FIGURES OF SPEECH IN ENGLISH POETRY.

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FIGURES OF SPEECH IN ENGLISH POETRY. (1550-1650)

THESIS

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OUTLINE

I. INTRODUCTION.
   Plan and Purpose of this Study of Figures of Speech.
   1. Period covered. 1550-1650.
   2. Method of marking and judging figures.

II. THE SEPARATE POETS. (Chronological Order).
   1. Study of their figures.
   2. Relation of the figures of speech found in them, to their characteristics and temper as poets, and to the classic and romantic tendencies, as seen in them.

III. SUMMARY.
   Relation of intensifying and clarifying figures to the romantic and classic tendencies.
The period to be covered in this study of figures of speech is that extending from 1550 to 1650, or from the time of Spenser to that of Dryden, which period includes about fifty poets, some of much, some of little consequence. An effort will be made to see whether the figures of speech employed by these writers do or do not bear some definite relation to the temper and characteristics of the writers themselves, and particularly to their classic or romantic tendencies. In judging of these latter tendencies, Beer's standards of judgment as to what constitutes the classic and romantic will be used. He describes the classic as being characterized by restraint, unity of design, clearness and simplicity; the romantic by novelty, spontaneity, freedom, emotional suggestiveness, and "the addition of strangeness to beauty." (1) A limited number of poems of each poet will be studied, and the figures found marked with the symbols given below. After the percentages of the different kinds of figures have been computed, a comparison will be made between these, and the estimates put upon the same poets by critics whose judgment may be accepted as reasonably conclusive. In order that the final judgment may not be a biased one, all of the estimates of literary quality outside the figures are those of such critics.

Symbols arbitrarily adopted as a basis for the study of figures, I, I\textsubscript{1}, IC, C, P\textsubscript{1}, P\textsubscript{2}.

(1) Beer's English Romanticism, pp. 1-23.
Figures marked I are solely for intensification.
"His body was as straight as Circe's wand."

This comparison simply intensifies the idea of straightness. Nothing is added to the meaning. We would have understood it as well if the poet had simply said: "His body was very straight."

Figures marked I₁ are intensifying figures which tend slightly toward clarification. They are weak intensifying figures; they are used to intensify, but fail to do so to any extent. Many figures which have been used so much as to have lost their intensifying quality are to be put in this class.

"His golden locks time hath to silver turned."
Figures marked IC both intensify and clarify.

"I saw eternity the other night,
Like a great ring of pure and endless light."

This comparison both clarifies and intensifies. It gives the poet's idea of what eternity is, while at the same time it intensifies for us the idea of vastness.

Figures marked C are solely for clarification.

"Horace's wit, and Virgil's state,
He did not steal, but emulate."
And when he would like them appear,
Their garb, but not their clothes, did wear."

This figure clarifies. It explains Sir John Denham's idea of how Abraham Cowley followed the ancients in his writings.

Figures marked E are personifications which intensify to some considerable degree.
"And ugly Death sits fair within her face;  
Sweet remnants resting of vermilion red,  
That Death itself doubts whether she be dead."

Figures marked P₂ are personifications which have little if any power to intensify. Very often they are personifications which have been worn out by frequent use.

"And nothing 'gainst Time's scythe can make defense."

EDMUND SPENGER (1552-1599).

The latter half of the sixteenth century in England was a period of unrest and of conflict of intellectual forces. The authority of the Catholic Church was weakening, feudalism was in process of decay, the humanists were active, and Italy was exerting her influence in the field of art and letters through a revival of interest in the works and writings of the classical period. (1)

In the midst of this conflict Edmund Spenser lived and wrote, combining in himself the various tendencies of the times. There were many things to influence him. Spenser was by nature a knight, and leaned strongly toward the institutions of chivalry; he possessed a reverence for Catholic tradition but yet showed the mark of the Protestant reformation; his poetry abounds in Pagan mythology, but the philosophers of the Italian Renaissance influenced him as well. Spenser's poetry has been called the poetry of ideal beauty. He was able to combine the sensuous and the moral; to put the idea of

goodness into a fanciful and imaginative world. (1) Notwithstanding the various influences, Spenser was able to respond to them all, combine them in some literary form such as the allegory, and to give them out again with the stamp of his own personality and imagination.

