FIGURES OF SPEECH IN
ENGLISH POETRY

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Figures of Speech
in English Poetry
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To illustrate what we mean by the terms used throughout this work, an attempt is made to give typical examples of the various figures.

"The first figure is taken from Shelley's "Ode to the West Wind," and is a type of the warmly imaginative figure which we call Intensification. The appeal is immediate in imagery, which cannot, however, be quite accounted for. The foundation for the beginning of this work is the pulse, and calls up by suggestion the picture in the figures of speech used by the poets of the Romantic school and those of the Classical school.

The second figure is from Pope's "Essay on Criticism." This assumption is that among the writers of the and is typical of the purely clarifying figures. There is a Classical school there is a predominance of those appeal to the imagination. The only aim in explanation, figures which make their appeal thru a more or less cold intellectual clearness. The latter class, as those move easiest who move like the snake. In their more direct appeal to the imagination, if a slight degree of intensification, is exemplified in their warmth and color, have for their specific in the third figure, taken from Wordsworth. Not mere explanation of the object not too much to make clear, in an explanatory fashion for the world, as to intensify feeling; so we shall speak of them as figures for intensification. A careful carrying out of the inquiry which such an hypothesis elicited, - a working out in laboratory fashion, with an actual count and classification of intensification and figures, seems to justify in its results such a conclusion.
To illustrate what we mean by the terms used throughout this work, an attempt is made to give typical examples of the various figures.

The first figure is taken from Shelley's "Ode To The West Wind!"; and is a type of the warmly imaginative figure which we call Intensification. The appeal is thru its imagery, which cannot, however, be quite reasoned out. It stirs the pulse, and calls up by suggestion the picture which the author wishes to give.

(1) "Drive my dead thoughts over the universe."

The second figure is from Pope's "Essay on Criticism" and is typical of the purely clarifying figure. There is here appeal to the imagination. The only aim is explanation, and it does succeed in that.

(2) "True ease in writing comes from art, not chance.
As those move easiest who have learned to dance."

Il, a slight degree of intensification, is exemplified in the third figure, taken from Wordsworth's "Tintern Abbey"

"...the fretful stir...
And the fever of the world
Have hung upon the beatings of my heart."

It does intensify, but only in a slight degree, and the phrases are not far from the literal use.

P1 and P2 are explained by the third and fourth figures respectively, as worn-out, meaningless personification and warmly imaginative personification:

(3) "Where then shall Hope and Fear their subjects find"
(4) "The nightmare Life-in-Death was she, who thickens man's blood with cold."
It is the purpose of the succeeding pages to show how well the writer's classification agrees with what the best critics have said of the poets of these two schools. In every instance the study and classification of the figures was made before the critics' estimate of the man was known and the list of figures was taken from a representative number of the poems of each author, whenever it was possible to have such a number.

Wherever the number is small, or fails in any way fairly to represent the poet, explanation and acknowledgement of the fact is made.

From now on we shall use the following abbreviations: I, intensification; O, clarification; I₁, slight degree of intensification; IC, about equal amount of clarification and intensification.

It may be well here, also, to explain the theory concerning personification. P₁, which equals simple, old, lifeless personification with no particular warmth or color, no glow and vividness of meaning, should mark the classicist; while P₂, which stands for a warm, meaningful personification, and P₃, a still more vivid figure, would be found in the romantic poet.

As the basis for our assumption rests upon the belief in a characteristic difference in the whole
temper and attitude of the two schools, it is
necessary to begin the discussion by a careful
definition of the terms Romanticism and Classi-
cism. To begin with the term Romanticism; we fol-
low Beers in quoting from Heine: "All the poetry
of the Middle Ages has a certain definite charac-
ter thru which it differs from the poetry of the
Greeks and Romans. In reference to this differ-
ence the former is called Romantic, the latter
Classic. These names, however, are misleading
and have hitherto caused the most vexatious
confusion."(1) Beers then goes on to show some
of the difficulties which arise in trying to
formulate any brief, clear-cut, definition of
these terms. He proves the difficulties by tak-
ing a whole volume in which to define and illus-
trate this word which is coming to be so signifi-
cant to students of English literature. The
necessity for at least a working definition leads
him to give the following: "Romanticism is the
reproduction in modern art and literature of the
life and that of the Middle Ages."(2), but he
hastens to explain that this definition is true

only in the narrowest sense because the spirit which led 18th Century England into the fields of Romanticism did not lead into any mere copying of Mediaeval art and literature; it led Scott and Byron, Shelley and Wordsworth, and the rest, back not to a slavish imitation, but to "qualities, attitudes of mind, ways of thinking and feeling, traits of style" (1), appreciation of strangeness, of beauty in unusual forms, of which Pope and his followers knew nothing.

The Classicist imitates "Greek and Roman clearness, restraint, and unity of design, simplicity, and a subordination of the part to the whole, whereas the Romanticist, impatient of restraint, sometimes sacrifices the effect of the whole in his attention to detail, and as a consequence has a tendency to run into the exaggerated, the fantastic, and the grotesque." (2) To the Classicist in the days of Pope and Dryden any show of emotion was in bad taste. Just as a fastidious gentleman of that day carried himself easily and gaily, even in debauchery, which was an everyday story among them, and just as his

(2) " " " " " " P.4.
tears or his tenderest words were things to be
the limits of what his hands may lay hold upon.
hidden away - in shame, lest the world might guess
to him "a man's reach should exceed his grasp, or
their presence, just so he wrote. Beers says,
his "avenue for". To the classicist the
"Whatever else the poets of Pope's day could do,
by incompleteness is simply more evidence of
they could not sing", and one might add, whatever
that. "A weak temple, status, of pope has"
else they did do, they did not feel - in their
imagination and offers no further promise that
poetry. Pope says that a friend once told him
stats nothing against what it expresses. It tells
there was one way left in which an English poet
the sense, it leaves nothing to the imagination
might become great - that was, by being correct,
its steady correctness, snort in outline, in the eye
and the one great aim of the English classicist
light of day, "there is nothing more to be done" -
was to be correct. Among the critics of our own
time the clearness, the keenness, the intellect-
"The spirit of like and 18th-Century romant-
ual flash and sparkle of Pope's couplets are com-
censed in outlines. The Greek, and after him the
monoplace, and they are typical of the whole school,
monoplace, classical simple and clear lines.
for Pope is the "High Priest of English Classicism."

