Fuller Worthies Libr.*); *Poems* ed. Aitken (*Muses Libr.* 1892).--Cf. Gosse, *From Shaks. to Pope*, 180 f; A. C. Benson, *Essays*, 1896.  
In *Chalmers' Poets* and in the Anthologies may be found specimens of many other minor poets, as Sackville, Ph. Fletcher, G. Fletcher, Sir Fulke Greville, Sir E. Dyer, Joseph Beaumont, John Taylor, Cartwright, Sherburne, Brome, Randolph, Cotton, etc.

#### IV. THE RESTORATION AND "CLASSICAL" LYRIC.

1. **References** : Gosse, *From Shakespeare to Pope*. Gosse, *Hist. of 18th Cent. Literature* chs. I, IV, VII, X, XII. Ward's *Eng. Poets* vols II and III. Garnett, *Age of Dryden*. Dennis, *Age of Pope*.

2. **Chief Lyric Poets of the Period.**

*Transitional* : Waller, Cowley, Denham, Cotton, Davenant, etc.  
*Typical of the period* : Dryden, Dorset, Sedley, Rochester, Prior, Lady Winchelsea, Pope, A. Philips, Parnell, Young, Allen Ramsay, etc.

3. **Characteristics**: Kinship of Restoration lyric with earlier Cavalier lyric (Suckling, Carew, etc.); Restoration lyric essentially a continuation of the cavalier lyric. Not a vital poetic form in this period.

Transformation of poetic style; decline of the sonnet; pinching out of lyric vein, and disappearance of lyric inspiration. Pre-dominance of the didactic, the descriptive, and the satiric. French Influences. Provincial note. "Wit" the standard, rather than fancy or imagination. Taste transformed. Conventionalities of form and diction; narrow range of lyric forms.

*The Pindarique Ode* and its history from Cowley to Gray and Collins; Cf. Sharp ed. *Great Odes* (Intro.) ; Gosse ed. *English Odes* (Intro.). See ch. IV, *infra*. Imitations of the *Horatian Odes*.

Eighteenth Century *Idyllic* verse.

Continuance of popular literature of *Ballad and Song* in Scotland and on the Border. Cf. Minto, *Lit. of Georgian Era* ch. XI.

Reaction and beginnings of the *Neo-Romantic Movement* (see v below).

#### 4. Chronological List of Lyric Poets, with Bibliography.

1630—1687 *Chas. Cotton*

In Chalmers' Poets VI—Cf. Lowell, *Latest Lit. Essays* 78, 80.

1605—1687 *Edmund Waller*

In Chalmers' Poets VIII; Poems ed. Drury (*Muses Libr.* 1892); ed. Bell (*Aldine Poets*).—Cf. Gosse, *From Shaks. to Pope*, 34 f., 196f., and *passim*; Campbell's *Specimens*, app. A.; Voltaire, *Letters on England* (*Cassell's Natl. Libr.*) no. 21.

Read in Carpenter, in Bell's ed. 80, 85, 121a, 122b, 133a, 219b.

605—1668 *Sir Wm. Davenant*

In Chalmers' Poets VI.—Cf. Gosse, *From Shaks. to Pope*, 119 f.; *Anglia* VII 128, VIII 415

1618—1667 *Abraham Cowley*

In Chalmers' Poets VII; Works ed. Grosart (*Chertsey Worthies Libr.*)—Cf. Gosse from Shaks. to Pope 117 f., 145 f.; Gosse, *17th Cent. Studies* 169-202; Hazlitt, *Lects. on Eng. Comic Writers* lect. III; Leigh Hunt, *Men and Books* 223 f.; W. C. Bryant, *Prose Writings* I 129-141; Dryden, Works (see Index); Lamb, Works (see Index).

Read in Ward.

1615—1668 *Sir John Denham*

In Chalmers' Poets VII—Cf. Gosse, *From Shaks. to Pope* 81 f., 207 f.; Cf. Armster, *Denham, ein Beitrag* (Halle 1884).

1647--1680 *John Wilmot, Earl of Rochester*

Selected Poems in Chalmers' Poets VIII.—Cf. Voltaire, *Letters on Eng.* no. 21.

1639--1701 *Sir Charles Sedley*

Works 1702, 1778, etc. (No modern edition).

1631--1700 *John Dryden*

Various editions, e. g., Globe ed. (Cf. pp. 367-384).—Cf. Gosse, *From Shaks. to Pope* 194 f.; Lowell's *Essay On Dryden*; J. O. Collins, *Essays and Studies* 1-90; Garnett, *Age of Dryden*; Green, *Hist. Eng. People* 111 442-9

Read in Carpenter, or in Ward.

1637--1706 *Charles Sackville, Earl of Dorset*

In Chalmers' Poets VIII.



- 1664—1721 *Matthew Prior*  
 In Chalmers' Poets X; in Aldine Poets.—Cf. Jeffrey, Contributions to Edinburgh Review II 46; Dennis, Studies in Eng. Lit. 109-147; Chalmers' Poets XV 110; Thackeray, Eng. Humorists; etc.  
 Read in Ward.
- 1671—1749 *Ambrose Philips*  
 In Chalmer's Poets XIII.
- 1688—1744 *Alexander Pope.*  
 In Chalmers' Poets XII; ed. A. W. Ward (Globe ed.); etc. Standard edition is that of Elwin and Courthope, 11 vols 1870-89.—Cf. Minto. Lit. of Georgian Era, Chs. II-IV, and VI, and pp. 307-342; Dennis, Studies in Eng. Lit. 1-76; Birrells. Obiter Dicta II 52-108; and essays on Pope of Lowell, DeQuincey, Jeffrey, Jos. Warton, W. Hazlitt, Leslie Stephen, etc.
- 1679—1718 *Thos. Parnell*  
 In Chalmers' Poets IX; in Aldine Poets.
- 1684—1765 *Edward Young*  
 In Chalmers' Poets XIII; in Aldine Poets.—Cf. Stephen, Eng. Thought in XVIII Century II 362 f.; W. Hazlitt, On the Eng. Poets, lects. VI.
- 1680—1720 *Anne Finch, Countess of Winchelsea*  
 Selections in Ward's Eng. Poets III.—Cf. Gosse, Gossip in a Library.
- 1685—1732 *John Gay*  
 In Chalmers' Poets X; in Muses Libr. 1893, ed. Underhill.
- 1686—1758 *Allen Ramsay*  
 Works ed. Tennant 1877; Poems ed. Mackay 1870. Gentle Shepherd, in Canterbury Poets series.—Cf. Shalrp, Poetic Interp. of Nature 194 f.
- 1714—1764 *William Shenstone*  
 In Chalmers' Poets XIII; ed. Cowden Clarke 1880.
- 1721—1770 *Mark Akenside*  
 In Chalmers' Poets XIV; in Aldine Poets ed. Dyce.
- 1722—1770 *Christopher Smart*  
 In Chalmers' Poets XVI.—Cf. Browning's Parleyings.

For further study of the verse in lyric form of this period see the indications in Dennis' Age of Pope 119-122 ("Scottish Song-Writers"), 242-248 ("Index of Minor Poets"); and in Garnett's Age of Dryden ch. iii ("Lyric Poetry"). See also Gosse's History of XVIII Century Literature (with Bibliography). See ch. IV below on "Ode, Pindaric". Cf. Southey, Later English Poets, 3 vols. (Otway to Cowper).

## V. THE LYRIC OF THE PERIOD OF MODERN ROMANTICISM.

- 1 **References :** Ward's Eng. Poets vols. III and IV ; Miles, Poets and Poetry of the Century, 10 vols.; Linton and Stoddard eds., Lyrics of the XIX Century (w. Introd.); Phelps, the Engl. Romantic Movement ; Reynolds, Treatment of Nature in Eng. Poetry from Pope to Wordsworth ; Minto, Lit. of the Georgian Era ; Perry, Eng. Lit. in XVIII Century ; Courthope, The Liberal Movement in Eng. Lit. ; Saintsbury, Nineteenth Century Literature ; Herford, Age of Wordsworth ; Dixon, Eng. Poetry fr. Blake to Browning.

2 **Chief Lyric Poets of the Period:**

*Transitional:* Collins, Gray, Thos. Warton, Chatterton, Fergusson, etc.

*Typical of the Period:* Burns, Blake, Cowper, Wordsworth, Coleridge, Scott, Byron, Campbell, Moore, Shelley, Keats, Landor, etc.

3 **Characteristics, Forms, and Schools :**

i The Romantic Reaction ; its effect on the lyric ; nature of the transition ; predominance of subjectivity, the personal note, etc. ; variety and volume of lyric production ; classes and types. ii (a) The Objective and Idyllic Poets, (Scott, Cowper, Keats, —cf. Wordsworth). (b) The great subjective school ; contrasting tendencies (Crabbe, Landor, etc). iii Characteristics in common: spirit of revolt and reform ; enthusiasm ; sensibility and sentiment ; a spiritual renaissance ; sense of humanity ; insight and spirituality ; new feeling for nature ; heightened sense of existence ; democracy, partly reversion to Elizabethan, mediaeval, and romantic models, diction, and canons of taste ; introspective mood ; melancholy and nascent pessimism ; exceptions. *Welt-Schmerz.* Burns, Blake, Byron, Shelley, Scott, Wordsworth, Keats, as types. iv The Idyl and the Lyric : cf. J. A. Symonds, Essays Speculative and Suggestive 399 f. The Modern Lyric, a mixed species. Artistic inferiority of modern song-lyric.

4 **Special Topics :**

(a) *The Revival of the Sonnet* (see ch. IV on "The Sonnet").

(b) *The Modern Idyl and the new Lyric Treatment of Nature :*

Read Lady Winchilsea, Parnell, Ramsay, Thomson, Dyer, Gray, and Goldsmith, in Ward's Poets III. Cf. Symonds, *Essays*, Spec. and Suggestive 289-320, 399; and Greek Poets ch. xx (on the Idyl); Shairp, *Poetic Interp. of Nature*; Palgrave, *Landscape in Poetry*; Reynolds, Phelps, Minto (ch. ii, 345 f.), Perry (225 f.); Gosse (chs. vii, x), ut supra. Cf. Myers' *Wordsworth* 124 f.; Dennis, *Studies in Eng. Lit.* 356 f.; Pater, *Appreciations*, 41 f.

Trace idyllic, pastoral, and descriptive poetry from Wm. Browne and Milton; how it has influenced the modern lyric; crossing of species; nature as a motive in the modern lyric; its several uses (cf. Shairp, Ruskin, M. Arnold, etc.); characteristics in this respect of poetry of Blake, Keats, Shelley, Byron, Coleridge, Wordsworth, Tennyson, Browning, Rossetti, etc.

(c) *Imagery, Epithet, and Metaphor in the XIX Century Lyric*: Study Poetic Diction in XVIII century verse (Cf. Reynolds, Shairp, ut supra; Wordsworth's Prefaces; Myers' *Wordsworth* 105 f.; Coleridge, *Biog. Lit.* chs. xviii-xx; De Quincey, "On Wordsworth's Poetry"); the attempts of Wordsworth and Coleridge at reform; results; nature of later poetic diction; stock phrases and epithets of XIX century verse; characteristics of use of imagery in each of the chief poets of the period. See for specimen analyses of imagery, Minto, *Characteristics of Eng. Poets* passim. Cf. Dallas, *The Gay Science* I 264 f.; Whately, *Rhetoric* pt. III ch. ii; Gerber, *Die Sprache als Kunst*; Gummere, *Handbook of Poetics*, etc.