Amoretti.

Spenser does not often show originality in his sonnets, either of idea or treatment. (2) The personal note which would tend to intensify is lacking. He is content to take figures frequently from his contemporary Tasso, who, while a romantic poet, carried to excess his use of Greek and Roman mythologies and the fables of Homer, Virgil and Ovid. Spenser's imagination is thus stinted, he adopts the conventional and consequently his intensifying figures are few. Only 35-1/3% are marked I with 50% IC and 16-2/3% P₁.

"Epithalamion" and "Prothalamion".

In these two poems we find an increase in the percentage of figures for intensifications, the "Epithalamion" having 68-3/4 I, 12-1/2% L₁, and 18-3/4% P₁, while the "Prothalamion" has 68-2/3% I₁, 13-1/3% L₁₁, 13-1/3% P₁, and 8-2/3% P₂. The increase in intensifying figures is due to the fact that the poet takes a personal delight in his descriptions, the elaboration


even seeming at times to amount to extravagance. This is true in the "Epithalamion" even more than in the "Prothalamion". The latter has been described as being rather "complimentary" than "passionate" in tone, but we cannot expect Spenser to describe the marriage day of Lady Elizabeth and Lady Katherine with as much pleasure as he did his own. (1) His delight in these poems is in physical beauty, and he appropriates much classical mythology in his descriptions.

Hymn in Honour of Beauty.
Hymn of Heavenly Beauty.

These poems are rather conventional. Spenser here attempts to put forth, in clear verse, the current, philosophical ideas of his time; in fact the poet attempts nothing more than the versification of ideas taken from Plato's Symposium, as read in Ficino's commentary. (2) His figures in these poems are 45-5/11% I, 18-2/3% I, 27-5/11% II and 9-1/11% C. It is not surprising to find so small a percentage of intensifying figures, for the interest is intellectual rather than emotional, and the lyrical quality of Spenser's other poems is lacking. It is true that he considers beauty here, but it seems to demand the attention of his intellect rather than of his emotions.

The Shepheard's Calendar. (February)

The Shepheard's Calendar tends to the conventional. The percentage of intensifying figures, 55-5/7%, is small, the other

(1) Erskine's Elizabethan Lyric, p. 196.
figures being 7-1/7% I, 14-2/7% P₁, 7-1/7% P₂ and 35-5/7% C.
Spenser seems to play with objects, and tries to adorn them
with his fancies rather than to express his emotions. (1) There
is a certain fervor in his treatment, but passion is lacking.

The Faerie Queene.

In the Faerie Queene we see the love of the chivalrous in
Spenser. He is inspired by the beauties of a chivalrous age
and spirit. He presents to us goodness and purity in an
allegorical world, in the world of his fancy and imagination.
The whole poem abounds in images and rich color. His characters
are various, some beautiful, some ugly; but he presents one
as vividly as the other. His figures show 61-1/3% for intensifi-
cation with 16-6/9% P₁, 5-5/9% P₂ and 16-2/3% IO. Many of his
figures have intensifying power because Spenser takes such a
personal delight in presenting his allegorical pictures, but
his very pleasure often leads him into excess.

Judging from the poems studied, Spenser seems to show a
mixture of classic and romantic qualities. He often shows
the restraint, conventionality and unity of design characteristic
of the classical school and yet because of his love for the
beautiful and his delight in color and imagery, he as often
exhibits romantic spontaneity and emotional suggestiveness.
He also has that romantic quality which has been characterized
as the "addition of strangeness to beauty." Taken as a whole,

(1) Whipple's Literature of the Age of Elizabeth, p. 195.
about 60% of Spenser's figures have high intensifying power. Whether we may say that this percentage is a result of his romantic tendencies and his clarifying figures are due to the fact that he seems to lean about as frequently toward the classic, as toward the romantic, we shall be able to say with more certainty when more poets have been studied.