Over against this correctness, this sense of rule
the audience, and in more colloquial like states
as an essential characteristic of beauty, this
Western theater-lover color, passed from
feeling that "Order is Heaven's first law", Pater
sets the Romanticist with his one rule, followed
blindly, unconsciously, "the addition of strange-
ness to beauty." (1) "The desire for beauty", he
says, "being a fixed element in every artistic
organization, it is the addition of curiosity too
of the heart, a reaching out beyond the unstable
this desire of beauty that constitutes a
Romanticist". This in the Romanticist is partly,
too, aspiration. "There is always a feeling of
incompleteness, a sense of reaching out and beyond
the limits of what his hands may lay hold upon. To him "a man's reach should exceed his grasp, or what's a heaven for". To the Classicist this sense of incompleteness is simply more evidence of bad taste; "A Greek temple, statue, or poem has no imperfection and offers no further promise, indicates nothing beyond what it expresses. It fills the sense, it leaves nothing to the imagination. It stands correct, sharp in outline, in the clear light of day. There is nothing more to be done to it; there is no concealment about it."(2)

The spirit of 18th and 19th Century romanticism is mystical. The Greek, and after him the English Classicist, loved simple and clear lines, - on the stage two or three figures, clearly before the audience, and in sharp relief like statuary, - the modern theater loves color, crowded figures, shadows that we cannot quite penetrate, altho they "inexpressibly attract us". But nothing is finished and complete; we do not go away complacent, satisfied, with arms folded; there is more often the wistful turning over of its problems, a stirring of the heart, a reaching out toward the unattainable. So with the poetry of the two, - in the classic, little emotion, little tenderness, little passion, little of morbidness, little of melancholy.
In the romantic, deep emotion, passionate tenderness, mighty longings that sweep the poet off his feet. Both, needless perhaps to say, have their failings and their virtues. The Classicist does not run into the excess of which the Romanticist is guilty. "What is classical", says Pater, "comes to us out of the cool and quiet of other times as a measure of what a long experience has shown us will, at least, never displease us. And in the classical literature of Greece and Rome as in the classics of the last century the essentially classical element is that quality of order in beauty which they possess indeed in a pre-eminent degree." (3)

Summing up the qualities of the two schools as we find them catalogued by Beers, who from his careful, painstaking study, and because of his recognized ability as a critic, is perhaps the best authority, we should be able to find we have the following table, representing only those qualities which are most evident and most tangible. We do not of course attempt to catalogue the more subtle differences:

(1) Eng. Romant. in the 18th Cent., Beers, p.3.
(2) " " " " " " " " " " " " " " " P.14.
(3) " " " " " " " " " " " " " " P.7.
Classical.

Restraint. the love, the despair, the unsparing Freedom.

Unity of design. Lawlessness.

Subordination of part and its Attention to detail to whole. at cost of whole.

Clarity. crime even when the Emotional appeal.

Simplicity. Suggestiveness.

Intellectual appeal. Addition of strange.

Universality. Conviviality to beauty.

Complacency. English literature. The particular.

Studied, Ruled., effect. I even aspiration.

was been offered. An extract Idealism. he ill again.

given a vividly disgusting stage. life.

Mysticism. spontaneity.

Dryden, and later, when the spirit was tending.

One of the strangest periods in the whole history of English Classicism and one in some respects the most interesting is the period of.

THE RESTORATION.

..."When we scratch an Englishman's morality the brute appears in its violence and its deformity."

(1) That is what happened in the period of the Restoration. England had risen against Puritanism.

(1) Hist. of Eng. Lit., Taine, P.313.

(1) Hist. of Eng. Lit. - Taine, P.313.
and overthrown it, and the brute did indeed appear. For years the gloom, the sternness, the unsmiling fanaticism, of the Puritan had dominated the nation. The terrors of death and its condemnation had fastened upon the hearts of men, who accused themselves of crime even when their fellows saw no wrong. Conscience kept men at the bar until, weary of the endless self accusation, they turned their backs upon the very name of morality. Then came a period in English literature such as may make the England of today ashamed even when the last excuse has been offered. An extract from Taine (1) again gives a vividly disgusting glimpse of a life common to the age which produced such men as Dryden, and later, when the spirit was tending toward better things, Alexander Pope: "You should read the life of the Earl of Rochester, a courtier and a poet, who was the hero of the time. His manners were those of a lawless and wretched mountebank; his delight was to haunt the stews, to debauch women, to write filthy songs and lewd pamphlets... We cannot copy even the titles of his poems; they were written only for the haunts of vice.... Every refined sentiment.

(1) "The Age of Reason," Part. III, Richard Garnett
every fancy; the enchantment, the serene, sublime
glow which transforms in a moment this wretched w
world of ours; the illusion which, uniting all the powers of our being, shows us perfection in a finite creature, and eternal bliss in a transient emotion, - all has vanished; there remain but satiated appetites and pulsed senses. The worst of it is that he wrote without spirit and method-
ically enough......At the head of all, the king sets the example. The 'old goat', as the courtiers call him, imagines himself a man of gayety and elegance. What gayety? What elegance!" Out of such a civilization as this, with its coarse, its froth, its vain coarseness, its mockery, its scoffing, its hideous debauchery came the only real poet, if indeed we may call him so, of his age, and the man by whom the age is known; John Dryden. Taine says of him that he followed the tastes of his time, rather than formed taste, and he was rather the head of a school than its founder. He saw the general trend of the public taste and, brilliant and noble as he might have made his work, he sold his birth-
right for the vile pottage of court favor.

Garnett (1) says that most of his poems, even
his "Alexander's Feast", and others of his noblest
productions were commissions and that the distin-
quishing characteristics of his work are a masculine
magnificent force, a perfect and conscious ease,
fluent movement, heroic rhyme. His intellect "is
clear and sharp", he is "more logician than poet",
he "reasons often and always acutely". Beers
makes a classification which fits well here: 'On
the one side are the lovers and imitators of
Spencer and Milton; and on the other those of
Dryden, Boileau, and Pope; in modern phrase, the
Romanticists and Classicists." (1) Gosse has
this word: "The exquisite freshness and variety
of the best romantic poetry, with its spontaneous
and evanescent beauties, are not to be sought
from Dryden." (2) Here we have the two statements,
positive and negative, of two great critics concern-
ing Dryden. First, he is in the rank of the
Classicists, second, he has not the qualities
common to the Romanticists.