(d) *Influence of Percy's Reliques and of the Ballad Revival on the XIXth Century Lyric*: Nature of Percy's Reliques; earlier fortunes of the ballad. Influence of the Reliques on Scott, Wordsworth, etc.; reflex influence through the German romanticists (Buerger, Uhland, etc.). Nature of this influence, on form, diction, subject-matter, etc. (see ch. IV infra). Cf. *Reliques* ed. Wheatley; Percy Folio MS. ed. Hales; Paul's *Grundriss* II pp. 850 f.; Phelps, *Eng. Romantic Movem.* ch. vii; Kiebitz, *Influence of Percy's Reliques, 1874*; Wordsworth's Prefaces ed. George 79 f., 84.

(e) *Minor Lyrists of the XIX Century*:

The minor lyrists may be conveniently studied in the extensive anthologies of Miles, Randolph, and Stedman. See also Ward's Poets IV; Collins' *Treasury of Minor British Poetry*; Gilfillan, *Specimens of the less-known British Poets* vol. III;

Saintsbury, *Hist. of XIX Century Lit.* chs. vi, xii; etc. Discuss and briefly characterize lyric work of minor lyrists in each period (e. g. Scott, Southey, Bowles, Hogg, Campbell, Moore, Wolfe, Mrs. Hemans, Leigh Hunt, Motherwell, etc., for earlier period; Landor, Procter, Macaulay, Beddoes, Peacock, Praed, H. Coleridge, Keble, Clough, Kingsley, Dobell, Hood, Patmore, Jas. Thomson, etc., for later period; see also full lists in Stedman, Miles, etc., esp'ly for contemporary lyrics).

Analyze and classify principal themes, motives, ideas and forms. How the minor lyric illustrates the typical poetic movements of the century. Contributions of minor lyrists, esp'ly in the following forms: Hymns, Sentimental Verse, Humorous Verse, Exotic Forms and *Vers-de-Société*, and the Song-Lyric.

(f) *Comparison of the Modern Lyrics of England, France, and Germany*:

See Buchheim, *Deutsche Lyrik (Golden Treasury)*; Von Klenze, *Deutsche Gedichte*, w. Introd.; Francke, *Social Forces in German Lit.*; Scherer, *Hist. of German Lit.* vol. II; Masson, *La Lyre Francaise (Golden Treasury)*; Bowen, *Introd. to Modern French Lyrics*; Pellisier, *The Lit. Movement in France in the XIX Century*; Brunetière, *Evolution de la Poésie Lyrique en France au XIX Siècle*.

Compare and contrast in respect of forms, style, poetic criticism of life, treatment of nature and man, chief motives, poetical art and general historical weight and importance.

## 5 Studies of Representative Lyrists:

See Hodgkins, *Guide to the Study of XIX Century Authors* (Boston 1890)—references and outlines for Scott, Wordsworth, Coleridge, Shelley, Keats, Byron, E. B. Browning, R. Browning, Tennyson, D. G. Rossetti, M. Arnold, W. C. Bryant, Emerson, Longfellow, Whittier, Holmes, and Lowell.

See further references under 6, below.

i In *Collins and Gray* may best be studied the beginnings of the new lyric spirit. Note nature of preceding lyric in ode, elegy, sonnet, idyl, etc., and in rhythms, stanzas, diction, subjects, and style; changes incipient with Collins and Gray as Transitional Figures; new elements and old studied in selected passages from

their poems. Collins and Gray discriminated as lyricists. Gray's poetry classified; "romanticism" in his later odes. Romantic sentiment in Collins; traces of romantic style; change from the Oriental Elogues of 1733-42 to the Odes of 1747-49. Significance of Dr. Johnson's attitude towards each. Their poetic aims and historical position.

ii *Wm. Blake* is the first great lyricist (art-lyric) of the new school. The three poetic periods in his career: metaphor, symbolism, mysticism. Characteristics: early, transitional; influence of Collins; use of personifications, run-on lines, and excessive romanticism: later, depth and originality of imagination and poetic sympathy; Elizabethan cadences; lyric simplicity, spontaneity, and freedom of style; artistic quality. Poetic temperament and philosophy: a symbolist; bizarre, paradoxical, and reactionary; gospel of the heroic affirmative (cf. "The Everlasting Gospel," etc.); new humanitarian and democratic sympathies; sympathy with childhood and animals (cf. Burns); exaltation of imagination over memory and the analytic powers. First exponent of lyric individualism. His importance in the history of the English lyric.

iii *Burns*: the poet of lyric passion and song.—Connection between his life and his poetry. Periods in his life and growth of his art through each.—His works classified: (a) Poems of Occasion, of Friendship, and Epistles (b) Narratives and Idyls (c) Satires and Lampoons (d) Poems of Fancy (e) Songs for music (f) Pure Lyrics; all his poetry personal and suggested by immediate circumstances; thus the type of the lyricist.—His Sources (cf. espely Minto, and Henley and Henderson's edition of his works vol. III).—His lyrical presentation of life: scorn of hypocrisy, narrowness, and conventionalism; revolt against Philistinism and conservatism; a moderate democrat; emphasis on the primal passions; spokesman for the poor and lowly and for simple manhood; sympathy with nature and life; anti-ascetic; conveys heightened sense of life.—Burns as an art-poet; artistic handling of popular material, motives, and forms; self-consciousness of his processes; explicit aims; critical powers.—The lyrical in Burns; reviver of song-lyric; poet of moods and personal interests; contra, his strong satirical vein.—Defects in his poetic philosophy and in his lyrical art: limitations of his sympathies; always reactionary; narrow world (cf. M. Arnold on B.); conventional elements in his diction and sentiment; careless rime; lack of variety and subtlety.

Various Characteristics: genial power, verve, virility, and command over a certain range of passions and sentiments; pathos; dramatic sense; feeling for nature; temperamental melancholy; enthusiasm, sympathy, and inspiration; realism and audacity; humor and archness; ease and felicity of expression. Illustrate each point. His historical position as a lyric poet.

- iv *Shelley and Lyric Subjectivity*: "one of the greatest lyric poets in the world" (Saintsbury).—Periods in Shelley's Life: First 1792-1811; Second 1811-1818; Third 1818-1822. Characterize each; effective circumstances (environment) in each; poems written in each; growth of mind and art (study passages illustrating his life: see list in Hodgkins).—Classify S's lyric poems.—His poetic criticism of life: Illustrate from his poetic treatment of the theme of Love, espclly in *Epipsychidion* and *Prometheus Unbound*.—Characteristics as a lyric poet; type of pure lyric subjectivity.—Compare S. with the world's great lyric poets; with his great contemporaries.—Permanent elements in his art: divergent views in recent criticism.—See studies of poems by S. under chs. IV and VI, *infra*.
- v *Byron and the Personal Lyric of Storm and Stress*: Byron represents modern lyric individualism largely dissociated from purely lyric form. His poetry may be most profitably studied in close connection with his life. B's Life and Works: four periods: First Period 1788-1809, Youth in England, Hours of Idleness, and English Bards and Scotch Reviewers; Second Period 1809-1812, First Sojourn abroad, Cantos I-II of *Childe Harold*; Third Period 1812-1816, Life in London, Verse Romances; Fourth Period 1816-1824, Life abroad, Production of the great poems—*Childe Harold* (last cantos) *Don Juan*, *Manfred*, *Cain*, *Vision of Judgment*, etc.—Works classified: (a) Lyrics and Songs. (b) Satire and Didactic Verse, (c) Narrative Fantasies and Personal Records (*Childe Harold*, *Don Juan*, etc.), (d) Lyrical Dramas, (e) Verse Romances, (f) Miscellaneous (*Prophecy of Dante*, *Lament of Tasso*, etc.). See chronological list of B's Works in app. to Noel's *Life of B.* (*Great Writers*).—Characteristics and Dominant Ideas: Melancholy; Pessimism and world-weariness; Scepticism, and a superficial cynicism; artist's and poet's aspiration for the unattainable ideal; essentially manly and generous; humanitarian scope, with aristocratic limitations; elemental power and sweep of passion and imagination; grandiose and Titanic; feeling for elemental nature; the poet of revolution and reaction; fundamental sincerity, with

superficial affectations. To illustrate each point.—Historical position.

—Similar methods of study may profitably be applied to the lyric work of Wordsworth, Coleridge, Keats, Scott, etc. for the Romantic Period; and of Tennyson, Browning, M. Arnold, Rossetti, Swinburne, Emerson, Lowell, etc. for the Victorian Period. See outlines in Hodgkins; also references infra.

## 6 Chronological List of Principal Lyric Poets, with References.

—For further lists (minor poets) see contents of anthologies of Ward, Miles, Stedman, Randolph, etc.; see references in Sonnenschein's Best Books, and Reader's Guide, in A. L. A. Indexes, and in Poole's Index.

1721—1759 *William Collins*

In Chalmers' Poets XIII; in Aldine Poets ed. Thomas; etc.—Cf. Dict. Nat'l. Biog. (and references there given); Swinburne in Ward's Poets III; Gosse, Hist. 232-6; Lowell, Works IV 3-4; Phelps ch. ix.  
Read in Ward III.

1716—1771 *Thomas Gray*

In Chalmers' Poets XIV; in Aldine Poets ed. Bradshaw; Works ed. Gosse, 4 vols., Lond. 1885; in Athenaeum Press Series ed. Phelps, w. Introd.—Cf. Dict. Nat'l Biog.; Phelps ch. ix; M. Arnold's Essay in Ward's Poets III; Gosse, Hist. 236 f.; Lowell, Latest Lit. Essays 1 f.; Gosse, Life of Gray (Eng. Men of Letters); Perry, Eng. Lit. in the XVIII Cent. 330 f.; Stephen, Hours in a Library III 101 f.; Bain, Teaching of Engl. 131 f., 162 f.  
Read in Ward III.

1725—1790 *Thomas Warton*

In Chalmers' Poets XVIII (see also Joseph Warton, *ibid.*); Poems 1802, 2 vols.—Cf. Dennis, Studies in Eng. Lit. 192-225; Gosse, Hist. 325-6; Selections in Ward's Poets III 382 f.

1752—1770 *Thomas Chatterton*

In Chalmers' Poets XV; in Aldine Poets, ed. Skeat; in Canterbury Poets.—Cf. Watt's essay in Ward's Poets III; Gosse, Perry, Hazlitt, Masson, Foster, etc.; E. Stumpff in the *Archiv f. d. Studium der neueren Sprachen*, etc. XCVIII 105-120.  
Read in Ward.

1750—1774 *Robert Fergusson*

Selections in Ward's Poets III 501 f.; Poems 1773.

1731—1800 *William Cowper*

In Chalmers' Poets XVIII; Globe edition, ed. Benham; in Aldine Poets; in Canterbury Poets, etc.—Cf. Wright, Life of C. (Lond. 1892); Sainte-Beuve, *Causeries* XI 139 f. (in "Essays", tr. Lee, in Scott Library); Shairp, Poet. Interp. of Nature 213 f.; Boucher, Wm. C., sa Correspondance et ses Poésies; Minto, Lit. of Georg. Era. ch. x; Birrell, Res Judicatae 84-114; see also essays by Jeffrey, Hazlitt, Lowell, Brydges, Dobson, etc.

