

CONTENTS

	PAGE
CHAPTER I	
EFFECTS OF THE CLASSICAL RENAISSANCE ON MODERN EUROPEAN POETRY	I
CHAPTER II	
THE WHIG VICTORY: PANEGYRICAL POETRY	20
CHAPTER III	
WHIG AND TORY: HEROIC, MOCK-HEROIC, DIDACTIC VERSE	44
CHAPTER IV	
RECONSTRUCTION OF THE SOCIAL STANDARD OF TASTE	66
CHAPTER V	
DEVELOPMENT OF THE FAMILIAR STYLE IN ENGLISH POETRY	89
CHAPTER VI	
ALEXANDER POPE	156
CHAPTER VII	
DEVELOPMENT OF THE ETHICAL SCHOOL OF POPE	186

CHAPTER VIII

DECLINE OF SOCIAL AND POLITICAL SATIRE	PAGE 224
--	-------------

CHAPTER IX

TRANSLATIONS OF THE CLASSICS IN THE EIGHTEENTH CENTURY	251
---	-----

CHAPTER X

PHILOSOPHICAL ENGLISH POETRY IN THE EIGHTEENTH CENTURY: INFLUENCE OF DEISM, NATURE-WORSHIP, LIBERTY, AND THE ARTS	272
---	-----

CHAPTER XI

RELIGIOUS LYRICAL POETRY IN THE EIGHTEENTH CENTURY: INFLUENCE OF THE METHODIST MOVEMENT	327
--	-----

CHAPTER XII

THE EARLY ROMANTIC MOVEMENT IN ENGLISH POETRY	360
---	-----

CHAPTER XIII

THE POETICAL DRAMA IN THE EIGHTEENTH CENTURY	421
--	-----

CHAPTER XIV

A SURVEY OF ENGLISH POETRY IN THE EIGHTEENTH CENTURY	454
---	-----

ANALYSIS OF CONTENTS

CHAPTER I

EFFECTS OF THE CLASSICAL RENAISSANCE ON MODERN EUROPEAN POETRY

Double significance of the word "Renaissance"; political and literary.
Greek Art and Literature the reflection of free Greek civic life: its decay.
Assimilation of Greek Art in the Roman Empire: overthrow of the
Empire by the barbarians.

Resurrection of Art in the early civic life of modern Europe.

Effects of the Classical Renaissance proportioned to the degree of civil
and religious liberty in the various nations of Europe.

The Renaissance stimulates artistic invention in free communities, but
overlays national originality with imitated classic forms in States deprived
of their political freedom.

ILLUSTRATIONS FROM THE HISTORY OF ITALIAN POETRY

Dante's national Mediævalism.

Ariosto's balanced style in the first period of the Classical Renaissance.

Tasso: Mixture of Classical and Romantic elements in his style.

Marino: Anarchy of Romantic and Classic elements in his style.

Chiabrera and Fulvio Testi: Formal Imitation of the Classics.

ILLUSTRATIONS FROM THE HISTORY OF FRENCH POETRY

Party struggle between the Feudal and Bourgeois Elements in the French
nation reflected in French Poetry: *Roman de la Rose*; Machault: Eustace
Deschamps: Charles of Orleans: Coquillart: Villon.

Alliance between the Crown and the Bourgeoisie.

Opposition of literary taste between Marot and Ronsard: Malherbe and
D'Aubigné: Boileau and the Hôtel Rambouillet.

Victory of the Classical Renaissance under the direction of Boileau.
Uncompromising character of French Absolutism and French Classicism.

ILLUSTRATIONS FROM THE HISTORY OF ENGLISH POETRY

Ambiguity in the ideas of the English People after the separation from the Papacy.

Gradual evolution of the idea of National Unity.

Conflict in English Poetry between Mediæval and Classical Elements.

Gradual victory of the Classical Renaissance exemplified in *Paradise Lost*.

Struggle between the Crown and Parliament during the seventeenth century : its influence on Poetry.

Comparison between the course of French Poetry after the accession of Louis XIV. and English Poetry after the Revolution of 1688.

Stationary character of French Poetry in the eighteenth century : gradual changes in English Poetry.

CHAPTER II

THE WHIG VICTORY: PANEGYRICAL POETRY

Johnson's definition of Whiggism : how far true.

Whiggism illustrated by the philosophy of Locke as opposed to that of Hobbes.

CHARLES MONTAGUE, EARL OF HALIFAX

Birth, education, history, and character.

Character as a patron of literature.

Epistle to Dorset.

Specimen of his panegyrical style.

MATTHEW PRIOR

Contrast between his career and Montague's.