The percentages given below show that more than
half his figures, are Cs, --

of a kind, and when it is seen that in addition
to this the Il is slight indeed, that the figures
often have an artificial ring, we have added 20%,
making almost 2/3 of his figures. Intensification. The remaining 30% is under the name of intensification, but it is for the most part far from the warmly imaginative work of the poet. Many of these figures are beautiful and almost all are brilliant, but there is a characteristic hardness and glitter that runs through, as surely as any of his clarification. His appeal is to the intellect, not to the heart; and the note of aspiration, that "lift of the spirit" of the later singers, is entirely absent. Dryden's classicism is of the earth earthy, as is that of the men who follow him.

C---57%. I---23%. II---20%.

THE EARL OF ROSCOMMON comes next with only one poem of any value, and it is almost entirely lacking in anything of real figurative significance. The "Essay on Translated Verses" contains one figure in forty lines and that an II. It would be unfair to judge a poet by one figure, but when there is no other figure used, and when that one points

(2) Hist. of 18th Cent. Eng. Lit. Gosse.
in keeping in its faint, stilted imagery with the whole
tone of his writing, it is perhaps a fair
judgment.

Gosse says of him and his contemporaries that
they write nothing new or poetic. Their poems are
"exercises in style - jointed prose furnished with
rhymes - they invent nothing, feel little, and
only aim at expressing in classical metaphors, good
arguments." Their verses consist of "two nouns
furnished with epithets connected by a verb."
They are very good epithets, he says, and their
authors have "ornate, official diction. They are
empty of head, grave in manner, admirable for
dignity, with the punctilio and the ideas of a
dummy."

There are only four more names which the critics
place as of any importance in this age, before the
beginning of the genuine age of classicism. These
are Rochester, Sedley, Otway, and Oldham.

ROCHESTER we have already spoken of enough;
perhaps even for a classification. "He was",
says Taine, "correct, even in his filth."(1)

In considering the form of expression of human and the gay heartlessness accords well with the life of the man. The one figure which is found in the poems decent enough to be used is a C, and as in the case of the Earl of Roscommon it is an index. 100% Clarification, is our estimate and 100% classicism is the critic’s estimate, of Wilmot, Earl of Rochester.

"Genuine poetical sentiment", says Taine, "dies out with SEDLEY" (1) The Roisterers take the stage now. They "aim at being wits and men of the world. Their puns and verses are agreeable, sometimes refined.....their airy flowing verse is literary amusement of worldlings." (2) Love and danger are treated airily, but there is no genuine feeling, nothing but gay and sometimes flippant nonsense. The three poems available from Sedley show 100% C.

THOMAS OTWAY writes in a lighter and simpler strain, "pitiful as a strain of music..... He has the genuine passion which Dryden lacks and there

(2) --- --- ---
the meaning of his work by distortion of human nature. (1) Yet Beers speaks of the praise which Goldsmith bestows upon the Classiasts, calling them the "Drydens and Otways" of the later time. (2) Only one short poem of Otway's is available, and that contains no figure, but it, like the others of his day, is mock-tragic, half laughing, with none of the "high-seriousness" which Matthew Arnold finds in the true poet.

JOHN OLDHAM comes last in the list with a satire "Dissuading from Poetry". There are no figures, only a slight play on words which cannot be called figurative, so we make no judgment here.

(1) A Hist. of Eng. Lit. Moody & Lovett
(2) A Hist. of Eng. Lit. in the 18th Cent. Beers.
THE AGE OF CLASSICISM.
1661-1689.

GARTH. First of those predecessors of Pope who are counted really a part of the Classical school is John Garth. His only poem of note aside from "the topographical poem of 'Clarendon'" (1) is "The Dispensary". It is a mock-heroic poem holding up to ridicule the apothecaries who had attacked him in a work of charity. Only one figure is found in the work and that a C. Gosse says that his didactic verse that it is the "best between Dryden and Pope, the way we see in in the degradation of the over-mannered style of the 18th century".

(2) Taine and Bœrs do not mention his name and Manley places him in the classical school. In this case again as in the period of the Restoration we shall have to be content with the estimate we may make from a scant amount of the work of the author; writing his percentage we should be compelled to say 100% C.

(1) A Hist. of Eng. Lit. 18th Cent. Gosse.
(2) " " " " " " " " 
LADY WINCHELSEA shows in the figures used a strange tendency toward what we have decided might mark the Romanticist. The percentages of the small group of poems she had written are as follows:

I---75%. C---25%.

One is a bit surprised at this tendency in one who lived in the very heart of English classicism; but the critics explain: "There is a marked romantic accent", says Beers, "in the Countess of Winchelsea's ode 'To the Nightingale' and in her 'Nocturnal Reveries'; and again Gosse says; "Lady Winchelsea's temper was so foreign to the taste of her own age that she achieved no success among her contemporaries."(2)

With Lady Winchelsea, as illustrating what he calls "eddies and back currents in the stream of literary tendencies", Beers places THOMAS PARNELL, ALLAN RAMSEY, and HAMILTONOUR BANGOUR. Of these latter he says, not that they are Romanticists, but that there is the romantic tendency. "It would be a mistake", he says, "to suppose that the men of Pope's generation, including Pope himself, 

(2) " " " Lit. " " Gosse.
were altogether wanting in romantic feeling." Gosse says of Parnell that he did his best work under the influence of Pope, altho' he could not be said to be a disciple of Pope. He praises him for "polish, elegance, and symmetry," classical characteristics one would expect to find in one influenced by Pope. The summary of figures for Parnell gives us:

\[ I--14\% \quad IC--14\% \quad C--42\% \quad PT--28\% \]

Clearly in Parnell it is merely a strain of Romanticism, altho' in this instance the IC is for intensification rather than for clarification, giving us little less than one third clarifying figures.