1759—1796 *Robert Burns*

Works ed. A. Smith (Globe ed.); ed. Douglas 6 vols.; in Aldine Poets ed. Aitken. 3 vols.; ed. Henley and Henderson,—vols. (1897 f).—Cf. Blackie. *Life of B. WITH BIBLIOG.* (Great Writers); Craigie, *Primer of Burns*; Angellier, R. B., *sa vie, ses oeuvres*, 2 vols. (Paris 1893); Minto, *Lit. of Georgian Era* 344 f.; *Dict. Natl Biog.*; see also essays of Carlyle, Hazlitt, Jeffrey, Lowell, R. L. Stevenson; *Taine's Hist. Eng. Lit.*, etc. See *Lyric Poems of B.* ed. Rhys (in *Lyric Poets Series* 1895).

*Read selections in Ward III or in Rhys.*

1757—1827 *William Blake*

*Poems in Muses Libr.* ed. Yeats; in Aldine Poets ed. W. M. Rossetti; in *Canterbury Poets*; *Complete Works* ed. Ellis and Yeats, 3 vols. 1893, w. *Memoir.*—Cf. Gilchrist, *Life of B.*; Swinburne, *Wm. B., a Study*; Garnett, *Wm. B., Painter and Poet*; Story, *Wm. B., his Life, etc.* (*Dilettante Libr.*); D. G. Rossetti, *Works I* 338, 443 f.; Ruskin, *The Eagle's Nest*; Reid, *Life of Lord Houghton II* 222; *Letters of Coleridge II* 685-8; Dennis, *Studies in Eng. Lit.* 329-336; Thomson, *Biog. and Critical Studies* 240-270.

*Read in Ward's Poets III, or in Miles Poets I* 85, or in *Muses Libr.* ed. pp. 4 5b, 6, 7, 9, 10, 12, 47, 49, 56, 58, 59b, 67a, 73b, 74, 75b, 79a, 82b, 89b, 90b, 110-120, 121a.

1770—1850 *William Wordsworth*

*Poems* ed. J. Morley in *Globe ed.*, w. *BIBLIOG.*; *Complete Works, with Life by W. Knight* 10 vols., 1897 etc.; *Poems* ed. W. M. Rossetti, w. *Memoir*; in Aldine Poets ed. Dowden. *Selections from.* ed. M. Arnold (*Golden Treasury series*); ed. W. J. Rolfe; ed. Symington (*Canterbury Poets*); *Lyrics and Sonnets of W.* ed. Shorter (*Stott Libr.*).—Cf. Myers, *W. (Eng. Men of Letters)*; Herford, *Age of W.*, *Introd. and ch. vii*; Coleridge, *Biog. Literaria*; Legouis, *La Jeunesse de Wm. W.* (Paris 1896); H. N. Hudson, *Studies in W.*; Minto, *Lit. of the Georgian Era* chs. xii-xiv, and art. on *W.* in *Encycl. Brit.*; *Saintsbury, Hist. of XIX Century Lit.*; and essays on *W.* by M. Arnold, Dowden, Symonds, Lowell, DeQuincey, Masson, Shairp, Hutton, Doyle, Sir Henry Taylor, A. de Vere, Swinburne, Pater, etc.

*Read in Ward IV* 1 f.; in *Miles' Poets I* 211-346; or in *M. Arnold's Selections.*

1772—1834 *Samuel Taylor Coleridge*

*Poems* ed. Campbell, w. *Introd. and Notes* (Globe ed.); ed. T. Ashe, in Aldine ed. 2 vols., w. *Introd. and Notes*; etc.; various *Prose Works* in *Bohn Library.*—Cf. Caine, *Life of C.* w. *BIBLIOG.* (Great Writers); Traill, *Life of C.* (*Eng. Men of Letters*); Brandl, *Life of C.*; J. D. Campbell, *Life of C.*, 1894; *Letters of C.* 2 vols. 1896; Herford, *Age of Wordsworth* 169-182; see essays, etc., on *C.* by Dowden, Shairp, Pater, Leslie Stephen, Swinburne, De Quincey, Hazlitt, Leigh Hunt, Birrell, Watson, etc.

*Read in Ward IV* 102-154; or in *Miles I* 435-555.

1771-1836 *Walter Scott*

*Poetical Works*, ed. F. T. Palgrave, w. *Memoir* (Globe ed.); *Complete Works* in 100 vols. (*Roxburghe ed.*), with *Life* by Lockhart; *Poetical Works* ed. Minto, 2 vols., ed. Dennis in Aldine Poets, 5 vols.; *Lyrics and Ballads*, ed. Lang, 1894, and see annotated (school) editions of separate poems.—Cf. C. D. Yonge, *Life of S.* w. *BIBLIOG.* (Great Writers); Gilfillan, *Life of S.*; Lockhart, *Life of S.* ed. Lang, 1897, R. H. Hutton, *Scott (Eng. Men of Letters)*, Minto, *Lit. of the Georgian Era* ch. xvi; Brandes, *Naturalismus*



in England ch. x; see essays etc., on Scott by Carlyle, Hazlitt, Emerson, Leslie Stephen, R. L. Stevenson, F. Harrison, Shairp, Ruskin, Prescott, Landor, Jeffrey, etc.

*Read in Ward IV 186-220; or in Miles I 347-434*

1777-1844 *Thomas Campbell*

Poems ed. Hill, in *Aldine Poets*.—Cf. Beattie, *Life and Letters of C.* 3 vols. 1849; W. Irving, *Biog. and Misc.* 141 f.; W. Hazlitt, *The Eng. Poets in lect. viii*; do., *The Spirit of the Age*. "On Campbell and Crabbe"; Reid, *Life of Lord Houghton* 329 f.

*Read in Ward IV 229-239; or in Miles II 149-177.*

1779-1852 *Thomas Moore*

Poems (Longmans 1869); or in Moxon's *Poets*.—Cf. Symington, T. M., *the Poet*, 1880; Lord Russell, *Journals and Correspondence of M.*, 8 vols.; Saintsbury, *Essays in Eng. Lit.* 170-200; Brandes, *Naturalismus in England* chs. xii-xiii; Hazlitt, *English Poets and Spirit of the Age*. See *Lives of Byron*

*Read in Ward IV 309-322; or in Miles II 187-230 (cf. IX 133).*

1788-1824 *Lord Byron*

Works ed. Moore, w. *Life, Letters, and Journals*, 17 vols.. 1833; Werke (English, with German notes) ed. Koelbing, Weimar, 1893 f.—critical and variorum ed.; Works ed. Henley 1896 f.; new revised Murrays ed. announced 1897; numerous cheap reprints; see also *Selections* ed. M. Arnold (*Golden Treasury*); and in *Canterbury Poets*.—Cf. Noel, *Life of B.* w. *BIBLIOG.* (*Great Writers*); Nichols' *Byron (Eng. Men of Letters)*; Elze, *Life of B.*, 1870; Wm. Morris, art. on B. in *Encycl. Brit.*; Minto, *Lit. of the Georgian Era* ch. xvii; Brandes, *Naturalismus in Engl.* chs. xvi-xxi; Trelawny, *Reminiscences of Shelley and B.*; see essays, etc., on B. by Carlyle, Macaulay, Hazlitt, M. Arnold, J. A. Symonds, Dowden, J. Morley, Ruskin, Hutton, A. Lang, Swinburne, Hazlitt, Landor, Mazzini, Goethe, Castelar, Sir W. Scott, Jeffrey, Villemain, Taine, Montégut, etc. See *Shelley's Letters*. Cf. *Anglia* I 352, II 256, III 426, 454, V 291, XV 1.

*Read in Ward IV 244-303; or in Miles II 363-494 (cf. IX 189).*

1792-1822 *Percy Bysshe Shelley*

Works ed. Forman 8 vols.. 1880; Poems ed. Dowden (Globe ed. 1891), *Lyric Poems of S.* ed. Rhys (*Lyric Poets Series* 1895); *Selections from S.* ed. S. Brooke, w. Preface (*Golden Treasury*); etc.—Cf. Sharp, *Life of S. w. BIBLIOG.* (*Great Writers*). Symonds' *Shelley (Eng. Men of Letters)*; Dowden, *Life of S.* 2 vols.. 1886 (see M. Arnold's essay); Salt, *Shelley, Primer*, 1887; Shairp, *Aspects of Poetry*, ch. viii; W. M. Rossetti, *Lives of Famous Poets*; Watson, *Poems* 64, 95, 138f; Orr, *Browning's Life and Letters* I 55 f., 267; Browning, *Pauline*; *Memorabilia*; Ackermann, *Quellen zu Shelley (Munich 1890)*; *Anglia* VI 179; Brandes, *Naturalismus in Eng.* ch. xv; *Essays*, etc. on S. by Swinburne, M. Arnold, DeQuincey, L. Hunt, Landor, Hutton, G. Sarrazin, Thomson, Dowden, Bagehot, Masson, Clarke, Gosse, etc.

*Read in Ward IV 348-416; in Miles II 515-588; in Selections of Rhys; or of Brooke.*

1795-1821 *John Keats*

Works ed. Forman 4 vols., 1883; Works, with *Life and Letters* ed. Speed, 3 vols.,

N. Y. 1883; ed. Lord Houghton in *Aldine Poets*; in *Muses Library*; etc.—Cf. W. M. Rossetti, *Life of K. w. BIBLIOG.* (Great Writers); Colvin's *K.* (*Eng. Men of Letters*); Lord Houghton, *Life of K.* 1848; Owen, John K., a *Study*: see *Essays etc. on K.* by M. Arnold, Lowell, Swinburne, Watson, Hazlitt, DeQuincey, Clarke, L. Hunt. Masson, Mabie, Sarrazin, etc.—Cf. Shelley's *Adonais*.

*Read* in *Ward IV* 427-464; in *Miles III* 1-79; or in *Works* ed. Forman vol. I pp. 75, 77, 82, 83, 133, 289, 307; vol. II 109, 115, 122, 127, 130, 137, 139, 216, 221, 236, 241, 245, 247, 357, 361.

1775—1864 *Walter Savage Landor*

*Works, w. Life* by Foster, 8 vols., 1876; ed. Crump, 10 vols. 1891-4.—Cf. Colvin's *Landor* (*Eng. Men of Letters*); Evans, W. S. L., a *Critical Study*, N. Y. 1892; Nicoll and Wise, *Lit. Anecdotes of XIX Century II* 191 f.; Brandes, *Naturalism in Eng.* ch. xiv; Stedman, *Victorian Poets* ch. ii; See *Essays, etc. on L.* by DeQuincey, Emerson, Swinburne, Saintsbury, H. E. Scudder, Dowden, G. Sarrazin, Harriet Martineau, Lowell, A. De Vere, Leslie Stephen, etc.—Cf. Reid, *Life of Lord Houghton I* 144 f., 181, II 110, 137, 139, etc.; Orr, *Life Browning II* 326 f., 333.

*Read* in *Ward IV* 465-488; in *Miles II* 87-130 (cf. IX 115); or in *Stedman, Victorian Anthology*. 8-16.

## V. LYRIC OF THE VICTORIAN PERIOD.

### 1. References :

Ward, *English Poets* vol. IV.

Miles, *Poets and Poetry of the Century*, 10 vols.

Stedman, *Victorian Poets* 1888; also *Victorian Anthology* 1895.

“ Poets of America.

Randolph, *Fifty Years of English Song*.

Garrett, *Victorian Songs*, w. *Introd.* by E. Gosse (Boston 1895).

Dowden, *Transcripts and Studies* (essay on “Victorian Lit.”)

Dixon, *Engl. Poetry fr. Blake to Browning*.

Saintsbury, *Hist. of XIX Century Lit.*

H. Morley, *Eng. Lit. in Reign of Victoria* (Leipzig 1881).

Buxton Forman, *Our Living Poets*, 1871.