Specimens of his panegyrical style : *Ode Presented to the King.*

Burlesque of Boileau's Ode on the taking of Namur.

JOSEPH ADDISON

Latin panegyrical poetry : *Pax Gulielmi Auspiciis Europae Reddita.*

English panegyrical poetry : *Letter from Italy.*

The Campaign.

Character of the poem : Truthful panegyric : Address to Tallard.

Addison's Disciples : Thomas Tickell : *Eulogy on Rosamund* : *Prospect of Peace* : John Hughes : *Panegyrical Poem on Treaty of Ryswick.*

"Faintness of thinking" in Hughes.

ORIGIN OF WHIG PANEGYRICAL STYLE

Waller : his Whig temperament.

His complimentary style in poetry : trivial classical mythology.

Tendency of Waller's classical style to become insipid in panegyrical verse.

Johnson's criticism of Addison's simile of the Angel in *The Campaign* : how far just.

Addison's conventional descriptions in *The Campaign*.

Contrast between the classical style of Waller and that of the "Metaphysical" poets in the seventeenth century.

CHAPTER III

WHIG AND TORY : HEROIC, MOCK-HEROIC,
DIDACTIC VERSE

Negative character of Whiggism reflected in the Courts of William III. and Anne.

Increased interest of the public in literature : Dryden's *Fables* and *Translations*.

New tendencies in the public taste : epic, ethical, and didactic poetry.

SIR RICHARD BLACKMORE

Birth, education, history, and character.

His Epics : *Prince Arthur*, *King Arthur*, etc. : their grotesque character : imitation of Virgil and other poets : their ethical vein : specimen of style.

His didactic poetry : *Creation* : superiority to his epic style : specimens of the verse.

SIR SAMUEL GARTH

Birth, education, history, and character.

Origin of the conflict between the Physicians and the Apothecaries.

The Dispensary : its merits and defects.

Specimens of the verse : Whig sentiments.

JOHN PHILIPS

Birth, education, history, and character.

Atterbury's epitaph on him : imitation of the Classics.

The Splendid Shilling : Johnson's criticism on it : how far just.

Cider : Philips' best performance.

Excellencies of its mock-heroic style.

Specimens of the verse : Tory sentiments.

Blenheim : Johnson's criticism on it.

Defects of it, as a panegyric poem.
 Specimen of the versification.
 Philips the forerunner of Thomson and Cowper.

CHAPTER IV

RECONSTRUCTION OF THE SOCIAL STANDARD OF TASTE

Collapse of the standards of mediæval taste : necessity for the formation of Public Opinion.

Influence of the Coffee-Houses : their origin and history : dislike of the Court party for them : centres for the Whig Opposition : meeting-places for literary critics.

The News-Letter : its origin and purpose.

Steele combines in *The Tatler* the character of the Coffee-House and the News-Letter.

His description of its design.

JOSEPH ADDISON

Birth, education, history, and character.

The Spectator : its design and character.

Formation of Public Opinion : reconstruction of the Standard in Religion, Manners, and Taste.

Sectarian divisions of religious opinion in English society.

Absolutist principles of Hobbes : practical atheism illustrated from *The Spectator*.

Puritanic sullenness.

Fluctuating state or average opinion : *Religio Laici* : *Hind and Panther*.

Addison's reasoning on Religion in *The Spectator* : dislike of the Deists.

Anarchy in manners.

Johnson's description of *The Spectator* as an instrument of social reform : inadequacy of his estimate.

Comparison between the reform of manners in France by the Hôtel Rambouillet and the reform in England by *The Spectator*.

Simon Honeycomb's description of manners in England under Charles II.

Absence of female influence.

Addison, through *The Spectator*, increases the social influence of women.

Legislation of *The Spectator* in questions of Literary Taste.

Influence of French on English taste after the Restoration : how far extending.

Opposition in English society to the supposed Aristotelian "Rules."

Dryden's authority in England as a critic : his Prefaces.

Contrast between the criticism of Dryden and that of Addison.

Weakness of Addison as a philosophical critic : excellence of his applied criticism : his humour.

Specimens of Addison's criticisms in *The Spectator*.

Tickell's Elegy on Addison.

CHAPTER V

DEVELOPMENT OF THE FAMILIAR STYLE IN ENGLISH POETRY

Contrast in the mode of forming the standard of poetical diction in France and England.

Monarchical and Female influence in French Literature.

Coffee-House and Parliamentary influence in English Literature.

Infusion of popular idiom in English verse after the Revolution of 1688.

Transition from the Courtly to the Familiar Style of Verse.