One thing more which cannot be told in figures— that is—what Gosse (1) calls "more of mystery and spirituality than in any other poet of the time." Compared with Dryden there is a marked increase in the deepening of meaning of figures here.

"That work of neither Ramsay nor, Hamilton of Rangour was available, so we shall turn to WILLIAM WAISH and MATTHEW PRIOR, of whom the critics speak as minor writers whose "love of correctness" and whose "unreadable epigrammatic lyrics" perhaps account for the very small
number of their poems which remain. Perhaps also the strongest claim to classicism in these men is the epigrammatic tendency and the fact that there are no real figures in the poems it was possible to obtain. In Pryor there are many lines which one would like to call 'near-figures', and these are entirely of the laughing intellectual brilliancy of Pope without the sharpness of Pope; they are half-whimsical, audacious, careless; and if they were really figures one should mark them C.

JOHNATHAN SWIFT, that "leader of the chorus of wits in the reign of Anne, the dominant intellectual figure of the first half of the century", (2) is not, according to J. Nichol, (3) a poet at all. It is said that Cowper told him: "Cousin Swift, you will never be a poet." and Beers places him among the "men of polite letters" who represent in England the rationalistic, prosaic, sceptical, common sense spirit of the age, and against which the romantic movement in the 19th century

(1) Hist. of Eng. Lit. 18th Cent. Gosse.
(2) " " " P. 140.
ran parallel*. (1) It remains to see the percentage of figures:

I1---50%. C---25%. P2---25%.

I1, if our theory is correct, should represent the Classicist more nearly than the Romanticist, and in Swift this is so even more than with most men, for it is not because the figures are so faint that we put the qualifying I. It is that even when he would intensify he does it thru the intellect, it is the brilliancy of sun on ice; in the P2, which would seem to give him one fourth the percentage of intensifying figures, the same hard brilliancy is found. Swift is with his contemporaries; keen, sure, swift, and terrible, but straightforward, correct, and finished; a giant, but a giant of Pope's kind.

JOSEPH ADDISON. 72% of Addison's figures come under the head of P1, and 9% under C. The other 18% is divided equally between I and II, so that we should have 81% for clarification and 10% for I with 9% tending toward I. Beers says that three writers of high authority in three successive

(1) Hist. of Romant. 18th Cent. P.382. Beers.
generations - Dryden, Addison, and Johnson - consolidated a body of literary opinion which may be described in the main as classical, and as consenting, tho with minor variations". (1)

Gosse adds this: "Addison was totally without lyric gift. He never excelled except in the heroic couplet. As to his versification, it has been considered to mark the transition between Dryden and Pope, but in the opinion of the present writer it shows a curious absence of all influence from Dryden, and if it marks any transition at all, it is between Waller and Pope. In short, the English verse of Addison is that of the scholar and skilful man of letters, not of a poet.

EDWARD YOUNG.

I—22%. P2—44%. II—11%. C—22%.

66% of Young's figures are for intensification, yet they need some explanation; place him beside the classicists of the age and the imagination, the warmth of personification, is very different from their clear, concise similes and their formal, worn-out personifications;

(1) Hist. of Eng. Lit. 18th Cent. P. 50.
but put him beside Tennyson or Mrs. Browning and the intensification seems slight and the Pzs lukewarm.

Beers says: "Blair and Young are scarcely to be reckoned among the Romanticists; they were heavy didactic, moral poets for the most part, tho they touched the string which in the Gothic imagination vibrated with a musical shiver to the thought of death." (1) Young's "Night Thoughts" is the most clearly romantic of anything he has written, according to Beers, who speaks of its "rich note of romantic despair, its exquisite episodes, its sustained magnificence", and calls it one of the lesser treasures of English literature. Clearly he was not in temper to be classed with the followers of Pope, and the only hesitation Beers has in placing him with the Romanticists is in the narrower sense, the lack of a return to Medievalism.

Ambrose Phillips

T1---33.3%. C---33.3%. P1---33.3%

Among the minor poets of the time is Ambrose Phillips, and his fame rests not on the works praised by his contemporaries but on odes to private persons.... His is a genuine play of fancy
and simplicity of versification, rare gifts in the artificial school of Addison." (1) It is this artificial school of Addison which makes its impress on the work of Philips. His figures are correct and pale, and altho the amount of his work studied was so limited as not to be representative it is again the only thing we can do - give the percentage of our figures and the report of the critics.

JOHN GAY.

C---50%. Pl---50%.

"The poets of the time from the restoration of the Stuarts to the French Revolution bear the impress of the classical, met with in neither the preceding nor the succeeding, a style at the same time finished and artificial....Gay among them." This is the verdict of Taine(3) and Gosse calls him the "cat's-paw of Pope." Welsh places him in that period when, altho men were beginning to see and to feel below the surface, they had not yet

(1) Hist. of Eng. Romant. 18th Cent. Pl64 Beers.
fied themselves from the shackles of the conventionality which marks the great leader of them all.

ALEXANDER POPE. If one were to run over a list of the chief characteristics of the Classicists, Pope would surely measure up to the standard set for him as the "High Priest of English Classicism": refined, ornate, antithetical, terse, regular, graceful, musical. Welsh (1) says of him, and then goes on to set the two kinds of poets over against each other, measuring him yet more clearly; the Classicist, critical, painstaking and constrained, artificial and microscopic; the Romanticist, creative, powerful and free, natural and telescopic. He reminds us of Pope's one great aim, correctness, and of the fact that he achieved it. Other critics speak of him in the same terms; always constraint, always clearness, always finish. Here, in the very nature of the case one is more eager to see whether the figures gathered are for intensification or Clarification. The table below shows the answer, but

(1) Development of Eng. Lit. Vol. II. P.118-123.

-Alfred N. Welsh.
it does not show completely
because it does not show that even the IC and
II are the intellectual sparkle and glitter of
appeal to the mind rather than to the heart.
The intensification item here is slight, no more
than 9% at most.

C--49.25% IC--6.8% II--17.3%
P1--21.25% P2--2% I--7.75%
CLASSICISTS AND ROMANTICISTS.
1699-1770.