H. Walker, *The Greater Victorian Poets*.

Oliphant, *Victorian Age of Eng. Lit.*

### 2. Chief Lyric Poets :

E. B. Browning, R. Browning, Clough, M. Arnold, Tennyson, D. G. Rossetti, Swinburne, Wm. Morris, Geo. Meredith, Christina Rossetti, Patmore, Dobson, Lang, Kipling, etc., etc.

Bryant, Poe, Emerson, Whittier, Longfellow, Lowell, Holmes, Whitman, etc.

## 1. Characteristics, Forms, and Schools :

See Divisions in Stedman's Victorian Anthology, and in Randolph.  
—On the Transition from Romantic to Victorian Poetry see S. Brooke, *Engl. Lit.* 1897, pp. 243 f.

*Chief Tendencies* represented by

i Tennyson: continuance and elaboration of the romantic tradition; the culmination of the mixed lyric; new tendency in his later lyrics.

ii Browning: the positive and analytic method; new style and new material.

iii M. Arnold: extreme subjectivity; continuance of one vein of the Wordsworthian tradition.

iv Dobson, Lang, etc.; *Vers-de-société* and completion of one vein of the art-lyric.

v Swinburne, Wm. Morris, etc.; Reaction towards the objective; new style and methods—Other and minor tendencies in profusion; see Stedman.

Dowden distinguishes four leading tendencies in the literature of the century: (a) Revolutionary and democratic movement (b) Scientific movement (c) Mediaeval revival (d) Transcendental movement. How far these movements continue through the Victorian period and are represented in its poetry; e. g.: (a) in Swinburne, Morris, Whitman, etc.; (b) in Tennyson, M. Arnold, Clough, etc.; (c) in Tennyson, Rossetti, Browning, Swinburne, etc.; (d) in Browning, Emerson, Lowell, etc.

Buxton Forman suggests four groups: (a) The Idyllic School; (Tennyson, etc.); (b) the Psychological School (Browning, etc.); (c) the Preraphaelite Group (Rossetti, etc.); and (d) the Renaissance Group.—Persistence of older tendencies; emergence of new ones; interaction of idealistic and realistic, romantic and classical tendencies.

## 4 Chronological List of Principal Lyric Poets, with References :

—For fuller lists (minor poets) see contents of anthologies and references as under IV 6, above.

1809—1861 *Elizabeth Barrett Browning*

Poems, 5 vols. N. Y. 1855 (reprint of ed. of 1856); 6 vols. Smith and Elder 1889-90; ed. w. Memoir by J. H. Ingram 1887;—Stoddard ed. Life, Letters, and Essays of E. B. B. 1877.—Cf. Ingram, E. B. B. (Eminent Women series, 1889); Bayne. Two Great Englishwomen; Mayer ed., Letters of Mrs. B., 2 vols.; Nicoll and Wise, Lit. Anec. of XIX Cent. II 81 f.; Stedman, Viet. Poets ch. iv; Essays on Mrs. B. by Poe, Montégut, G. Sarrazin, R. H. Horne, Walford, etc. Cf. Letters of R. Browning.

Read in Ward IV 562-580; in Miles VII 155-228; in Randolph II 79-104; or in Stedman, Victorian Anthology 128-143.

1812—1889 *Robert Browning*

Poems ed. Birrell (Globe ed.) 2 vols. 1896; Poems, in one vol. (Boston 1896); Poems, his own Selection, ed. Porter and Clarke 2 vols., w. Intro. and Notes; Selected Poems of B. ed. R. G. White.—Cf. Orr, Life and Letters of R. B. 1891, 2 vols.; Orr, Handbook to B.: Sharp. Life of B., w. BIBLIOG. (Great Writers) Nicoll and Wise, Lit. Anec. of XIX Cent. I (Bibliog.); Berdoe, B. Cyclopedica, 1892; Cooke, B. Guide Book. 1891; Alexander, Intro. to Poetry of B.; De-fries, B. Primer, 1893; Wilson, A Primer of B., 1891; *Anglia* XI 500; Beatty, B.'s Verse-Form (Columbia Univ., 1897); Stedman, Viet. Poets ch. ix; Corson, Intro. to Study of B., 1886; A. Symons, Intro. to Study of B., 1886; E. Gosse, R. B., Personalia; Revell, B.'s Criticism of Life, (Dilletante Libr., 1892). See essays, etc., on B. by Birrell, Hutton, Thomson, Triggs, Bagehot, Dowden, Fotheringham, Nettleship, Sarrazin, Saintsbury, Forman, etc.

Read in Ward IV 665-704; in Miles IV 293-350 (w. Essay by Furnivall; cf. IX 357); in Stedman 343-363; in Randolph II 46 to 78; or (chief lyrics) in Poems ed. Birrell I 57, 202, 208, 213., 218, 249, 250, 251, 254, 257, 259, 260, 273, 280, 288, 293, 294, 399, 402-5, 408-412, 426, 434, 435, 563-8, 580-583, 599b, 599d, 624, vol. II 20, 469, 542, 630.

1809-1892 *Alfred, Lord Tennyson*

Works (Globe ed.) in one vol.; T's Songs w. Music (pub. Harpers); numerous other editions.—Cf. Handbooks, Primers, etc., on T. by Van Dyke, Luce, Dixon, Collins, Parsons, Wace, Waugh, Tainsh, Brooke, Walters, Jennings, etc. See Essays on T. by Wilson ("Musty fusty Christopher") Hutton, Montégut, Sarrazin, E. Scherer, Taine, (in his Hist.), Austin, Emerson, Shairp, Cooke, Japp, Buchanan, Bagehot, Dowden, Forman, Robertson, etc. Cf. Mayor, Eng. Metre chs. vii, xii, (on T's Versification); Corson, Primer of Eng. Verse 56-86, 132, Stedman, Viet. Poets ch. v; Mrs. Ritchie, Records of Tennyson, Ruskin, and Browning. See also special essays, etc., on In Memoriam, The Idyls of the King, etc. Cf. *Poet Lore* IX 121; Nicoll and Wise, Lit. Anec. of XIX Cent. II 421, 448; Essay by Japp in Miles Poets IV 67-102.

Read in Ward IV 757-825 (w. essay by Jebb); in Randolph II 14-45; in Stedman 194-212.; or in Globe ed. (chief lyrics) pp. 27c, 30, 40, 44, 54, 56, 95, 96, 98, 109, 120, 161, 180, 186, 187, 204, 210, 218, 222, 239, 240b, 247, 285, 296, 300, 458, 507, 532-3, 560, 643, 727, 812, 826, 834, 836, 846, 861, 881, 888, 889a, 889b, 891b, 892b, 892c, 893.

1819—1861 *Arthur Hugh Clough*

Poems and Prose Remains ed. by his wife, w. Memoir, 2 vols., 1888; Selections from his Poems (Golden Treasury, 1891);—Cf. Waddington, A. H. C., a Monograph, 1883; M. Arnold's "Thyrsis"; Seeburg, Ueber A. H. C. (Goettin-

gen. 1878.); see *Essays on C.* by Hutton, Bagshot, Shairp, Patmore, etc.  
*Read in Ward IV 589-607; in Miles IV 597-624; cf. IX 409; in Randolph II 119-231; or in Stedman 211-219.*

1822—1888 *Matthew Arnold*

*Poems* 3 vols. Lond. 1881-2 (vol. ii "Lyric and Elegiac Poems"); *Poems in one vol.* (Globe ed., 1890).—*Cf. Smart, Bibliog. of M. A.* (Lond. 1892); *Russell ed., Letters of M. A.* 2 vols.: *Stedman, Vict. Poets in ch. iii*; See *Essays, etc., on A.* by Hutton, Swinburne, Saintsbury, Birrell, Forman, Lang (in *Century*, Apr., 1882), *Vida Scudder* (in *Andover Review*, Sept., 1888), *H. W. Preston* (in *Atlantic*, May, 1884). *Cf. Pall Mall Budget*, Apr., 19, 1888; *E. Scherer, Etudes sur la Litt. Contemp.* VII 3 f.

*Read in Ward IV 705-756; in Miles V 85-107; in Randolph III 3-20; or in Stedman 221-230.*

1828—1882 *Dante Gabriel Rossetti*

*Collected Works*, Lond., 1886, 2 vols.; *Poetical Works*, ed. W. M. Rossetti, Lond., 1891; *Keilmcott, ed.* 2 vols., 1893-4.—*Cf. Knight, Life of D. G. R., w. BIBLOG*; *T. Watts on D. G. R.* in *Encycl. Brit.*; *Nicholson, R., poet and painter* (Round Table Series, 1887); *W. M. Rossetti, D. G. R. as Designer and Writer*, 1889; *Wm. Sharp, D. G. R., a Record and a Study*; *Calne, Recollections of D. G. R.*; *Tirebuck, D. G. R., his Work and Influence*. See essays and articles on *R.* by *Myers, Pater, Swinburne, Forman, Mable, Sarrazin, Gosse, Shairp, Woodberry*, etc. *Cf. Stedman, Vict. Poets in ch. x; Saintsbury, Hist. XIX Cent. Lit.* 288-292.

*Read in Ward IV 633-664; Miles, V 395-420; in Randolph IV 3-37; in Stedman 392-399; or in Works, ed. of 1886 vol. I 1-17, 26n., 66, 83, 177a, 188b, 190b, 192a, 193b, 201-2, 204b, 209b, 210a, 212-213, 220a, 223a, 226b, 227b, 229, 232, 240, 244, 252, 266, 288, 295, 296, 297, 298a, 300, 301, 304, 308, 315, 317, 327, 334, 356, II 405, 409, 461.*

1837— *Algernon Charles Swinburne*

No collected edition. See selections from his works (made by himself) London, 1887; Chief works containing lyrics are (A) *Atalanta in Calydon* 1864; (B) *Chastard* 1865; (C) *Poems and Ballads I* 1866; (D) *Song of Italy* 1867; (E) *Ode on the Proclamation of the French Republic* 1870; (F) *Songs before Sunrise* 1871; (G) *Songs of Two Nations* 1875; (H) *Eretheus* 1876; (I) *Poems and Ballads, II*, 1878; (J) *Studies in Song*, 1880; (K) *Specimens of Modern Poets, or the Heptalogia* (parodies) 1880; (L) *Songs of the Spring-Tides* 1880; (M) *Tristram of Lyonesse and Other Poems* 1882; (N) *A Century of Roundels* 1883; (O) *A Midsummer Holiday* 1884; (P) *Poems and Ballads, III*, 1883; (Q) *Astrophel and Other Poems* 1894; (R) *The Tate of Balen* 189-; (S) *The Armada* 189.—*Cf. Nicoll and Wise, Lit. Anec. of XIX Cent. II* (w. *BIBLOG. of S.*); *Stedman, Vict. Poets ch. xi*, 434-9; *Saintsbury, Corrected Impressions*, 60 f; *Forman, On Living Poets* 335-375; *Sarrazin, Poètes Modernes de l'Angleterre* 275 f; see various reviews of S's works in periodicals.