GEORGE GRANVILLE, LORD LANSDOWN

Birth, education, history, and character.

Effect on Granville's style of Legitimist principles and admiration for Waller.

Defective judgment : specimens of his exaggerated manner.

Excellence of his Epigrams on Macro and Cloe.

WILLIAM WALSH

Joined with Granville in Pope's panegyric.

Birth, education, history, and character.

His merit as a critic : fastidious taste.

Modification of the Provençal manner : avoidance of Waller's mythological affectation.

Specimens of his versification : epigrammatic neatness : rhythmical lightness.

JOHN POMFRET

The Choice.

Pomfret's birth, education, history, and character.

The Choice, the first example in English Poetry of the adaptation of Horace's familiar style.

Resemblances in social feeling between the Romans after the Battle of Actium and the English after the Revolution of 1688.

Pomfret's poem a reflection of average national sentiment.

MATTHEW PRIOR

Birth, education, history, and character.

Mixture of serious and humorous sentiment in his genius.

Solomon: Epistle to Charles Montague: Verses to Lady Margaret Cavendish Holles.

Johnson's criticism of *Henry and Emma*: Cowper's defence of it.

Comparison of *Henry and Emma* with *The Nut-brown Maid*.

Johnson's criticism of Prior's style and Cowper's eulogy of it examined.

Prior's *Love Verses to a Child of Quality*.

His lines *Written in the beginning of Mezeray's History of France*.

His *Down Hall*.

Excellencies of his familiar style.

Alma an imitation of *Hudibras*.

JONATHAN SWIFT

Johnson's analysis of the "simplicity" of Swift's style inadequate.

Specimens of Swift's style in prose: its irony.

Main elements in Swift's genius: Pyrrhonism: practical sense: sense of the importance of religion: self-esteem and personal disappointment.

Birth, education, history, and character.

Swift's "singularity" to be considered with reference to his circumstances and the character of his age.

Johnson's prejudiced view of Swift.

Swift's insight into the social motives of the leading men of his day.

His contempt for party leaders and for "Free-thinkers."

His ironical style the reflection of his insight into affairs and the characters of men.

His *saeva indignatio* and misanthropy indefensible in reason.

The increase of his egotism reflected in his verse.

Genial style of his poems from 1708 to 1714.

Character of his verse from his installation as Dean of St. Patrick's till the accession of George II.

Violence of his misanthropy from 1727 till 1737.

Swift's passion for "simplicity" in style: his Letter to *The Tatler*.

Imitation of *Hudibras*.

His observance of the couplet in octosyllabic verse.

Specimen of versification in his *Imitation of Horace*, Epistle i. 7.

JOHN GAY

Birth, education, history, and character.

His temperament faithfully reflected in his verse.

His want of originating power: his genius for reflecting the tastes of society.

Specimen of his pastoral style in *The Shepherd's Week*.

Trivia: excellence of the descriptions: its faults.

His *Fables*: specimen of their versification.

Feeling for the country; simplicity of character; love of pleasure; reflection of qualities in the society of the time.

Mixture of artifice and romance illustrated in the ballad of *Black-eyed Susan*.

CHAPTER VI

ALEXANDER POPE

Pope's poetry a reflection of all the social forces operating in England in the first half of the eighteenth century.

His birth and education.

Imitative period of composition.

His *Pastorals*: rivalry with Ambrose Philips: ironic praise of the latter in *The Guardian*.

Windsor Forest and *The Messiah*: close of Pope's pastoral period.

Defects of classical imitation in the pastoral period: harmonious versification.

Essay on Criticism: Mr. Saintsbury's estimate of the poem: how far just.

Pope's critical principles opposed to the practice of the Metaphysical Poets: "Nature" and "Wit."

Evolution of the idea of correctness from the time of Dryden.

Merits and defects of the *Essay on Criticism*.

Johnson's estimate of it.

The Rape of the Lock: its original and its enlarged form.

Dennis's censure on it: Pope's attention to Dennis's strictures.

Warton's opinion of *The Rape of the Lock* considered: comparison with *Le Lutrin* of Boileau.

Specimens of mock-heroic verse in *Le Lutrin* and *The Rape of the Lock*.

Translation of the *Iliad*: *Elegy on an Unfortunate Lady*: *Eloisa to Abelard*.

Translation of the *Odyssey*: edition of Shakespeare.

Origin of the war with the Dunces.

Intimate connection between *The Dunciad*, the *Ethical Epistles*, and the *Imitations of Horace*.

Publication of the *Essay on Man* and *Moral Essays*.

Association of Pope with the leaders of the Parliamentary Opposition.