During the hundred years from the birth of Blair to that of Wordsworth the ebb and flow in the current of literary achievement has made it difficult for the men of any one generation to see whether the final course was toward romanticism or classicism. In our own day it is easier to see that the final mark of each high crest was a slow but certain advance toward the next age, the Romantic Period.

ROBERT BLAIR is the first name in Mauley's list of the men of this middle period. (1) His only poem, "The Grave," rests solely upon its merit as romantic poetry, says Gosse, (2) and Beers, although he hesitates to place him clearly with the Romantics because of the lack of "any return to Mediaevalism," yet in the larger ranking must accord him the qualities which mark the Romanticist, that is, in the words of Gosse again, "forcible and original ideas in vigorous and unconventional phraseology, absence of conventionality, unaffectedness,......Blair was isolated from all his chief English contemporaries, but he followed
the same moral and romantic aims as they." (3)

His figures are more than half I and P2.

I--36.3%.  P2--18.3%.  TC--36.3%.  Pl--20%.

JAMES THOMSON is, according to Gosse, the real pioneer of the romantic movement, with its return to nature and simplicity, "The Seasons......recalled to English verse a melody, a rapture, entirely unknown since the death of Milton, more than sixty years before." Saintsbury speaks of his tremendous popularity in his own time, and says that "it is hardly explained even by the indiscriminate admiration of the romantic style." He speaks of the slight clouding of Thomson's work by Latinism, which accounts for the 20% of worn-out personification and for much of the T. More than half his figures are for intensification.

I--53.3%.  P2--46.6%.  T1--13.3%.  Pl--20%.

C--6.6%.

JOHN BYER again swings back a little, in the number of figures for clarification. The critics' decision follows: Beers says of him that

his precise mode of treating out-door subjects, without pedantry, but with a cold succession of details connects him with the Augustans, thru Cowper and Southam, whom he calls a transitional poet. Again he speaks of him as having a romantic strain in the love of mountains and ancient ruins, but this judgment relates to the narrower definition of romanticism and does not take into account the present day meaning which Beers himself uses for the most part. The consensus of opinion among critics places Dyer among the poets who are inclined toward romanticism, not with those who are in the full sweep of the current. A little less than half his figures are for intensification.

I = 23%. P2 = 23%. IC = 7%. II = 15%.

Pl = 15.5%. C = 15.5%.

HAMILTON OF RANGUR. Only one poem of Hamilton's was studied and only three figures were found. These were I, P2, and Pl. These percentages might be misleading, so we again suspend judgment, merely mentioning him because of his importance as one of the writers in whom "a strain of spontaneous song flourished." Beers says of his "Braes of Yarrow," which was not available for study; "it is certainly a strange poem to come out of the heart of 19th Century Classicism."
SAMUEL JOHNSON. The classicism of Johnson is interesting because it is more nearly like that of the great Greek and Roman Classicists than like that of his contemporaries. There is nothing petty about his formality and dignity. He is noble in a solemn reasonable fashion. Reason is best for mankind, therefore he will hammer out his hard smooth lines in accord with reason. Gosse says that "Johnson, like Pope, chose to be the poet of reason, not because he was deficient in imagination, but because he condemned all that had not a direct practical bearing. He had studied the works of Dryden and Pope and had caught the vigor and terseness of his great models. He does not paint from Nature, but from books." (2) Saintsbury speaks of the scholarliness and elegance of his small amount of verse, and of its narrow ideals. (3) Garrick called him "hard as Greek" and Gosse says his "Vanity of Human Wishes" is easily the most Latin poem in

(1) Hist. of Eng. Romant. 18th Cent. P.145. Beers
the language. His figures show:

I--10%. P2--20%. II--25%. P1--45%.

Before passing it is well to note the preponderance of P1, which points to what Gosse says of its Latinist.

WILLIAM SHERSTONE. Saintsbury calls Shenstone "our principal master of what may perhaps be called the artificial-natural style in poetry."(1) Gosse speaks of the slight love of "wildness, grandeur, and solitude" which bears evidence to a strain of romanticism in Shenstone. There is 25% intensification in the few poems of his which remain.

II--25%. P4--25%. P1--25%. C1--25%.

75% of the figures are clearly for clarification.

THOMAS GRAY. "The Elegy", says Beers, is the masterpiece of the whole 'Il Penseroso' school and has summed up for all English readers for all time the poetry of the tomb. He shows how romanticism grew in Gray, who began by being a Classicist and ended by loving Gothic architecture, the mountains, the woods, the awful solemnity of Nature."(2)

Hamilton Mabie and Matthew Arnold voice the same judgment concerning him, saying that the spirit of the age was alien to his genius. He had fallen upon prosaic times, and he never "spoke out," as Arnold plaintively phrases it. His Romanticism suffered from that "spiritual east wind" which held his genius down sometimes to the level of what his contemporaries wrote, not Romantic nor classic, but pseudo-classic, and wholly prosaic. "He was of the eagle brood," (1) says Lowell, "but un-fledged," and Phelps calls him "a much more important figure in the Romantic movement than seems to be commonly supposed." (2)

His figures place him at almost the opposite extreme from Pope and Dryden, altho now and then the maleness and lifelessness of his personification recalls the fact that he is not far even now from the men who had so rigorously demanded conformity and a strict adherence to the conventional. Even Gray must speak of the sunrise as "the rosy flush...of the new-born day." Aside from

this tendency there is little that is not genuine intensification, as the table shows:

I—35%. P2—40%.
II—4.5%. C—2.3%. Pl—18.2%.

WILLIAM COLLINS. Gosse compares Collins and Gray, to the discredit of Gray, who is, as Gosse puts it, "an artist who has learned well his art." (1), while Collins, who learned too, gradually and delicately, had a gift which was a gift, of song. He does not always maintain the high level to which he often soars, but his "marked lyric sweetness and grace, with fine high poetic feeling", make him often the superior of Gray. According to this criticism, Collins is more surely the Romanticist than Gray. His work is unequal, however, and when all is balanced the more frequent drops from his high plane makes the average of figures for intensification slightly lower than in Gray. In both, however the preponderance is clearly of the romantic figures. The IC here is for I rather than for C.

I—31%. P2—27.5%. IC—3.5%. Pl—31%.
II—7%.