SIR PHILIP SIDNEY (1554-1586)

Taine says that luxuriance and irregularity are the two significant features of the spirit and literature of Sidney's time, and Sidney is thoroughly in accord with his time. (1) His poetry abounds in far-fetched conceits and images. This tendency to extravagance in his poetry shows itself particularly in the large proportion of personifications among his figures, for the number is very large compared with his other kinds of figures. 8-1/3% I, 70-5/6% P₁, 8-1/3% P₂, 4-1/6% IC, 8-1/3% C.

There has been some dispute as to how personal and genuine the feeling in "Astrophel and Stella" is, but whether it be genuine or not, as some one has said, Sidney has such power of intensification that he is able at least to create the illusion of genuineness and of a personal confession. (2) "Astrophel and Stella" particularly has this intensely personal quality, and all of his sonnets are, in a way, related through the subjective element in them. (3)

(3) Erskine's Elizabethan Lyric, p. 134.
are his luxuriance and irregularity and the personal note, which at least creates the illusion of subjectivity and lends emotional suggestiveness to his works. His very luxuriance, however, is sometimes more classic than romantic for it tends to be ornamental rather than spontaneous. The romantic qualities predominate in Sidney and we see as in Spenser that his intensifying figures outnumber those which clarify.

JOHN LYLY (1554-1606)

Another exponent of the luxuriance and irregularity of his time is to be found in John Lyly, the father of euphuism. He was the euphuist of euphuists. With such extravagance even in his prose it is not surprising to find all manner of conceits, far-fetched expressions and antitheses in his poetry. (1) His was what Ward calls the "Italianating taste" exaggerated beyond common sense. Lyly delighted in beauty; that is, he took pleasure in it as in something out of which he expected to make a pretty picture. He contemplated beauty as pure beauty, not as a thing which aroused his passion or emotion. His genuine feeling is small, although his figures show 71-3/7% I and 28-4/7 P₁. His very extravagance gives his figures their seeming intensification, but his figures are "dainty" rather than "passionate". He plays with his words and figures, as though he were trying to see just how fanciful a picture he can present and there is, therefore, a certain artificiality about it all. Lyly's tendency to extravagance.

and lawlessness might seem at first sight to be a purely romantic tendency, but because it arises frequently from a love of ornament and not of spontaneous imagery, it tends to be classic. He has, however, romantic novelty and lack of restraint.

WILLIAM WARNER (1558-1609)

One poet who does not seem to have been in harmony with his time is William Warner. He rejected all of the extravagances of his contemporaries and went to the other extreme, of simplicity and directness. Warner is primarily a storyteller, a historian and not a poet. His history in rhyme, so-called history, "Albion's England", is in many parts legendary rather than historical, and he lacks imaginative power even in his legends. In the one hundred and sixty lines of "Albion's England" read for this study, there were only three figures of speech and only one was for intensification, while of the other two one was marked P2 and the other C. Warner expresses himself as simply and concisely as he can. It has been suggested that his frugality in the use of words gives his history the appearance of a telegram sent at one dollar a word. While his style is lively, direct and sometimes almost graphic, yet his poetry, as George Craik characterizes it, is "poetry with as little of high imagination in it as any that was ever written." (1) This lack, while probably partly due to his subject, is largely due to the

temper of the man, for he is the only poet of his day who attained to any degree of prominence who was entirely unaffected by Italian example. So far as Warner possesses poetic qualities, they are classic. His tendency is toward directness and simplicity and he lacks emotional power. Only 33-1/3% of his figures intensify, 66-2/3% are clarifying figures.