*Read in Randolph III 116-129; in Miles, VI 277-354; in Stedman, 417-434; or in A passim, esp'ly the choruses; in B song "Between the sundown and the sea;" in C 39, 61, 75, 100, 116, 128, 129, 193, 232, 247, 311, 318; D and E, reprinted in G; in F 1, 10, 30, 82, 93, 109, 143, 229; H passim; in I 27, 71, 104, 116; in J 107-124; in L 3, 37, 67; in N 1, 10, 36, 47, 48, 55; in P 1, 62, 70, 83, 117; in Q, 1, 11, 187, 204; S.*

1834—1896 *William Morris*

Numerous volumes of poems, uncollected. For lyrics see esp'ly *Defense of*

Guenevere and other poems 1858; Poems by the Way 1891.—Cf. Swinburne, *Essays and Studies*, 110 f.; *Saintsbury, Corrected Impressions*, 187-197; *Forman, Our Living Poets* 375-426, *Stedman, Vict. Poets* in ch. x.  
*Read* in *Miles* VI 1-80; in *Randolph* IV 38-62; in *Stedman* 402-414.

1828— *George Meredith*

No collected edition. See *Modern Love and Other Poems* (1851-1862), 1886: A *Reading of Earth*, 1889; *Poems and Lyrics of the Joy of Earth*, 1883; *Ballads and Poems of Tragic Life* 1887; *Poems* 1892.—Cf. R. Le Gallienne, *Geo. M., some Characteristics* 1893; Lynch, *Geo. M., a Study* 1891; Wm. Watson, *Excursions in Criticism* 133-9; A. Monkhouse, *Books and Plays* 1894; J. A. Noble in *Miles Poets* V 355-368.

*Read* in *Stedman* 371-5.

1830-1894 *Christina Rossetti*

*Poems*, collected, 1890; *New Poems*, ed. W. M. Rossetti, 1896.—Cf. *Saintsbury, Hist. XIX Cent. Lit.* 293-4; *Forman, Our Living Poets* 229-254; B. Taylor, *Critical Essays* 330 f.; Robertson, *Eng. Poetesses* 338 f.

*Read* in *Miles* VII 417-448 (cf. X 597-610); in *Randolph* III 250-4; and in *Stedman* 376-380; or in *Poems* 1, 21, 50, 64, 66, 67, 93b, 102, 121, 134a, 137a, 147, 150, 155, 156a, 157, 179, 180, 182b, 186, 194, 195, 254, 260, 263, 274; and in *New Poems*, 4, 88, 89, 102, 136, 145, 148, 149, 154, 158, 160, 196, 233, 250, 366, 367.

1823-1897 *Coventry Patmore*

*Poetical Works*, 2 vols., 1886; *Angel in the House* 1886; *The Unknown Eros* 1892; *Florilegium Amantis*, ed. Garnett 1888 (selections).—Cf. *Forman, Our Living Poets* 255-272.

*Read* in *Miles* V 131-160, X 485-8; in *Randolph* II 197-203; or in *Stedman*, 233-236.

1840— *Austin Dobson*

*Poems*, N. Y. 1889. 2 vols.

*Read* in *Miles* VI 391-424, IX 533-546; in *Randolph* III 291-311, or in *Stedman* 483-491.

1844— *Andrew Lang*

No collected edition. See *Ballads and Lyrics of Old France* 1872; *Ballades in Blue China* 1880; *Rhymes a la Mode* 1885; *Grass of Parnassus* 1889; *Ban and Arriere Ban* 1894.

*Read* in *Miles* VIII 193-210; in *Randolph* III 312-323; or in *Stedman*, 495-500.

1865— *Rudyard Kipling*

*Barraack-room Ballads* 1892; *The Seven Seas* 1896.—Cf. Lang, *Essays in Little*; Dawson, *Quest and Vision*; Nicoll and Wise, *Lit. Anec. of XIX Cent.* II.

*Read* in *Miles* VIII 651-670; in *Stedman* 595-601.

## Representative American Lyric Poets:

Cf. *Stedman, Poets of America*; *Histories of American Literature*, by Richardson, Pattee, Nichol, Underwood, Beers, etc.; *Stedman and Hutchinson, eds., Library of Amer. Lit.* 10 vols., N. Y. 1887-9; A. B. Sluonsds, ed., *American Song*, w. Intros. and Notes, N. Y. 1894; Sladen, ed., *Younger American Poets 1830-1890* (Lond. 1891).

1794—1879 *William Cullen Bryant*

Poetical Works ed. Godwin N. Y. 1888—Cf. Bigelow, W. C. B. (Amer. Men of Letters); B. Taylor, Crit. Essays; G. W. Curtis, Life of W. C. B.; see lives of or essay on B. by Godwin, Hill, Symington, Wilson, Poe, Lowell, and Whipple; Stedman, Poets of America, ch. iii.

Read Selections in Stedman and Hutchinson.

1809—1849 *Edgar Allan Poe*

Works ed. Stedman and Woodberry 10 vols.; ed. Stoddard 6 vols.; ed. Ingram, 4 vols.; Poems ed. Lang with Essay (Lond. 1842)—Cf. Woodberry, Life of Poe (Amer. Men of Letters 1884); see lives by Gill, Ingram, etc. Cf. essays on Poe by Minto, Lang, Lowell, Whitman, Bandelaire, etc.; Stedman, Poets of America, ch. vii.

Read in S. and H.

1802—1882 *Ralph Waldo Emerson*

Poems (vol. IX of Complete Works, Boston 1884).—Cf. Cabot, Life of R. W. E., 2 vols., 1887; Garnett, Life of E., w. BIBLOG. (Great Writers); Norton ed., Correspondence of Emerson and Carlyle 2 vols., 1888; O. W. Holmes, Life of R. W. E. See works on Emerson by Alcott, Conway, Cook, Dr. Emerson, Ireland, Sanborn, etc. See essays or articles on E. by Hermann Grimm, J. Morley, M. Arnold, H. E. Scudder, Whitman, Burroughs, Friswell, Gilfillan, Whipple, Birrell, Dowden, Froude, Brother Azarias, Lowell, etc. See letters of Lowell, M. Arnold, Lord Houghton, Carlyle, etc. Cf. Stedman Poets of Am. ch. v; Nicoll and Wise, Lit. Anec. of XIX Cent. II 191 f.; *Anglia* XII 454.

Read in S. and H.; or Poems pp. 9, 14, 15, 27, 36, 89, 42, 78, 80, 84, 87, 92-104, 106, 130, 139, 143, 170, 196, 207, 216, 290b, 311.

1807—1892 *John Greenleaf Whittier*

Poems (vol. I-IV of his Complete Works).—Cf. Pickard, Life and Letters of W.; Linton, Life of W., w. BIBLOG. (Great Writers); see works on W. by Claffin, Fields, Kennedy, W. Whittier, Underwood; see essays or articles on W. by Stoddard, Whipple, Lowell, etc. Stedman Poets of Am. ch. iv

Read in S. and H.

1807—1882 *Henry Wadsworth Longfellow*

Poetical Works (vols. III-VIII of Complete Works, Riverside ed.); Ballads, Lyrics, and Sonnets of L. (Golden Treasury Series)—Cf. S. Longfellow, Life of H. W. L. 2 vols.; Final Memorials, 1 vol.; Robertson, Life of L., w. BIBLOG. (Great Writers); see also works on L. by Underwood, Kennedy, etc. See essays etc. on L. by Dowden, Poe, Scudder, Lowell, Curtis, Howells, Dawson, Trollope, B. Taylor, etc. Cf. Stedman, Poets of Am. ch. vi.; Knortz, L., ein literar-historische Studie.

Read in S. and H.

1809—1894 *Oliver Wendell Holmes*

Poems, various editions.—Cf. works on H. by Kennedy, Brown, Jerrold, etc. Cf. Stedman, Poets of Am. ch. viii; see on H., Lowell, Whipple, B. Taylor, Whittier, etc.

Read in S. and H.

1819—1891 *James Russell Lowell*

Poetical Works (vol. VII-X of Complete Works, Boston 1890-92); Last Poems,

Boston. 1895.—Cf. *Letters of L.* ed. Norton, N. Y. 1893, 2 vols.; Woodberry, *Life of J. R. L.* (announced, *Amer. Men of Letters*); see works on L. by Underwood, Brown, etc. See on L, essays by Wm. Watson, H. D. Traill, Henry James, jr., B. Taylor, etc. Cf. *Stedman, Poets of Am.* ch. ix.

*Read* in S and H.; or *Works* vol. VII 43b, 54, 59a, 105, 120, 178, 202, 291; vol IX 150, 166, 168, 176, 212, 214, 261, 285; vol. X 10, 17, 37, 65, 74, 89, 101, 130b, 170, 172b, 183a, 189a; *Last Poems* 24, 32, 36.

1819—1892 *Walt Whitman*

*Complete Poems and Prose*, Philadelphia 1890; *Selections* ed. W. M. Rossetti.—Cf. *Autobiographia*, N. Y. 1892; J. A. Symonds, *Walt Wh.*, a Study, Lond. 1893; Bucke, *Walt Wh.*, Glasgow, 1885; *Stedman, Poets of Am.* ch. x; see works on Wh. by Burroughs, McKay, Triggs (*Browning and Whitman*), Donaldson, Kennedy, Clarke (in *Diletante Libr.*), Ingersoll, etc. See essays etc. on Wh. by Dowden, Swinburne, Stevenson, Symonds, G. Sarrazin, W. B. Scott, Favelock Ellis, Austin, Noel, R. Buchanan.

*Read* in S. and H.

## IV. LEADING LYRIC KINDS AND TYPES.

As lyric inspiration attaches itself to all subjects,—love, patriotism, religion, society, philosophical reflection, etc.,—so it develops and makes use of a great variety of poetic forms; and although endless new combinations are perpetually appearing, certain general forms of verse (see ch. V *infra*) and types of lyric style and expression tend to establish themselves and to persist. Some of the more important of these lyric types are:

### I. The Ballad

In its pure form a primitive and indeterminate poetic type, determining into popular narrative poetry and popular song or the folk-lyric; allied to lyric as a musical form of poetry, in stanzaic rather than uniform narrative verse.—Three stages in history of English Ballad:

i *The Pure Ballad* or *Communal Ballad*: Characteristics: absence of personal authorship, oral tradition, hence shifting text, non-subjective, produced only in a certain stage of civilization, simplicity of conception and manner, absence of self-consciousness and of the "literary" turn, various traits of form (ballad stanza and metre, refrains,) etc., of diction (stock phrases, epithets), of style, (ellipses, imperfect presentation of story, repetitions, etc.), etc.: see references below. Examples, the Robin Hood



Ballads, Chevy Chase, Sir Patrick Spens, and almost all in Child's Collection.

ii *The Vulgar Ballad* and "Broadside", a degeneration from (i); the result of contamination from literate influences, and of disappearance of ballad-stage of civilization. Examples in street-ballads and "broadsides"—of modern times. See also many ballads in *The Roxburghe Ballads*, in the *Ballad Society Publications*, etc.

iii *The Literary Ballad*, Lyrical and Imitative: The conscious literary imitation in lyrical or narrative poetry of one or more important characteristics of the Pure Ballad, either form (ballad stanza or rhythm), diction, style, situation, feeling, or subject-matter, seldom with very close verisimilitude. Influence of Percy's *Reliques*, and the part of the ballad in the Romantic Movement. Final effect on style, feeling, and motives in modern lyric poetry.