Lofty spirit of Pope's satire.

The New Dunciad: recast of the poem in view of the quarrel with Cibber.

Death of Pope.

Analogy between the political career of Walpole and the poetical career of Pope.

Limitations of the Whig régime, on the one side, and of the Classical School of English poetry, on the other.

Evolution of Pope's ethical manner.

CHAPTER VII

DEVELOPMENT OF THE ETHICAL SCHOOL OF POPE

Cowper's estimate of Pope's genius: its inadequacy.

Individuality and character in the poetry of Pope's followers.

THOMAS PARNELL

Birth, education, history, and character.
 Appreciations of his genius by Goldsmith and Campbell.
 Elegance of scholarship and style : his moral bent.
The Hermit : Elegy, To an Old Beauty : Epistle to Pope.
 Inferiority to Goldsmith in art.
 Specimens of unfinished workmanship.

RICHARD SAVAGE

Birth, education, history, and character.
 Questions as to the truth of his story about his birth.
The Bastard : its poignancy and pathos.
 Specimens of its versification.
The Wanderer : Johnson's criticism on its structure.
 Plan of the poem : its frequent personal references.
 Obligations to Parnell and Thomson.
 Character of Savage's style : its "solemnity of thought" : influence on Johnson.

SAMUEL JOHNSON

Birth, education, history, and character.
 Character of his ethical poetry ; depth of feeling and skill in adapting classical examples to modern surroundings.
London : specimens of its adaptations from Juvenal.
Vanity of Human Wishes : general character of the Imitation.
Prologues : their dignity and ethical tone.
 Peculiarities of Johnson's poetical style : its frequent obscurity : its inversions and ellipses : its impressive solemnity.

OLIVER GOLDSMITH

His ethical principles derived from varied knowledge of life.
 Birth, education, history, and character.
 Frequent reflection of personal experience in his poetry and fiction.
 His political philosophy, as reflected in *The Traveller* and *The Deserted Village*.
 Dislike of the Whigs : sympathy with Johnson.
 His dislike of the styles of Churchill, Akenside, Gray.
 Classical character of his own style.
 Mr. Austin Dobson's criticism of his poetical style considered.
 Mr. Butcher's description of the "Attic" manner.
 Goldsmith the most "Attic" of English writers.
 Specimen of his versification in *The Deserted Village*.

WILLIAM FALCONER

Birth, education, history, and character.

The Shipwreck.

Its tragic tone : strong feeling for Nature : descriptive power.

Defects of the poem : mechanical versification : injudicious digressions : use of technical terms.

CHAPTER VIII

DECLINE OF SATIRE

Confused state of politics between the fall of Walpole and the rise of the younger Pitt.

Result of the Constitutional Settlement of 1688, and the gradual transition to democratic forms of Government.

The political change reflected in poetry.

Satire the form of poetry congenial to party conflict.

Satire at its zenith under the early Whig *régime* in the eighteenth century.

Its decline due to the growth of faction.

CHARLES CHURCHILL

Birth, education, history, and character.

Byron's poem, *Churchill's Grave.*

Churchill's first Satires : *The Rosciad* : *The Apology.*

Their character and vigour due to the prestige of Actors in the eighteenth century.

The Duellist : *The Ghost* : *Epistle to Hogarth* : *The Candidate.*

Their transient popularity : their want of substance : their imperfect art.

Johnson's criticism of Churchill : how far just.

Comparison between Churchill and Oldham.

THE ROLLIAD

Prominence of the Government of India question in the last quarter of the eighteenth century : William Pitt and Warren Hastings.

Pitt's defeat of the Whigs.

Bitterness of political feeling.

Criticisms on The Rolliad in *The Morning Post.*

Richard Fitzpatrick : Richard Tickell : Joseph Richardson.

Design of *The Rolliad* : its brilliant execution.

Specimens of its satire : portraits of Lord Temple ; Lord Sydney ; Marquis of Graham ; Duke of Richmond ; William Pitt ; Mr. and Mrs. Hastings ; Pretyman and Banks.

Factious spirit of *The Rolliad* : limited area of its satire.

"PETER PINDAR"

John Wolcot.

Denunciation of him in *The Anti-Jacobin Review* : how far just.

His birth, education, history, and character.

"Peter Pindar" compared with Andrew Marvell : the difference in their characters an index of the change in English society.

"Peter Pindar's" lampoons on George III.

The design of his satires : their native humour.

Specimens of his satire in *Ode upon Ode* : his animal painting.

Anticipation of the style of *Don Juan*.