(1) Eng. Romant. in 18th Cent. Gosse
MARK AVERYGER, whose one poem "The Nightengale" was the only one studied, is clearly, according to the voice of the critics, a Classicist, "frigid and fossilized," "Classicist lofty, elegant, chaste, and correct," a "frozen beast," and so on thru pages of consent, and the figures show, P4 62.5%, and the rest a faint cool II.

MARK'S CONTEMPORARY reminds one of the man who jogs hopefully along behind his sleek horses while his neighbor hurrs past in his electric carriage. He does not make comparisons, he does not notice the changes, or if he does, he rails a bit, rather gently, at the passing out of fashion of the old and the beautiful. Peers says of him: "He .... belonged to the conservative party altho Mr. Perry detects romantic touches in "The Deserted Village." The disgust he felt at what proved to be a genuine Shakespeare appreciation is taken by Peers to place him most surely among the Classicists. He is among the best and simplest of the clear, straightforward Classicists, and altho, as Gosse declares, "we shall search in vain in his prose or verse for any sign that he felt the coming
change...yet his inborn grace and delicacy of
temper made him select the more elegant among the
elements of his time." (1) We have in his figures
58.3% clarification. In the summary of his

C---27%. I---31%. II---14%. PL---17.3%.
P2---10.7%.

CHARLES CHURCHILL. The two figures, both C,
found in the one poem of Churchill's which was
studied are C and below, is the estimate made by Beers,
Ward, and Saintsbury. He is no poet and he is the
"Caligula among men of letters". So far there is
no failure in our theory.

WILLIAM COWPER. Beers speaks of "Cowper and
Crabbe, neither of whom was in any sense romantic."
(2), and again he says "Cowper and Burns were not
among the Romanticists." (3) "Cowper", says Hazlitt,
"looks at nature over clipped hedges and garden
walks, shakes hands with Nature with his gloves on.
He could describe a piece of shell-work as well as
any modern poet, but he could not describe the

(2) Hist. of Eng. Romant. 18th Cent. Pl 103. Beers
(3) " " " " " " 
New Jerusalem as well as John Bunyan. This is enough to show how thoroughly the Classicist the critics regard him. The table of his figures shows about 75% for clarification if we count the II and P1, which almost as certainly here as in Pope mark the classical tendency. The table is:

I---15%. P2---15%. C---20%.

P1---13%. II---25%.

WILLIAM BLAKE, that "strange visionary poet", (1) has in abundance the qualities of the Romanticist; a dreamer, artless, quaint, grotesque, "considered by some of his contemporaries to be mad(2); nevertheless had in him what Stedman calls "the elements of the great master." He is often swept away"like his own Elijah by the horses and chariot of fire." The very sweep and sublimity of his imagination sets him at once in the Romantic school and his figures are all for intensification.

I---70%. P2---30%.

ROBERT BURNS was "not among the Romanticists" says Beers, but in fairness to Beers himself it is necessary to explain that he here uses the word in the narrow sense of "a return to this Mediaevalism" and that aside from this he does not question the justice of placing Burns where the other critics place him, among the Romanticists. He is in one sense perhaps among the transitional poets and Hannon says "He had an eye to see, a heart to feel, but no more," but he adds, "he has an original cast of thought, a more romantic imagery."(1)

His was indeed the poetry of which Taine speaks, "not forced in a hot-house, but born of the soil, between the furrows, side by side with nature, amidst the beauty and gloom of the climate."(2)

It was the very naturalness and genuineness of his genius which makes him "apt to combine tap-room trivialities with the high language of poetry."

He was indifferent to form, "and so", Taine adds, "form seems to disappear as we listen to the voice of a man. His figures show, if we count them all, which really belongs with the 2 in this instance,

(1) Satire and Satirists. P.108 Hannon.
more than 60% intensification which is from the table, should be in the sound, there in the improvement of our musical table shows:

- L--33.3%. P2--14%. Pl--11%. IC--3%.
- C--22%. PL--16.7%.

SAMUEL ROGERS is reckoned by Saintsbury as the head of a group of minor poets who imitated Pope, but who nevertheless felt the influence of the new Romanticism and so far as they were able, responded to it. "He had just enough of romantic interest to vary and freshen his subjects, but there was none of the new music, little of the pictorial power, and absolutely none of the new spirit."(1) Other important writers agree with Saintsbury and his figures are largely for clarification:

- IC--33.5%. T--16.7%. PL--28%. P2--17%.
- IL--5%.

With the birth of Wordsworth we enter the period when Romanticism has indeed come into its own and in all the period Landor is the only figure that stands out as clearly a Classicist.

WILLIAM WORDSWORTH is the first of the school and, altho Beers finds him lacking in the machinery of Romanticism, that is, the play of the fancy with medieval subjects, in which Scott so excelled, he has "that vivid spontaneity"(1), that "wonderful touch and flash of poetic imagination"(2) that so certainly mark the Romanticist. The percentage of intensification is high ..., but is lower than might be expected—for this reason, he wrote much that was prose rather than poetry and the simple unpoeitic treatment, while its very naturalness points forward rather than back, increases the number of those figures which without the warning of such an

(2) Swinburne.
explanation might be misleading when simply
catalogued without comment. They are:

I--50%. II--8%. P2--16%. PI--6%.
TC--5%. C--14%.

"WALTER SCOTT certainly, and not Coleridge, was
the High Priest of Romanticism (1), says Beers,
and among the other writers on the subject agree,
it is necessary, for a clear understanding of the
matter, to have this word from Pater: "The sense
in which Scott is to be called a romantic writer
is chiefly that in opposition to the literary tra-
ditions of the last century he loved strange adventure
and sought it in the Middle Ages." Here we have a
clear estimate of the man and his romantic temper.
His Romanticism is not so deep and serious as that
of the men who are to come after him but it is
wild and strange, and there is a pulsing vigor
about it that gives him one half of intensifica-
tion as the table shows:

I--46%. P2--16.6%. P3--4.2%. II--16.6%.
C--16.6%.

Scott's P2 and P3 are warm and bright and show as clearly as any figures could show the temper of the man.