*Class-Exercise*: Class to study selected ballads of class i in Bates or Allingham, and formulate statement of characteristics of stanza, rimes, rhythm, diction and imagery, style, subject-matter, feeling, traces of personal or subjective note, etc., in detail, defining the type from an inspection of a number of specimens. Study also a few ballads, apparently impersonal and of pure type, in which traces of the "lyrical" may be suspected (e. g. "Helen of Kirconnell," "Waly Waly," etc., in Bates, etc.). Similarly study a selected list of imitative ballads, noting how each point is changed by literary and artistic treatment. Examples: Raleigh's *Pilgrim to Pilgrim* (in Carpenter's *Lyric Poetry* 43); Drayton's *Ballad of Agincourt* (in Carpenter 99); Opbelia's *Song in Hamlet iv iv* ("How should I your true love know") and Rossetti's continuation in "An Old Song Ended" (in *Works* I 300); Scott's *Eve of St. John*; Coleridge's *Ancient Mariner*; Wordsworth's *Lucy Gray*; Chatterton's *Bristowe Tragedie*; Campbell's *Lord Ullin's Daughter*; Tennyson's *Ballad of the Revenge*; Longfellow, *Wreck of the Hesperus*; Lowell's *The Singing Leaves*; and various ballads by Gay, Tickell, Lady Wardlaw, Shenstone, Keats, (*La Belle Dame*), Scott, Aytoun, Motherwell, Mrs. Hemans, Macaulay, Browning, Kipling, Whittier, Hood, Jean Ingelow, Rossetti;—and esp'ly, Swinburne's dialect ballads (*Poems and Ballads* I 321, 323, 328; P. & B. III "The Bride's Tragedy," and "The Witch Mother"; in *Astrophel* 204-214). —Cf. Stedman, *Vict. Anthol.* 79-88, 301 f.; Emerson's *Parnassus* 291-430.

- References:* Percy's Reliques; Scott's Minstrelsy of the Scottish Border; Bates, *Ballad-Book*, N. Y. 1890; Allingham, *Ballad Book (Golden Treasury)*; Fluegel, Neuengl. Lesebuch I 167 f., and notes ad loc.; Gummere, *Old Engl. Ballads*, w. *Introd.*; Child, *Eng. and Scottish Pop. Ballads*, 10 vols.; Ashton, *The Modern Street Ballad*; and the Collections of Maidment, Motherwell, Jamieson, etc., and of the Ballad Society, and the Percy Society.
- Cf. Prof. Child in Johnson's *Cyclopaedia*, 1895, art. "Ballad", A. Lang, in *Ward's Eng. Poets* I 203; Brandl, in *Paul's Grundriss* II pt. i 657, 708, 837-860 (see *Bibliog.* p. 852); Odell, *Simile and Metaphor in Eng. and Scot. Ballads*; Gummere's *Introd.*; J. W. Hales, *Folia Literaria* 258-285; Courthope, *Hist. Eng. Poetry* I 445 f.; Gummere, *Handbook of Poetics* 34-39.

## 2. The Lyrical Drama

(Compare *Dramatic Lyrics*, —a form of lyric presentation or symbolism, but shifting and indeterminate; hence hardly a definite poetic type).

- The presentation of lyrical ideas and emotions under the structural form of the drama. Test: Is the central interest of the piece dramatic or lyrical?

The prominence of the lyrical in all dramatic writing, esp'ly in the Greek and in the Romantic dramas. The drama an outgrowth of the union of the lyrical and the epical (narrative,—whence plot-element; cf. Aristotle's *Poetics*); whence the constancy of the lyrical in the dramatic.

In English, lyrical feeling permeates the great drama of the Elizabethan age; cf. Symonds on "The Lyricism of the Romantic Drama" in his *Essays In the Key of Blue*, 241 f. Lyricism characteristic of the drama in all romantic periods.

*Class Exercise:* Study lyrical elements in *Romeo and Juliet*: (i) Presence of poetic elaboration in the speeches, beyond what is requisite for the dramatic effect, e. g., Mercutio's Queen Mab speech I iv 54 f.; cf. I v 91 f., etc. (ii) Chorus, in prologue and end of Act I, a survival. (iii) *Aubade-motive*, or morning song III, v 1-36; cf. II ii 2f. (iv) *Sonnet-motive*, I v 95-108. (v) *Epithalamion* or "Hymn to Night" III ii 1-33. (vi) *Lamentation-motive* ("fugue-like quartette of lament") IV v 43-64. (vii) frequency of rime: Cf. Wendell's *Wm. Shakspeare* 122.

— Specimens of Lyrical dramas; the Greek drama; Goethe's *Faust*; Marlowe's *Faustus*; Peele's *Arraignment of Paris*; the Elizabethan Masques, e. g. many of Jonson's, Milton's *Comus*, etc.; the Pastoral Drama, e. g. Jonson's *Sad Shepherd*, Fletcher's *Faithful Shepherdess*; Milton's *Samson Agonistes*; Shelley's *Prome-*

theus Unbound, Hellas; Byron's Manfred, Cain; M. Arnold, Empedocles on Aetna; Browning's Paracelsus; Swinburne's Atalanta in Calydon. See also the Midsummer Night's Dream.

*Class Exercise*: Study Prometheus Unbound; analyze the structure; note the advantage of this formal structure in the elaboration of the central lyrical idea or motive through a poem of such length. Cumbersome of long lyrical compositions without structure. Advantage of the dramatic framework for presenting the central myth or symbol. Note persistency of the lyrical throughout. What parts are purely lyrical? Are they organic, or may they be detached? Compare with Aeschylus' Prometheus Bound as a lyrical drama.

### 3. Idyllic, Descriptive, and Pastoral Lyric:

Note the prominence of the pastoral vein in the Eliz. lyric; its peculiar treatment of nature; effect in adding to lyric motives and materials. What the pastoral lyric is: its artistic aim, devices, conventions, etc. For later pastorals see Chalmers' Poets Index "Pastoral," "Shepherd," etc.

*Class Exercise*: Study pastoral lyrics in England's Helicon (reprinted, ed. Bullen, Lond. 1887); note poetic aims, central symbol artistic effect, setting, form, etc. List the 20 best pastoral lyrics.—On Pastoral see essay by Gosse in Spenser ed. Grosart III pp. ix f.; Pope, Discourse on Past. Poetry; Schelling, Eliz. Lyrics p. lii; Chambers, Eng. Pastoral Poetry. Introd.; Moorman, Wm. Browne and the Pastoral Poetry of the Eliz. Age (Strassburg, 1897); Windscheid, Eng. Past. Poetry 1579-1625 (Heidelberg 1894); Sommer, Die Engl. Hirtendichtung.

—*The Idyl* and its history; L' Allegro and Il Penseroso idyls (little pictures); as lyrics (objective picturing of mood). Relation to the Pastoral. Later imitations and development of the idyllic vein in XVIII Century poetry, with lessening of the lyric element: Cf. Phelps, the Eng. Romantic Movement ch. v. The Idyllic vein in XIX Century verse (Keats, Tennyson, etc.); effect on the lyric.

*Descriptive Poetry*: How far the lyric may be descriptive. Difference of effect from imagery in extenso and from compact imagery (metaphor, brief symbolism, etc). Poetic appeals to sense of sight. Vividness vs. Passion in imagery.

—On the Idyls and Descriptive Poetry see Symonds, Essays Spec. and Suggestive 399 f.; Symonds, Greek Poets ch. xx; Wordsworth, Prose Works ed. Grosart II 130 f. ("Of Poetry as Observa-

tion and Description"); Ward's Poets IV 253; Coleridge, *Biog. Literaria* (Bohn ed.) 215; Werner, *Lyrik and Lyriker* 522 f.; Crawshaw, *Interp. of Lit.* ch. xi, and p. 233; Minto, *Lit. of the Georgian Era* ch. v; J. Warton, *Essay on Pope* sect. ii. See V (b) of oh. III supra.

4. *The Elegy* :

Distinguish classical elegiac verse (alternate hexameter and pentameter) from modern "elegiac" poetry. So, often in early use applied to love complaints, where poets bemoan "the perplexities of love in a certain piteous verse called elegy" (Puttenham 1589). "Such among the Latins were Ovid, Tibullus, and Propertius." So e. g. Ben Jonson's "Elegies" (*Works* ed. Cunningham III 305 f.). More generally used for a "song of grief," "solemn or plaintive poetry." In the XVIII century generally in quatrains (Shenstone, Gray, etc.) and defined in this broader sense. The distinct type however is found in modern Epicedes or funeral elegies on the model of Spenser's *Astrophel*, Milton's *Lycidas*, and their classical prototypes. Element in common in all elegies is that of plaintive personal reflection (cf. Coleridge, *Table Talk*, Bohn ed p. 263). The elegy tends to ally itself with Philosophical Poetry. *Class Exercise*: Study *Lycidas*, *Astrophel*, *Adonais*, and *Thyrsis*, analyzing the chief movements in each and noting what they have in common. Then compare with sources in the *Song of Thyrsis* in Theocritus' first Idyl, Bion's *Lament for Adonis*, and Moschus' *Lament for Bion* (see Lang's Translation). Compare theme, feeling, and style in Gray's *Elegy*, Tennyson's *In Memoriam*, Emerson's *Threnody*, Swinburne's *Ave atque Vale*, and other English elegies.

—On the *Elegy* see Baldwin's *Book of Elegies* (N. Y. 1895); Gummere, *Handbook of Poetics* 49 f.; Cook ed., *the Art of Poetry* 230; Puttenham, *Arte of Engl. Poesie*, ed. Arber, ch. xxiv; Shenstone, *Essay on Elegy* (in Chalmers' *Poets* XIII 263-5); Phelps, *Rise of the Rom. Movem.* 100; Swinburne, *Essays and Studies* 155.

5. *The Ode, Hymn, Canzone, and Lyric* of prolonged or exalted strain. The Ode an imitative form in Engl. poetry. Of three classes: (i) *The Pindaric Ode*: see supra ch. II. The odes of Pindar elaborate and artistic compositions; combination of poetry, music and dance. Pseudo-imitations through the XVI-XVIII centuries in all European literatures. Exacter and more scholarly XIX century criticism. These imitations of two sorts: (a) in regular

-strophes ; ( b ) in irregular forms. Early example in Ben Jonson's Ode on the Death of Sir H. Morison ( regular strophes ) ; see also Odes and Choruses in Academic drama from Gorbodue to Daniel and Sir Wm. Alexander. See Drayton, Randolph, etc. Irregular Pindarics from Cowley, Dryden, through XVII and most of XVIII centuries ; see Poems of Oldham, Congreve, Swift, Young, Aken-side, Yalden, N. Rowe, Gray, etc. False conceptions of nature and spirit of Odes of Pindar : extensive critical discussion : see Ben Jonson, Works ed. Cunningham III 341 ; Art of Poetry ed. Cook 176, 274 ; Rapin's Reflections, trans. Rymer, 148 f. ; Hales, Longer Eng. Poems 334 ; Drayton, in Chalmers Poets IV 422 ; Blount, De Re Poetica 65 f. ; Dryden, Works ed. Saintsbury XI 121 f., XVIII 118 ; J. Warton, Essay on Pope I 370 f. ; Congreve, Discourse on the Pindaric Ode ( Chalmers Poets X 300 f. ) ; Cowley's Prefaces ( in Chalmers VII ) ; G. West, Preface ( in Chalmers XIII 141 f. ) ; Cf. Chalmers X 300, XIII 403, 521 ; Garuett's Age of Dryden 73 ; Dr. Johnson's Rambler No. 158 ; Gosse, Hist. XVIII Cent. Lit 7 ; Congreve's Odes. Reform of Gray ; his later odes ( regular ). Decline of the " Pindaric." See examples in Chalmers' Poets, index " Pindaric," " Ode," etc. Cf. Du Bellay, ( in Darmsteter and Hatzfeld, Le XVI me Siècle en France pt. II 205.