CHAPTER IX

TRANSLATIONS OF THE CLASSICS IN THE
EIGHTEENTH CENTURY

Brilliant epoch of translation after the Restoration.

THOMAS CREECH

Birth, education, history, and character.

One of the literal school of translators.

His translation of Horace : confession of his own incompetency : want of beauty in his translation.

Specimen of his translation of Horace's *Odes*.

His translation of Lucretius' *De Rerum Natura*.

His qualifications for the task.

His translation compared with Dryden's.

NICHOLAS ROWE

Translation of Lucan's *Pharsalia*.

Compared with May's translation : May a literal, Rowe a paraphrastic translator.

Specimens of Rowe's translation : his varying degrees of success : excellence of his versification and poetical rhetoric.

POPE'S HOMER

Compared with Dryden's translation of the first *Iliad*.

Specimens of the two translations : literal rendering : Dryden's free paraphrase : infusion of his own character : want of dignity : Pope's superior elevation : use of "gallant" phraseology.

Monumental character of Pope's translation : its mannerism, and influence on English versification.

Pope's assistants in the translation of *The Odyssey* : Elijah Fenton : William Broome.

Questions as to Pope's behaviour towards his co-translators and the public.

CHRISTOPHER PITT

His birth, education, history, and character.

His translation of the *Æneid*.

Compared with Dryden's : Johnson's criticism.

Specimens of Dryden's and Pitt's translations.

Translation of Vida's *Ars Poetica*.

Character of Vida's poem : excellence of Pitt's rendering.

Specimens of the translation.

GILBERT WEST

Birth, education, history, and character.

His translation of Pindar.

Different treatment of Pindar by Chiabrera, Cowley, and Collins.

Specimen of West's translation.

CHAPTER X

PHILOSOPHICAL ENGLISH POETRY IN THE EIGHTEENTH CENTURY

English poetry in the first half of the eighteenth century a reflection of the activity of the State.

The compromise in State and Church.

The compromise in criticism and taste.

The compromise reflected in the tendency towards classical forms of expression.

Secret currents of change beneath the surface of society.

Disfranchisement of Roman Catholics, Nonjurors, and Nonconformists.

Various movements in the sphere of imagination : the Deistic ; the Methodist ; the Æsthetic and Antiquarian Movements.

THE DEISTIC MOVEMENT

Origin and doctrines of the Deists.

Lord Herbert of Cherbury ; Tindal ; Toland ; Morgan ; Chubb ; Woolston ; Lord Bolingbroke.

ESSAY ON MAN

Obligations of Pope to Bolingbroke in respect of the philosophy of the *Essay on Man*.

Mixture of Deism and Catholicism in Pope's mind.

Heterodoxy of the *Essay* pointed out by Crousaz : Pope's alarm : Warburton's sophistry.

Incoherence of philosophy in the *Essay* : specimens of its contradictions of thought.

Bolingbroke's ideas of didactic poetry.

Structure of the poem : compared with Dryden's *Religio Laici*.

Inferiority of Pope to Dryden in dialectical power : more elevated aim of Pope.

Elliptical modes of expression in the *Essay* : its inversions.

Criticisms of Byron and De Quincey considered.

Excellence of expression in the best passages.

EDWARD YOUNG

His hatred of Deism.

Birth, education, history, and character.

Divergence between Young's religious principles and practice.

Criticism of the Rev. Richard Cecil on his character considered.

The Universal Passion.

Young's qualifications as a satirist : his wide knowledge of the world.

An imitator, in his satire, of Horace rather than Juvenal.

Excellence of his portraits of women : Julia ; Clio ; Aspasia.

His epigrammatic terseness : ridicule of thoughtless irreligion in society.

Night Thoughts.

Inspired by the personal losses of the poet.

Severe reflections on Pope's optimistic system.

Characteristics of Young's style in *Night Thoughts* : his blank verse : melodramatic epigram : occasional imitation of Milton : approximation to prose.

JAMES THOMSON

Reflects the luxurious tendencies of thought in English society under George II.

His birth, education, history, and character.

Johnson's criticism on his genius.

Vein of Deistic thought in *The Seasons*.

Specimens from *Spring*, *Summer*, *Autumn*, and *Winter*.

Patriotic and social spirit in *The Seasons* : personal allusions.

The Castle of Indolence.

Picturesque representation of the spirit of the age.

Love of the country and of the Arts.

Personal description : Thomson's portrait of himself : Armstrong's portrait of him.

Picture of the material prosperity of England.

Characteristics of Thomson's blank-verse : its Miltonic groundwork.

Latin constructions : imitation of John Philips.

MARK AKENSIDE

Birth, education, history, and character.