SAMUEL TAYLOR COLERIDGE disputes with Scott, as Beers intimates above, the right to that oft-repeated title, "High Priest of Romanticism", and altho the men themselves knew little about the very name Romanticism, it is significant of the value of the two that the name should be applied to each of them. Coleridge is a favorite with the historians of English literature, and the extracts below show how readily our figures, with all that they imply, would be accepted. The percentage of intensification is higher than in any other man we have studied thus far:

I---85.7%. P3---4.1%. P2---10.2%.

A glance at this table shows no figure for clarification. 100% intensification is the verdict of the figures, and below are the criticisms:

"Byron for sweep and fervor, Coleridge and Shelley for the music that is divine." (1) Again, "There is as much difference between Coleridge's brief poem 'Christabel' and all the narrative poems of Walter Scott as between a precious essence and a coarse imitation of it, got up for sale." (2)
And finally, this from Beers: "His contributions to romantic poetry are few, tho precious." (3)
To sum up in a word, Coleridge is the most romantic poet thus far, according to the critics and our figures are all intensification.

ROBERT SOUTHEY. "His poems are seldom inspired," says Beers, "they are manufactures rather than creations,...but Southey added much to the romantic material constantly accumulating in the English tongue." (4) He is a Romanticist who went back in spite of himself to the classical, or perhaps we might turn the statement about; whichever way we consider the matter, he is about as much one as the other. Taine, in a clear, clean-cut, and sympathetic description of him says: "He is the professed defender of aristocracy and cant". He is nevertheless "gifted with imagination, famed like Victor Hugo for the freshness of his innovations, the splendor of his picturesque curiosity." (5)

(1) Stedman.
(4) " " " " " " " 19th " "
(5) " " " " 19th " "
Stedman refers in passing to "Southey, who could appreciate if he could not create," and turning to the figures one has the feeling of having "got the right answer" without having known what it was to be, since the %s are about half and half, I and C,
P2—33.3%.  I—16.7%.
Il—33.3%.  C—16.7%.

WALTER SAVAGE LANDOR. If Hamilton of Bangour was a strange poet to come out of the heart of the 18th Century, then indeed Landor is a strange poet to come out of the heart of the 19th. He is "the great solitary of English literature", says Dixon, (1) and Landor says of himself: "I shall dine late, but the dining room shall be well lighted, the guests few and select." Then Dixon goes on: "At a time when the cold fires of the classical ritual of 18th Century literature began to pale before the passion and color and mystery of the mediaeval revival, with singular indifference to contemporary fashions he began to speak English with a purer classic accent than had yet been heard in the modern world."

If time and space permitted it would be of

interest to show how the critics marvel at this man, who in the midst of the impassioned splendor of Romanticism spoke with the cool ordered dignity of Classicism, a dignity that had withal much of beauty and sweetness, and which was as unmistakably Classicism as was that of a Greek or Roman poet. Side by side with the critics we place the table, with its 90% clarification:

PL--40%. TL--20%. C--30%.

T--10%.

THOMAS CAMPBELL is a sweet-voiced minor poet of whom Gosse says: "He deserves recognition as a true Romanticist and revolutionary force altho fighting for his own hand and never under the flag of Wordsworth and Coleridge."(1) "His fame rests on his splendid war songs", is the verdict of Fields, Mrs.Oliphant, Stoddard, Miles, Minto, and many others, and altho now and then a critic finds evidence of a classical tendency in him, the greatest of them place him as unequivocally

(1) Gosse, Hist. of Eng. Lit. 18th Cent. P.288.
among the Romanticists. The figures are:

I—62.5%. P3—8.3%. P—10.7%.

P1—6%. C—4%. II—4.5%.

THOMAS MOORE, "the most magnificent trifler that ever versified", lived in a society that loved bric-a-brac, and he gave it a bric-a-brac poetry of the best kind,"(1) but he could never be a poet of any sort, much less a Romanticist. He had no romantic characteristics. Whipple says of him: He possessed no depth of imagination, no grandeur of thought, no clear vision of purity and holiness. He has neither loftiness nor comprehension." (2) We are not surprised then when we turn to the table of his figures to find:

P1—12.7%. I—6.7%. II—9.9%. C—25.7%.

I—55.5%. P—9.6%.

One explanation is necessary, a reminder that the I is of that superficial glitter that is no more of the heart than is the intensification of Popo. It is pretty, graceful, polished, but it is not warm and pulsing with life.

GEORGE NOEL GORDON, LORD BYRON. "Alone among his contemporaries, he understood how to swell the stream of English poetical diction as it had come down to him from the 18th century so as to make it an adequate vehicle of expression for romantic thought and feeling." This is the verdict of Courthope concerning him, and Haydon(1) prays him for the exquisite things in his verse even while he condemns his faults. He is on fire with the blaze of romanticism that swept over him even while he tried doggedly to hold fast to the classicism which was not his native element.

(1) Arnold makes him second only to Wordsworth, while Saintsbury sees in him passion, license, the glare of the footlights, melodrama, the mixing of fine gold and mire; as a whole, an unhealthy personality which stamped itself on men's souls. All these things are romantic in their entire trend and his figures are:

I -- 44.4%. P3 -- 4.5%. P2 -- 14.25%.

Pl -- 10%. C -- 13.3%. TC -- 9.9%. Il -- 4.4%.


-R.B.Haydon.
PERCY BYSSHE SHELLEY. "His strong imagination made him an idolator in his own despite", says Macaulay (1), "his poetry seems not to have been an art but an inspiration." Beers speaks of Shelley as "profoundly romantic in temper"; he speaks of his angry break with authority and adds "he prophesied with his eyes fixed on the future."

"He was a visionary with a system of philosophical perfection for the future." (2) This is enough from the great body of criticism, which is all like it in tone, to show how thoroughly romantic he was, and the table shows very little of orientation.

P3—17.5%. P2—11%. I—51.5%.

TC—5%. C—15%.