GEORGE CHAPMAN (1559-1634)

George Chapman seems rather to belong to the succeeding than to the Elizabethan age, for the highly imaginative qualities of Elizabethan poetry tend in him to obscurity and extravagance. (1) Homer is simple and direct; Chapman in his translation of Homer is indirect and fanciful, sometimes so indirect as to be obscure. The fancifulness of the Elizabethan age has intervened between the two and has driven Chapman away from the directness of his original to the opposite extreme. (2) He tends to conceits and exaggerations, and is often redundant and paraphrastic. His work is rather uneven in value. At times he writes worthy passages, while at other times he is dull and moralizing. Yet with its occasional obscurity, Chapman's Homer is alive and inspiring. The artist Barry said, that when he went out into the street after reading it, men seemed ten feet high, such a "truly" Greek zeal does Chapman seem to have for the glory of his heroes. (3) In view of the fact that Chapman's

(1) Moody and Lovett History of English Literature, p. 84.
(3) Whipple's Literature of the Age of Elizabeth, p. 148.
work is a translation, the percentage of figures for intensification is large. 66-2/3% I, 16-2/3% IC, 16-2/3% C. Chapman's work, although a translation of a classical poem, has an imaginative quality about it which is romantic, yet it has also the classical tendency toward ornamentation. His love of novelty is romantic.

GEORGE PEELE (1558-1597).

George Peele has a happier felicity of expression and wealth of fancy than he has power of invention. (1) The love of show and pageantry, characteristic of the Elizabethan era and a part of the influence of the middle ages is seen in him. (2) He reminds one of Lyly in his delight in making pretty combinations of words and ideas; he is not, however, so much given to conceits and exaggerations as is Lyly, nor has he as large a percentage of intensifying figures, 66-2/3% being marked I, 33-1/3% IC. Peele's poetry is not deep or philosophical, it is simply pretty and pleasing. As Bulben says, he does not give us a "criticism of life" but "when we would fain forget life's perplexities, we shall find the pretty cadences of Peele's pastoral as grateful as the plashing of fountains in the dog-days." (3) Peele, like Lyly, exhibits an extravagance which in its tendency toward ornamentation is classic. It is imagery which seems to have been put on from the outside, and is not the spontaneous expression of the emotions. There is, however, a novelty and romantic lack of restraint in his writings. The romantic

qualities seem to predominate, while his intensifying figures outnumber those which clarify.

ROBERT GREENE (1560-1592).

Greene's figures show the following percentages, 52% I, 28% P, 16% IC, 4% C. Adding his purely intensifying figures to his personifications for intensification, we have 80% of his figures with quite high intensifying power. This percentage is quite large and is significant when taken in connection with someone's statement that Greene "straightened the way for the great romantic movement in Elizabethan England." (1) He had read extensively and frequently made use of classical allusions, in writing, while he possessed a very inventive imagination as well. (2) He spent some time in Spain and Italy, where he acquired a love of physical beauty, and this delight in the beautiful lends the personal touch to his poetry which intensifies. (3) He is at times given to exaggeration and we are reminded that he is a follower of the euphuistic school, although he does not abandon himself as completely to this tendency as does Lyly. However, "Menaphon" is distinctly euphuistic in tone. (4) His work shows care and finish and does not seem to exhibit the haste we should expect to find in him, the first English poet to write for his livelihood. (5) The romantic tendencies seem to predominate in Greene. He shows a romantic faculty for invention, emotional power, love of

novelty, and spontaneity. He has a slight tendency toward classic ornamentation.

CHRISTOPHER MARLOWE (1564-1593).

In Marlowe we have another worshipper of beauty. (1) His "Hero and Leander" abounds in conceits and imaginative descriptions and his figures for intensification in this poem are due to Marlowe's personal delight in the beautiful. 66-2/3% of the figures here are intensifying figures, 33-1/3% both intensify and clarify. The intensifying figures in "Dr. Faustus" are of a different kind. Instead of showing a delight in the beautiful, they show pain and sorrow. (2) Marlowe seems to enter into the spirit of Dr. Faustus and to become a part of him. We see in him the real living man, perhaps the incarnation of Marlowe himself, struggling against his passions. 28-4/7% of the figures are purely for intensification, 57-1/7% are personifications for intensification, while 14-2/7% both clarify and intensify. The many personifications found in the passages read, are very much alive and seem to intensify more than those of any of the other poets. Averaging the figures of "Hero and Leander" and "Dr. Faustus" we find about 76% with quite high intensifying power. This large percentage is worthy of note considering Marlowe's romantic tendencies. He is spontaneous, emotionally suggestive, and at times passionate. He also possesses a romantic love of the beautiful. He has a slight classic tendency toward ornamentation.