Tendency of his genius to make poetry abstract and philosophical.

The Pleasures of Imagination.

Deistical vein of thought : enthusiastic Hellenism.

Johnson's criticism on Akenside's style considered : his dislike of Akenside's Whiggism and blank-verse.

Johnson's censure of Akenside's lyrics.

The classical manner of Akenside's lyric verse a reflection of his Whig sentiments.

Specimens of his Odes.

OTHER PHILOSOPHICAL POETS

John Armstrong : his *Art of Preserving Health.*

David Mallet : pretended author of *William and Margaret* : his *Amyntor and Theodora* : its affectation.

John Dyer : his *Fleece* and *Ruins of Rome.*

Approximation of Poetry to Painting : a symptom of the constitutional quietism of the times.

CHAPTER XI

RELIGIOUS LYRICAL POETRY IN THE EIGHTEENTH CENTURY

Insignificant influence of the Deists in English society at large.

Unsatisfying effects of the Religious Compromise of the Revolution of 1688.

Nonconformists and Nonjurors.

The Methodist movement.

The Nonconformists the parents of English Hymnology.

ISAAC WATTS

Birth, education, history, and character.

Horæ Lyricæ : Preface compared with Giles Fletcher's Preface to *Christ's Death and Victory.*

Secluded character of English Nonconformity after the Restoration.

Watts' poems on the subject of Divine Love.
 Calvinistic character of Watts' theology.
 His congregational hymns.
 Their influence on country congregations illustrated.
 Classical purity of diction in Watts' hymns.

JOHN AND CHARLES WESLEY

Difference in spirit between Nonconformity and Methodism.
 John Wesley's description of Methodism.
 Birth, education, history, and character of the Wesleys.
 Influence exercised on them by William Law, the Nonjuror.
 They accept the doctrine of Justification by Faith.
 Fertility of Charles Wesley as a hymn-writer.
 Masculine and classical taste in the style of his hymns.
Wrestling Jacob.

CHRISTOPHER SMART

Widespread influence of the Methodist movement.
 Smart's *Song to David* : its fine lyrical quality.
 Specimen of its versification.

WILLIAM COWPER

Contrast between the life of the Wesleys and that of Cowper.
 Cowper's birth, education, history, and character.
 State of English Poetry when Cowper began to write.
 Olney hymns : their Calvinistic doctrine.
 Specimens : intense personality of feeling.
Table-Talk, etc.
 Defect of satiric genius in Cowper : the result of his recluse habits and Calvinistic convictions.
 Examples of inadequate satiric treatment in *The Progress of Error* and *Expostulation*.
 Cowper's defective style in satire : imitation of Young and Churchill.
 Specimens of his satiric versification.
The Task.
 Felicity in the choice and treatment of the subject.
 Imitation of *The Splendid Shilling*.
 Midway stage between *The Seasons* and *The Excursion*.
 Cowper's strong sense of local colour : his well-bred egotism.
 Specimen of nature-painting in *The Task*.
 Purity of his lyrical diction.
 Examples of refined simplicity in his versification.
 Masculine style of religious lyrical poetry in the eighteenth century the result of the classical influence.

CHAPTER XII

THE EARLY ROMANTIC MOVEMENT IN ENGLISH
POETRY

Sir Robert Walpole and Horace Walpole.

The contrast in their characters symbolical of the change in English society.

The common features in their Whiggism.

Horace Walpole's correspondence illustrative of the change in national character: his ennui: his æstheticism: his desire for increased liberty of imagination: his view of "free-thinking."

Advance of Romanticism: its literary character.

ALLAN RAMSAY

Birth, education, history, and character.

The Gentle Shepherd: an adaptation of the Italian pastoral drama.

Ramsay's judicious treatment of the pastoral style: his naturalism: his Scottish dialect.

Specimens of his poetic dialogue and songs.

Mixture of classic and romantic elements in *The Gentle Shepherd*.

WILLIAM SOMERVILE

Birth, education, history, and character

Representative of the cultivated class of English "Squires": his love of country pursuits: *The Chase: Hobbino: Field Sports*.

His friendship with Allan Ramsay.

Epistle to Ramsay on the publication of *The Gentle Shepherd*.

Specimen of his verse.

WILLIAM SHENSTONE

Birth, education, history, and character.

Cultivation of sentiment and style for their own sake.

A miniature Rousseau: affectation of simplicity and melancholy.

Assumption of pastoral character at the Leasowes.

His anxiety to be noticed in his retirement.

His artistic sense.

His definition of Elegy.

He combines the characters of the Elegy and the Ballad.