- ii *The Horatian or Stanzaic Ode* : Of Greek ( Alcaeus, Sappho ) and Latin ( Horace, etc. ) origin. Run parallel with the Pindaric Odes ; different treatment, spirit and form. Examples in Drayton, Milton, Marvell, Herrick, Pope, etc.
- iii *The Free Ode* : unrestrained in form, aiming only at the spirit of immediate inspiration and present feeling of the lyric ode. An outgrowth, or a reaction from I ( b ) ? Classicalistic vs. Romantic Treatment of Ode. Examples of Free Ode in Collins, Wordsworth, Coleridge, Patmore, Lowell, etc.
- Many of the Elizabethan " Hymns ", " Odes ", " Canzone ", etc. are founded on the Italian Odes or Canzone. General ease of handling these prolonged measures in period of plastic Romanticism and metrical fluidity may be contrasted with the rigidity and strain of the bastard Pindaric forms of the succeeding " classical " period. Examples in Spenser's Four Hymns, Epithalamion, Prothalamion, and in many miscellaneous collections of Eliz. verse, e. g. many reprinted in Arber's Garner.

*Class Exercise* : Study selected odes of each class. Note differ-

ences in stanzaic and strophic arrangements, prevailing rhythms, and length of lines, structure as a whole, diction and imagery (conceits, etc.); poetic conventions; general poetic quality and range; nature and treatment of subject-matter, etc., in each class. Influence of French and other foreign models. Intrinsic vitality of each type.

—Further on the Ode see T. Watts in *Encycl. Brit.* XIX 270; Gummere, *Handbook of Poetics* 47; Vapereau *Dict.*, art. "Pindarique"; Lowell's *Letters* II 189-191; Gosse ed. *English Odes*; Sharp ed., *Great Odes*.

6. *The Epithalamion*: Study chief specimens in English and note motives, style, form, etc., in common. See Case ed. *Engl. Epithalamies* (Lond. and Chicago 1896).—Cf. classical prototypes of Theocritus, Catullus, Stesichorus, etc. Examples in Spenser, Sidney, Donne, Chr. Brooke, Herrick, Shelley, etc.—Cf. Chalmers' *Poets*, (see index); Puttenham, *Arte of Eng. Poesie* ed. Arber 65 f.; Vapereau, *Dict.* art. "Epithalamie".

7. *Sonnet and Sonnet Sequence*: Petrarchan sonnets, in various forms and not all "orthodox". Modifications in sonnet by Surrey and the later Elizabethans. Differentiation of the kind. Sonnet-form and laws in Sidney, Spenser, Shakspeare, etc. A different type with different aims from the "regular" sonnet of Milton, Wordsworth, etc. The sonnet as a stanzaic unit, and development of the Eliz. sonnet-sequences. Structural laws and poetic aims of the sequences. See M. F. Crow ed., *Eliz. Sonnet-Cycles*. Study forms, motives, style, poetic reality, etc. See also sonnet sequences of Rossetti, Mrs. Browning, Wordsworth, Spenser, Sidney, Shakspeare, etc. Revival of the Sonnet after long desuetude in XVIII Century.

—On the sonnets see Schelling, *Eliz. Lyrics* pp. xv f., lix f.; Minto, *Char. of Eng. Poets* ch. v; Courthope, *Hist. Eng. Poetry* II 91 f., 298 f.; Noble, *The Sonnet of England*, 1893; Dennis, *Studies in Eng Lit.* 392-444; Miles' *Poets* X app. pp. i-iii; Phelps, *Eng. Rom. Movem.* 41 f.; *Poet Lore* VIII 593 f.; Biadene, *Morfologia dei Sonnetti*; Lentzner *Das Sonnett bis Milton*, Halle 1886; Chalmers' *Poets* (index on "Sonnet"); Corson, *Primer of Eng. Verse* 143-185. See the sonnet collections of Main, Hall Caine, Waddington, Sharp, Lofft, Tomlinson, Dennis, Housman, Leigh Hunt, Dyce, Quiller-Couch, etc.

8. *The Song Lyric*: The original lyric form; narrowed range in modern

poetry from the differentiation of the arts, and the development of music as an independent art. Necessary conditions of a song-lyric; its qualities. Various attempts to develop the alliance of verse and music; the oratorio, cantata, opera (espe'ly of Wagner), recitativo, etc. Nature of the Eliz. song-lyrics: study in Bullen's *Lyrics fr. Eliz. Song-Books*, and his *Lyrics fr. Eliz. Dramatists*; see reprints (with music) by the Musical Antiquarian Society; London. Effect of peculiar nature of Eliz. music on the development of the lyric. Contrast the modern song-lyric (Moore, etc.) and music, with Elizabethan.

See Symonds, *Essays Speculative and Suggestive* 404 f.; in the *Key of Blue* (essay on "Lyrics fr. Eliz. Song Books"); Chalmers' *Poets* (see index on "Songs"); Rimbault, *Bibliotheca Madrigaliana*.

9. *The Epigram, Epitaph, Gnomie or Sententious Lyric, etc.*

Prototypes in many poems in the Greek anthology: see *Selected Translations from, in the Canterbury Poets series*. Cf. Martial. Compare the German "Spruch." Landor the most finished English lyricist in this vein; see also Ben Jonson, Herrick, Sir John Davies, Emerson, etc.

—Cf. Chalmers' *Poets* (index on "Epigrams"); *Wits Recreations* 1640 pp. 1-224. Differentiae of such verse in compactness and brevity; in classicizing periods (Latin influence) lyric element neglected and wit, point and sententious meaning become the chief test.

—For Epitaphs see Ben Jonson, Wordsworth, etc.

Cf. Chalmers' *Poets* (index "Epitaphs").

10. *Occasional Lyric, Vers-de-Societe, and Miscellaneous and "Literary" Lyric Forms*: Study forms and style chiefly adopted for lyric treatment of subjects given by special occasions. Nature and forms of society-verse. Introduction of exotic forms and their application to lighter lyric themes. Chief examples and different treatment in Eliz. period, in "Classical" period, and in XIX century: See espe'ly lighter lyrics of Chaucer, Skelton, Ben Jonson, Herrick, the Cavalier lyricists, Ambrose Philips, Prior, Praed, Locker, Lang, Dobson, etc.—Cf. Adams ed., *Songs of Society* (Lond. 1880); Locker ed., *Lyra Elegantiarum*.

## V. THE DEVELOPMENT OF LYRIC FORM.

1. Development of Lyric Versification to the Age of Elizabeth : Character of Mediaeval versification ; imitative nature of M. E. lyrics in respect of form ; frequent over-elaboration. Metrical system of Latin church poetry ; of Anglo-Norman verse ; influence of the native system on the M. E. lyric ; in the ballads and popular minstrelsy ; exotic forms adopted ; scansion and sense of rhythm ; riming schemes, etc. See gen'ly Schipper, *Englische Metrik* ; or Schipper in Paul's *Grundriss* II 304 f. ; Davidson, *Studies in the Eng. Mystery Plays* (Yale Univ., 1892).
2. Imperfect apprehension of foreign system of versification in transition period (XV century), and general metrical corruption and degeneration (Lydgate, Hawes, etc.). Retention of simple and more regular metre in popular song-lyric ? Introduction of new principle again with Wyatt and Surrey : of Saintsbury, *Hist. Eliz. Lit.* 9 ; Mayor, *Eng. Metre* ch. ix ; Simonds' Wyatt 66 f. ; Gummere, *Handbook of Poetics* 195.
3. Elizabethan Lyric Form and Versification : (a) Growth of Italian influence ; introduction of Ital. forms ; attention to niceties of sound and rhythm ; use of feminine rimes ; variety in length of lines ; free syllabic scansion. The classicizing movement ; reaction on the lyric ; main effect postponed to XVII century. Variety of new forms introduced : innumerable stanzas, sonnets, canzone, madrigal, ottava rima, terza rima (rare), sestina ; imitations of classical metres ; attention to quantity, free enjambement, etc ; prevalence of iambic movement ( Cf. Webbe's *Discourse of Eng. Poetrie* ed. Arber 62) ; frequent catalexis and substitutions. Cf. Schipper ; Schelling pp. xxxviii f.  
(b) Musical development of language in Spenser and the lyrists ; a period of metrical and verbal experiments. Effect of growth of Eliz. music : Cf. Traill, *Social Eng.* III 112, 509 ; Schelling, *Introd.*  
(c) Development of the new Poetic Diction ; enlarged and elaborated use of imagery : Cf. Ten Brink, *Hist.* III 218, 244 ; Courthope, *Hist.* II ch. iii (near end), also pp. 97, 117, 244, 253, 279 f. ; Daniel, *Defence of Rime*, (in Chalmers *Poets* 559-560). Typical Eliz. "conceits" and their characteristics. Various rhetorical devices and figures in the new poetic style.
4. Lyric Versification in the Jacobean and Carolan Periods: Nar-



rowing range and aims; counter currents; development of rhythms less associated with music and more literary. Deliberate attempt at harsher measures (Donne). Desire for variety; reaction from musical monotony of earlier (Eliz.) measures. Effect on lyric style. Growth of conceits; the "Metaphysical" school; new applications of imagery in lyric style.

5. Versification of the "Classical" Period: Normalizing tendencies; growing disuse of lyric measures; the syllabic system; loss of sense for many varieties of rhythm, for quantity, for free adaptation of music and sense; lack of variety, etc.
6. Romantic and Modern Lyric Forms: Great expansion and variety in modern lyric versification. Influence of exotic forms and foreign rhythms; of popular and ballad rhythms (Burns, Coleridge, etc.). New aims and ideals (Cf. Keats "Sleep and Poetry"); Coleridge's "new principle" (Cf. preface to *Christabel*). Later enlargements of rhythmical effects (Shelley, Tennyson, Swinburne, etc.). Reaction (Browning, Whitman). Reform of Poetic Diction: Cf. Wordsworth's Prefaces; Coleridge's *Biographia Literaria*; De Quincey's essay on "Wordsworth's Poetry"; Shairp, *Aspects of Poetry* ch. v, etc. Enlargement of Imagery (Keats, Shelley, Tennyson, etc.).

See generally on versification etc. the treatises of Schipper, Gummere, Corson, Brewer, Parsons, Witcomb, Mayor, Ruskin, Patmore, Lanier, Guest, Sylvester, etc. Cf. *Mod. Lang. Notes* II 318, and Apr. 1889; Wm. Larminie in *Contemporary Review*, Nov. 1894; chapters on Prosody in various treatises on Eng. language, by Latham, Earle, etc.; in encyclopedias, etc.

## VI. LYRICS FOR MEMORIZING.

The following list of English lyrics is suggested for committing to memory as containing those perhaps the most perfect in form, feeling, and content, in short compass, in the language.

—Abbreviations: C.—in Carpenter's *Eng. Lyric Poetry 1500-1700* (Warwick Library, 1897); W.—Ward's *Eng. Poets*.

**Spenser:** From the *Epithalamion*, stanza beginning "Behold, whiles she before the altar stands"; (C. 30.)

**Sidney** : Sonnet, "Leave me, O Love, which reachest but to dust" (C. 48).

**Peele** : Song of Paris and Oenone (C. 56.)

**Shakespeare** : Dirge in Cymbeline ("Fear no more the heat o' the Sun"(C. 86.); Sonnets, "When to the sessions of sweet silent thought" (C. 88); "Like as the waves make towards the pebbled shore" (C. 89); "Let me not to the marriage of true minds" (C. 93).