(1) Hinto's Characteristics of English Poets, p. 239
ROBERT SOUTHWELL (1561-1595).

Erskine says that in view of his lack of imaginative power, Southwell might just as well have written in prose. (1) His figures, 11-1/9\% I, 38-3/9\% P, and 56-5/7\% IC, show his intellectual bent. The "Burning Babe", however, does show some intensity of feeling. We see Southwell's intellectual propensity and delight in clever expression in his many personifications. He was a Catholic, somewhat of a mystic and a forerunner of Donne, Crashaw and Cowley, in his use of "far-fetched metaphysical conceits. Southwell is decidedly classic in his tendencies, his treatment being intellectual rather than emotional. He also exhibits the classic restraint and delight in ornamentation. His percentage of intensifying figures is small.

SAMUEL DANIEL (1562-1619).

Samuel Daniel lived at a time when everyone wrote in verse whether his thoughts were fitted for such expression or not, and consequently there were many so-called poets who should have been prose-writers instead. (2) Daniel has been called a prose-man writing poetry. What poetic qualities he had were classic. He was called the "sober-minded", the "well-languaged" Daniel, whose first thought was of his diction. (3) He rejected the extravagances and conceits of his contemporaries, and employed his imagination only "to illuminate elaborate mental

(1) Erskine's Elizabethan Lyric, p. 186.
processes." (1) The markings of his figures show few intensifying figures. 36% I, 16% I', 12% P₁, 16% P₂, 16% IC, 14% C. He lacked passion and his poetry is apt to be dull and often uninteresting.

MICHAEL DRAYTON (1563-1631)

As Daniel has been called a prose-man writing poetry, so Drayton has been called a prosaic poet. (2) Drayton is even more given to bold statements of fact than Daniel. He did not possess a very creative imagination, but he did show at times a fancy which colors his work with a certain amount of imagery, for the most part personifications. Yet his very prosiness is shown in just this use of personifications, many of which scarcely intensify at all, but are mere personifications and nothing more. Drayton is hardly to be called a poet, at least he is hardly worthy to be called a classicist or a romanticist. His tendencies, however, are toward the classic rather than the romantic. He exhibits a certain amount of classic ornamentation. His table of figures is as follows: 18-3/17% I, 29 7/17% P₁, 41-5/17% P₂, 5-5/17% C.

JOSHUA SYLVESTER, (1563-1618).

Sylvester, a contemporary of Daniel and Drayton is a rather common-place poet. He tends toward classic ornamentation in his conceits and extravagances and cannot even claim originality, as a virtue. The greater part of his figures are

(1)
worn out from frequent use and fail to intensify. 66-2/3% I,
33-1/3% P₂.

HENRY CONSTABLE (1563-1613).

Constable's verse does not show much passion and yet it
shows his imagination in the rich coloring of what he presents.
(1) He, like Sylvester, is classic in his tendency to use far-
FETCHED images. Many of his figures lack originality. 37-1/2%
INTENSIFY, while 62-1/2% are marked I. He lacks any very de-
CIDEDLY classic or romantic qualities. He is rather a prose-
poet than a classicist or romanticist, although he leans toward
the classic.

THOMAS LODGE (1558-1625).

Lodge "the best of the euphuists" is an imitator of Lyly,
but possesses a real inventive genius which in a way atones
for the air of artificiality about his verse. (2) His poems
show a sincerity which those of his contemporaries lack, and
are so natural and direct that they seem to embody the spirit
of Lodge himself. He endeavored to adapt himself to his time in
his use of allusions and conceits, but in spite of this, did not
seem superficial. (3) He gained much of his inspiration from
the Italica. The romantic qualities predominate in Lodge,
SPONTANEITY, sincerity, and a genius for invention. His figures

(2) Dunlap's History of Fiction.
(3) Collier's History of English Dramatic Poetry,
show quite a large number for intensification. 62-1/3% I, 37-1/2% I.