His *Pastoral Ballad*.

Ballad on *Jemmy Dawson*.

The School Mistress: his best performance.

His idea of Spenser's style.

Specimen of his verse in *The School Mistress*.

GEORGE LYTTTELTON

Birth, education, history, and character.
 His enthusiastic temperament.
 Gray's admiration for his *Monody*.
 Specimens of his elegiac and epistolary verse.

JOSEPH WARTON

Birth, education, history, and character.
 His efforts to revive lyric poetry.
The Enthusiast: first manifesto in behalf of Romanticism.
 Specimen of the sentiment and verse in *The Enthusiast*.

THOMAS WARTON

Birth, education, history, and character.
 Mixture in him of romantic and classic tastes.
 His *Pleasures of Melancholy*: early note in the revival of Mediævalism.
 His antiquarian *Sonnet on Stonehenge*.
 His verses *On Sir Joshua Reynolds' Painted Window at New College, Oxford*: recantation of romanticism.
 The two Wartons the pioneers of the Romantic Movement.

WILLIAM COLLINS AND THOMAS GRAY

Birth, education, history, and character.
 Causes of the dislike of Johnson and Goldsmith for the poetry of Collins and Gray.
 Johnson's criticisms of Collins' and Gray's Odes.
 Goldsmith's criticism of Gray's Odes.
 Johnson's and Goldsmith's poetical ideal antagonistic to the practice of Gray.
 Colloquial, as distinct from literary idiom, in their opinion, the true groundwork of poetical diction.
 Comparison of the genius of Gray with that of Collins.
 Hazlitt's opinion: how far just.
 Gray's temperament contrasted with that of Collins.
 Enthusiasm in the opening of Collins' *Ode to Liberty*.
 Superior constructive power in Gray's Odes.
 Gray's criticism of Collins' and Joseph Warton's Odes.
 Want of finish in Collins' poetic diction.
 Gray's classical lucidity.
 Effects of the Classical Renaissance on the styles of Collins and Gray.
 Their common perception of the connection between Liberty and Poetry.

Collins' admiration for the Greeks : reproduction of Greek characteristics in his poetry.

Gray's Latin style in his *Elegy*.

ADVANCE OF THE DILETTANTE SPIRIT IN ENGLISH SOCIETY

Influence of Montesquieu and Rousseau.

The mediæval reaction headed by the Warton.

Literary Revivals : Erse Legend : Scandinavian Mythology : forms of Mediæval English.

OSSIANISM : JAMES MACPHERSON

His *Erse Fragments*.

Excitement in Scotland over the supposed discovery of Ossian.

Johnson's scepticism.

Opinion of Mr. Bailey Saunders considered.

Macpherson's *Fingal* and *Temora*.

The mode of their composition : their literary merit.

Specimen of their style contrasted with that of genuine antiquity.

SCANDINAVIAN REVIVAL

Disappearance of Scandinavian mythology from mediæval English verse.

Gray's paraphrase of *The Fatal Sisters* and *Descent of Odin*.

Imitations by Henry Mackenzie, etc.

Frauds of John Logan : his *Danish Odes*.

Nathan Drake's enthusiasm.

Belief that in the Scandinavian Paradise the heroes drank out of the skulls of their enemies.

Scandinavian Romanticism generally embodied in the form of translation.

BALLAD · REVIVAL

Ballad style preserved by surviving feudal feeling in the English and Scottish Border.

David Mallet's theft of *William and Margaret*.

William Hamilton of Bangour's *Braes of Yarrow*.

W. J. Mickle's *Cumnor Hall* : Lady Anne Lindsay's *Auld Robin Gray*.

PSEUDO-MEDIÆVALISM : THOMAS CHATTERTON

His birth, education, history, and character.

Warton's estimate of Chatterton's genius considered.

Chatterton's methods of constructing mediæval diction.

His inability to preserve a consistently antique style.

His imitation of modern poets.

His genius.

The Rowley forgeries typical of the artificial character of the early

Romantic movement: *The Castle of Otranto*: *Strawberry Hill*: supernaturalism: Gothicism.

Gray and Collins, the only constructive poets in the early Romantic Movement.

CHAPTER XIII

POETICAL DRAMA IN THE EIGHTEENTH CENTURY

Causes of the decline of the poetical drama.

Phases of its decadence in the eighteenth century.

LATE CAROLINE STYLE: THOMAS SOUTHERNE

Birth, education, history, and character.

His *Fatal Marriage*: founded on Afra Behn's novel, *The Fair Vow-Breaker*.

Its simplicity and pathos.

Specimen of the drama.