**Drayton** : Sonnet, "Since there's no help, come, let us kiss and part" (C. 98).

**Heywood** : "Pack clouds away" (C.108).

**Jonson** : Hymn to Diana, "Queen and huntress, chaste and fair" (C. 121).

**Campion** : Rose-cheeked Laura (C. 134—Erratum : last line on p. 134 should read—"Knows no discord").

**Fletcher** : "Lay a garland on my hearse" (C. 158); "Roses, their sharp spines being gone" (C. 159).

**Milton** : L'Allegro, "To hear the lark begin his flight" to "The cynosure of neighboring eyes" (C. 184); Il Penseroso, "Thee, chantress, oft the woods among" to "Ennobled hath the buskined stage"; also "But let my due feet never fail" to end (C. 189, 191); Sonnet on his Blindness (C. 197).

**Herrick** : To Anthea (C. 209); To the Virgins (C. 213).

**Burns** : "Ye banks and braes o' bonnie Doon" (W. III 560); "My luve is like a red, red rose" (W. III 566); "O, wert thou in the cauld blast" (W. III 571).

**Blake** : Ah, Sunflower (W. III 607); The Tiger. (W. III 607).

**Wordsworth** ; "She dwelt among the untrodden ways" (W. IV 28); To the Cuckoo—"O blithe New-comer!" (W. IV 44); "I wandered lonely as a cloud" (W. IV 51); Stanza 5 of the Ode on Immortality: "Our birth is but a sleep and a forgetting" (W. IV 57); Sonnet to Milton (W. IV 84); Sonnet, "The world is too much with us" (W. IV 84).

**Coleridge** : Christabel, first two or three stanzas(W. IV 128); The Ancient Mariner, first three or four stanzas (W. IV 136).

**Byron** : "When we two parted" (W. IV 256); "She walks in

beauty"; (W. IV 259); "There be none of Beauty's daughters" (W. IV 261).

**Shelley**: Ode to the West Wind, sections I and VI (W. IV 375, 377); "Life of Life! thy lips enkindle" (W. IV 379); To a Skylark, stanzas 1-4, 17-21 (W. IV 383, 386); Adonais, stanzas 39-40, 43, 52 (W. IV 404, 408); "O World! O Life! O Time!" (W. IV 411).

**Keats**: Ode to a Nightingale, stanza 7 (W. IV 453); Ode to Autumn. (W. IV 457).

**Browning**: "The year's at the spring" (W. IV 676); Prospice (W. IV 693); "A King lived long ago" (in Pippa Passes Act III); "Over the sea our galleys went" (in Paracelsus Act IV).

**Tennyson**: Ulysses (W. IV 788); "Break, break, break" (W. IV 791); "The splendor falls on castle walls" (W. IV 792a); "Tears, idle tears" (W. IV 792b); In Memoriam LIV-LVI; Choric Song in the Lotus Eaters, stanzas 1 and 4; Crossing the Bar (W. IV 825); The Throstle (Works, Globe ed. 836); "Moaning your losses, O Earth" (Works 889b); The Wanderer (Works 891); "The bee buzzed up in the heat" (Works 891).

**Matthew Arnold**: Dover Beach (W. IV 739); Philomela, "Hark, ah! the nightingale"; Sonnet on Immortality.

**D. G. Rossetti**: The Blessed Damozel, first four and last two stanzas (W. IV 642, 645); The Portrait, first and last stanzas (W. IV 653, 655); Sonnet, "Lost Days."

**Christina Rossetti**: "Oh roses for the flush of youth," (Poems, 1895, p. 134); "When I am dead, my dearest," (Poems 179).

*Supplemental List*: C. 57b, 69, 82b, 86a, 122, 128b, 129, 147, 154, 170b, 205a, 214, 223, 225, 232b, 239, 249, 254a. — W. III 287b; W. IV 82b, 289a, 410b, 413, 454, 459a, 462b, 494b, 572, 607b, 702.

## VII. MISCELLANEOUS STUDIES.

1. *Studies in Poetic Process*: Note the genesis and growth of the lyric idea in cases where evidence is accessible; e. g. Keats' Ode to a nightingale (Cf. Colvin's Life of Keats 134-5); Poe's Raven

(Cf. Poe's essay on "The Philosophy of Composition"); Landor Works IV 488, VIII 233 (no. lviii); Rossetti, Works I 500; Burns, "The Lass o' Ballochmyle" (Cf. Burns' Letter of Nov. 18, 1786, to Miss Alexander; Works, Globe ed. 178, 314; cf. pp. 344, 438, 535-6); Wordsworth, Prefaces ed. George 5, 25. Cf. Crawshaw, *Interp. of Lit.* 120; Werner, *Lyrik und Lyriker passim*, esp'o'ly 48 f.

2. *Studies in Lyric Setting*: Study a selected number of lyrics, noting, (a) what device is adopted for the objective expression of the lyric idea, whether narration as in ballad lyrics, or dialogue and character-contrast as in dramatic lyrics, or the epistolary form, or a consistent symbol for the entire poem (lyric symbolism), or direct personal expression with only incidental imagery, as in pure lyrics, or description as in many idyls, etc.; (b) time-form adopted, whether past, present, or future, and effect of each (Cf. Coleridge, *Table Talk* on "Elegy"; Werner 509 f., 514); (c) effect of title or nominal theme, and connection with the central lyric idea; frequent discordance of nominal theme and real motive; importance of a sufficient and worthy theme; interdependence of theme and treatment; (d) how background and atmosphere are given; use of nature-settings, etc.; (e) effect of various rhetorical and poetic devices, e. g., hypothetical question, ellipsis, use of echo-verse, etc.
3. *Studies in Lyric Growth and Revision*: Study original and later (revised) versions of important poems: e. g. Gray's *Elegy* (Cf. Gray's Works ed. Gosse I 71, 215, 225); Coleridge's *Ancient Mariner* (Cf. Works ed. Campbell, Globe ed., 512, 95); Tennyson's *Palace of Art* (Cf. edition of 1833 with later versions, esp'ly the last; see Van Dyke, *The Poetry of Tennyson* 34-45). Note reasons for all alterations. Consider first in their original form the stanzas altered without referring to later version, criticize, and attempt to suggest what sort of alterations are needed; then compare the poet's changes.
4. *Studies in Lyric Structure*. Analyze the structure and main movements or 'motifs' in longer lyrics, such as odes, elegies, etc. E. g. Spenser's *Epithalamion*, Milton's *Lycidas*, Gray's *The Progress of Poesy*, Wordsworth's *Immortality Ode*, Shelley's *Adonais*, Tennyson's *In Memoriam*, etc. Note how one central idea is elaborated by variations through a prolonged poem. Necessity of

structure in lyric composition ; apparent even in shorter compositions : e. g. Keats' Ode to Autumn.

5. *Comparative Studies* : Compare lyric treatment of common or related themes by different poets. Note artistic reason for each variation in treatment ; how far each is referable to and explains the personal genius of the poets in question ; how far referable to the taste of the times and the modes of the given poetic school. Examples : Logan's (?) "To the Cuckoo" (in Gosse, *Hist. XVIII Cent. Lit.* 327) and Wordsworth's "To the Cuckoo" (in Ward's IV 44) ; Shelley's Skylark, Keats' Ode to a Nightingale, Hogg's To a Skylark, Wordsworth's Skylark (two poems), and Swinburne's To a Seamew,—cf. Herder's Die Lerche (in Buchheim's *Deutsche Lyrik*, Golden Treasury series, p. 56) ; Shelley's Prometheus Unbound and Byron's Prometheus, esp'ly in the central motives and conception of the character—cf. Goethe's Prometheus (in von Klenze's *Deutsche Gedichte*, N. Y. 1895 p. 35) ; Blake's To Autumn and Keat's Ode to Autumn ; M. Arnold's Dover Beach and Wordsworth's Sonnet On the Beach at Calais (Ward's IV 739, 82) ; Wordsworth's Fidelity, Scott's Hellvellyn, Browning's Tray, and Tennyson's Owd Roa ; Browning's The Glove and Schiller's Der Handschuh (in von Klenze p. 84) ; Wordsworth's Hart-Leap Well and Marvell's Nymph and her Dying Fawn ; Browning's Rabbi Ben Ezra, and Tennyson's By an Evolutionist—cf. Wither's Prayer of Old Age (Ward II 103), and Coleridge's Youth and Age. Compare the treatment of the theme of immortality in Lycidas, Adonais, and In Memoriam. See *Poet Lore*, passim, for further suggestions. Similarly a selected list of poems by two poets (e. g. Tennyson and Browning) dealing with a common theme, such as art, liberty, the problem of existence, nature, etc., may be drawn up, and the attempt made (a) to state and compare the doctrine of each poet on the given subject, and (b) to state the general points of likeness and difference in the artistic methods employed by each in treating a common subject.
6. *Studies in Poetic Sources and Materials* : Study the sources and prototypes of various lyrics (see 1 above) : e. g. Coleridge's Ancient Mariner (see Works, Globe ed. 593 f.) ; Milton's Lycidas ; many of Burns' songs (see esp'ly vol. III of Henley and Henderson's edition of his works ; cf. Minto's *Lit. of the Georgian Era* 343 f.) ; Tennyson's Two Voices (see *Mod. Lang. Notes* XII 257-273, May 1897 ; etc., etc.

7. *Studies in Lyric Versification, Diction and Style*: Make metrical analysis ( scansion ) of selected lyrics, noting a general movement of the poem ( iambic, trochaic, anapaestic or dactylic ), rime-scheme, caesuras, division into feet, and marking stress and quantity in each ( see ch. V above ). Note adaptation of rhythm and verse to the idea. Select lyrics in which such adaptation seems conspicuous, and give reasons in each case. Study tone-color ( effect of disposition and prominence of various vowels and consonants in the line ).

Analyze imagery and discuss tropes in selected lyrics ; how many are drawn from nature ( and what aspects of nature ) and how many from the life of man ; effect and appropriateness of each trope. Study, e. g. all epithets in Milton's lyrics ( in Carpenter ) or Tennyson's lyrics ( in Ward IV ) ; discuss their poetic character, sources, etc. What incongruous effects would result from substitution of less appropriate in given places ; study imagery of Keats' Odes ; senses appealed to ; effect of poetic sensuousness. Analyze "poetic diction" and use of stock phrases and epithets in XVIII century lyrics, e. g. in Gray. In selected lyrics discriminate the touches ( phrases, lines, or passages ) which are personal to the poet from the more conventional parts.

8. *Studies in Annotation and Poetic Allusions*: Annotate selected lyrics, especially those of elaborate composition and allusive material : e. g., Spenser's Four Hymns, Shelley's Adonais, Tennyson's Palace of Art, In Memoriam, etc. Assign a few lines or stanzas to each student with list of important books of reference to consult for the desired information, and require the thorough elucidation of every difficulty in the text assigned, whether in the sense and construction of phrases, in allusions and machinery, or in the general interpretation.

9. *Studies in Lyric Characterization and Criticism*: Read carefully the lyrics of a selected poet,—e. g. Peele, Dekker, Donne, or Drummond in Carpenter's English Lyric Poetry ; or of Coleridge, Byron, Moore, Keats, Landor, Clough, or Rossetti in Ward's English Poets, vol. IV ; draw up a list of some ten or fifteen adjectives which characterize the style and literary quality of the lyrics given ; justify the use of each adjective chosen ; from this starting-point proceed to characterize and criticize more generally the lyrics given.

Name the particular points in any poem studied which seem to you especially good, or especially bad, giving reasons in each case. Discuss the validity of the reasons given, and the just principles of poetic criticism and appreciation.











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