JOHN KEATS was one of the "great stars in the hemisphere", imbibing from the Romantic school a warmer thought and feeling and a number of productive impulses."(3) Bates calls him "a strong link with the Victorian poets", (4) which of course means deep romantic tendency. He is

(3) " " " " P.54.
LIKE SHELLEY, but joins hands a little more with the Greeks than does Shelley, and his figures show consequently, a little less of intensification and a little more of clarification;

\[ T=6\%, \ P_1=3\%, \ P_2=2\% . \]

\[ P_1=3\%, \ T_1=10\%, \ C=11\%, \ IC=7\% . \]

THOMAS HOOD is a minor poet whose one "romantic success", says Peers, "is the Fair Isles", and who is in a measure representative of anti-romantic tendencies, (in the narrow sense of the term). He is "an artist, both of the comic and of the terrible," but he is not among the writers of the genuine Romantic school, as his figures are:

\[ T_1=50\%, \ P_2=16.6\% . \]

\[ C=16.6\%, \ IC=16.6\% . \]

His T1, if it were deeper, warmer, might be called figure for intensification, but it is not, and just here is the secret of the second-rate place assigned him by criticism.

WINTHROP MACKWORTH PRAED is in some respects like Hood, but, Altho he strikes some splendidly promising chords, he lacks in the fire and vigor of the Romanticist. "In other circumstances", says
Saintsbury, "sorrow, passion, or the like might have roused him to display the hidden fire", (1) but those circumstances were not, and he is only second-rate. His figures are:

I—33.3%. II—66.7%.

THOMAS LOVELL BEEDEES. "A law unto himself", Beddoes is the most lawless of poets. "The scenes of his tragedies are laid in the land of Nowhere, and the actors, if not wholly mad, are certainly not sane. They live, move, and have their being in a borderland between the worlds of life and death." (2) This is Stoddard's estimate of him, and Raynes calls him "the most concrete poet of his day." (3) and speaks of his imagery, his symbolism, his grandeur and grotesqueness, his mystery and gloom. His figures show 100% intensification, as might be expected. There is not a single element of the classical in him, even his romanticism has gone mad.

(1) Hist. of 19th Cent. Lit. P.1823.
(2) Under the Evening Lamp. P.211.
ELIZABETH BARRET BROWNING, who "might be an
ultra-sensitive sister of Tennyson," (1) is like
edicts in this, that there is almost no element
of classicism remaining in her and as proof we
merely offer three extracts from three reliable
critics. Below we give a summary of her figures.
"If ever any poet stood in the white light of the
beauty which we call poetry, it was Mrs. Browning.
Her thoughts were as fire and her words were as
fire." Maurice Francis Egan. (2) "The most
imaginative poetess that has appeared in England,
perhaps in Europe, and who will attain to great
eminence if the fineness of her vein can but
outgrow a certain morbidity that reminds her readers
of the peculiarities of contemporary genius." Leigh
Hunt. (3) "Mrs. Browning will probably be longest
remembered by her incomparable sonnets and by her
lyrics, which are full of pathos and passion....
All her poems show an enormous power of eloquent
penetrating and picturesque language, and many of them
are melodic with a rich and wonderful music." (4)

EDWARD FITZGERALD. "Original genius he did not possess, but his appreciativeness of excellence was sound and true; whenever he praises one is compelled to assent." (1) "Who is ready to decide what place may not finally be awarded to a man capable of such admirable feats in English prose and verse? There can be little doubt that when much contemporary clamor has died out forever, the clear note of the nightingale of Woodbridge will still be heard from the alleys of his Persian gardens." (2)

The two extracts given above place Fitzgerald clearly before us in the light in which present-day criticism sees him. His "Translation of Omar Kayyam" is the work studied for the figures, and the fact that he has given his own construction rather than translating faithfully makes the high percentage of intensification very significant. The figures show:

1--63.3%. 13--13.3%. 11--6.8%.

10--3.3%. 0--13.3%.


ALFRED, LORD TENNYSON, the last poet studied, is the third in that Victorian age which extends to our own day, and is rich in all that is finest in Romanticism. There is no question as to whether or not he is a Romanticist; it is only what kind of a Romanticist he is, and that question belongs in a work on criticism rather than here. It is enough to have the word of two such critics as Taine and Mabie concerning him. Taine says, "Tennyson is a born poet, that is, a builder of airy palaces and imaginary castles. But the individual passion and absorbing pre-occupations which generally guide the hands of such men is wanting in him; he found in himself no plan of a new edifice; he has built after all the rest; he has simply chosen among all forms the most elegant, ornate, exquisite." (1)

Mabie's verdict is essentially the same: "His feeling for words was quite as delicate as his sense of sound; and this instinctive perception of the musical qualities in sounds and words had been trained with the highest intelligence and the


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utmost patience...it is evident that all the elements of the true poet were present." (1)

The table which follows, giving him 85% of figures which clearly intensify, is taken from a representative amount of his work.

I--70%. II--8%. III--5%. IV--5%.

C--5%. III--3%.

SUMMARY.

In closing it is well, perhaps, to sum up what has been studied, what has been accomplished; to remind the reader of the aim as given in the beginning, and of the fact that the working out of the problem, fairly and as definitely as possible, substantiates in results the theory as stated in the introduction.

Averages of figures were obtained before the estimate of the man's work, by eminent critics, was known, and in no case have the averages of those figures failed in agreement with the clearly stated and certain opinion of criticism.

The chart which follows, showing the general curve in the use of figures, is intended as a summary of the averages of the tables given throughout the work. Beginning with the period of The Restoration and following out, thru the various of The Classicists, The Classicists and Romanticists, The Romanticists, and well into The Victorian Age there is found to be a slow rising of the curve in the use of figures for
intensification. This curve, with the drops that come wherever a Classicist appears, keeps steady and even pace with the classification of the poets into the two schools. This curve can mean but one thing, that is, that writers of the Romantic school use, in general, figures which intensify feeling; while writers of the Classical school use, in general, figures which clarify meaning; and that, other things being equal, the degree of a man's romanticism or classicism is indicated by the percentage of figures of one kind or the other found in his work. To illustrate: Swift is a Classicist; 86% of his figures are for clarification; Pope is the Classicist of Classicists; 96% of his figures are for clarification.

So it goes thru the list, and turning to the Romanticists the same thing holds as to figures for intensification: William Blake, wild, weird, mystical Romanticist, and 100% intensification, Thomas Campbell, sweet-voiced, joyous Romanticist, nearly 90% intensification; Tennyson, sane, strong, a little more restrained in his Romanticism, has 86% intensification.
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