Oroonoko, also founded on a novel by Mrs. Behn.

Its success due to the excellence of acting.

The Spartan Dame.

Its political character: its success due to this and good acting.

Fenton's verses in its praise.

WILLIAM CONGREVE

Birth, education, history, and character.

The Mourning Bride.

Tragedy of the class of *Don Sebastian*.

Excellence of its style: well adapted to the declaiming genius of good actresses.

THE FRENCH DRAMATIC STYLE: EDMUND SMITH, AMBROSE

PHILIPS, JOSEPH ADDISON

Growing morality in the audience: influence of the Court.

T. Boyer: *Achilles or Iphigenia in Aulis*.

Edmund Smith: *Phædra and Hippolytus*.

Ambrose Philips: *Distrest Mother*.

All adapted from plays of Racine.

Addison's encouragement of the French style in *The Spectator*.

Cato.

Its success due to political excitement.

Dennis's criticisms.

Absence of action in the play.

Excellence of its "sentences."

REVIVAL AND ADAPTATION OF OLD ENGLISH PLAYS : NICHOLAS
 ROWE, EDWARD YOUNG, ELIJAH FENTON

Nicholas Rowe : his birth, education, history, and character.

Transforms Massinger's *Fatal Dowry* into *The Fair Penitent*.

Character of Massinger's play : inferiority of Rowe's treatment of the story : skilful adaptation to the requirements of the modern stage : scope given by it to the qualities of actresses.

Tamerlane.

The hero transformed into a constitutional king.

Flattery of William III.

Jane Shore.

Rowe's best play : excellence of his versification.

Edward Young's *Revenge*.

Elijah Fenton's *Mariamne*.

Continued influence of Massinger.

COMBINATION OF OPERA AND COMEDY : JOHN GAY

Addison's criticisms on the opera in *The Spectator*.

Operatic adaptations of *The Tempest* and *Midsummer-Night's Dream*.

Cibber's account of *Camilla* as performed in England.

Gay's *What d'ye Call It ?*

Character of the play : "'Twas when the seas were roaring."

Attempt to introduce satirical personality into comedy : *Three Hours after Marriage*.

The Beggars' Opera.

Origin of the play in Swift's hint of a Newgate Pastoral.

Critical fortune of *The Beggars' Opera* : its unprecedented success.

Causes of its popularity.

POLITICS IN THE DRAMA : HENRY BROOKE

Polly : its prohibition by the Lord Chamberlain.

The Licensing Act of 1737.

Henry Brooke : his novel *The Fool of Quality*.

Gustavus Vasa : prohibited by the Lord Chamberlain.

Its political character illustrated from the prologue.

Specimen of party rhetoric in the drama.

Subsequent decay of all poetical motives on the English stage.

Resemblance in the history of the Attic and the English poetical drama : similarity of social periods of rise and decline.

Further points of resemblance : survival of comedy after the decay of tragedy : reproduction of old plays.

Importance of the actor in the late stages of the poetical drama in Athens and England.

Study of rhythmical declamation in the English theatre of the eighteenth century.

- Colley Cibber's views on the subject.
 Different value of scenery in the Attic and English theatres.
 Comparative insignificance of scenery on the eighteenth-century stage.
 Appreciation of fine acting by the audience in the eighteenth century.
 Churchill's *Rosciad*: portrait of Quin.
 Gradual predominance of scenic illusion over acting in the English theatres.
 Migration of the dramatic spirit into the English novel: Henry Fielding.

CHAPTER XIV

SURVEY OF ENGLISH POETRY IN THE EIGHTEENTH CENTURY

- Taine's historic view considered.
 Estimate of his inductive method.
 Examination of the sense attached by him to the word "classic."
 His account of English poetic style in the eighteenth century inaccurate.
 His disregard of the principle of historic continuity.
 Gradual evolution of English modes of versification.
 The long history of the heroic couplet and blank verse.
 The civic spirit the groundwork of the classic style in English poetry.
 Differences in the character and history of the English and the French nations.
 Survival of Feudalism in England.
 Connection between Church and State.
 The classic style developed in England through the predominance of the aristocracy in the government of the country.
 Exhaustion of the influence of the Classical Renaissance coincident with the decadence of oligarchy and the advance of the democratic spirit.
 Expansion of the classical ideal during the early Romantic movement: Gray, Collins, and the Wartons.
 The eighteenth century in England a great constitutional and constructive age, both in politics and literature.
 Character of society reflected in poetry.
 The great men of the period worthy of comparison with those of the seventeenth and nineteenth centuries.
 The way prepared both in politics and literature for the coming of the Revolutionary era.