WILLIAM SHAKESPEARE (1564-1616)

"Venus and Adonis" was published in 1593, but was probably written earlier when Shakespeare was quite young, as he calls it "the first heir of his invention." Taine says that "Of Shakespeare all came from within." (1) This is the first expression of the inner Shakespeare, of Shakespeare the youth and his delight in beauty. (2) The poem is romantic in its extravagance. It seems at times over-luxuriant, and is so full of color and images that it has been compared to a Titian painting in its gorgeousness and splendor. (3) It is pagan in spirit and attempts to imitate the sensuousness of the Italian poetry but does not, like most Renaissance poems, draw upon mythology for its imagery. The figures show 72-8/11% I, 18-2/11% P₁, 9-1/11% IC. The figures which Shakespeare uses here are simply expressions of the romantic exuberance and lack of restraint which he felt. The large percentage of intensifying figures is to be noted in connection with the decidedly romantic tone of the poem.

The Rape of Lucrece

This poem lacks the romantic spontaneity of "Venus and Adonis", and is more didactic in spirit. The imagery of the

(2) Guizot's Shakespeare and His Times, p. 65.
(3) Stapfer's Shakespeare and Classical Antiquity, pp. 133, 135.
poem is more far-fetched and artificial than that of the earlier poem. Some of the descriptions are graphic, but there is little real feeling in the poem; the passion seems forced, a mere trick of words and conceits. (1) Lucrece's lament has been compared to an oration of Cicero's, it is so like pure declamation. This poem has more classic qualities than "Venus and Adonis". There is in it, a classic restraint and artificiality. The treatment is intellectual. There is also a decrease in intensifying figures, only 62-1/2% being purely for intensification, the other 37-1/2% being for intensification tending toward clarification. What intensifying figures there are in the poem are simply an expression of the extravagance which characterizes it.

Sonnets.

Our interest in the Sonnets of Shakespeare must be an interest in his personality, for in none of his other poems do we have so much of the poet, himself, expressed. (2) They are subjective in the extreme. Many of them are addressed to a friend of Shakespeare's - probably Southampton or Pembroke - for whom the poet had great admiration and affection. (3) A few show little depth of emotion and abound in conceits; the majority, however, are sincere. Some reflect the more sober and thoughtful Shakespeare, others are written in a lighter,

(1) Gallancty. Temple Shakespeare, Preface to Lucrece, p. VII.
(2) Harram's Introduction to the Literature of Europe, Vol. III, Pt.III, Chap. V, Par. 48, 50.
happier vein; but they all have that personal element which leads to intensification. The figures show 68% I, 24% P1, 8% P2. The personifications found in the Sonnets have more intensifying power than personifications usually have. The Sonnets are decidedly romantic. They exhibit spontaneity, emotional suggestiveness, and a romantic subjectivity. We find side by side with these romantic qualities a high percentage of intensifying figures.

Songs from the Plays.

Shakespeare's lyrical songs are the best to be found in the drama. (1) They are short but perfect in lyric form. They seem to express mood rather than emotion, and to create the atmosphere of the play of which they are a part. This atmosphere is sometimes one of gaiety and happiness, at other times one of sadness and sorrow, but whatever the mood, the figures used always seem to intensify the feeling Shakespeare wishes to create. The figures all have quite high intensifying power. 69-3/13% are for intensification and 30-10/13 personification for intensification. The songs are clearly romantic with their spontaneity and appeal to the emotions.

Shakespeare was the greatest romanticist of his time. He exhibited spontaneity, emotional suggestiveness, novelty, a romantic love for the beautiful—in fact, every romantic quality one might name. It is interesting to note along with this that the average of his intensifying figures is 86%.

(1) Erskine's Elizabethan Lyric, pp. 267-272.
The song from which the following table of figures was compiled is a song in Nash's drama "Summer's Last Will and Testament". 37-1/2% I, 37-1/3% P₁, 25% P₂. The theme of the song, the uncertainty of life, is illustrated by a different image in each stanza. (1) It has been suggested that the poem probably echoes the horrors of the plague of 1592, but the note of despair and hopelessness seems to spring up so spontaneously that a more personal motive is suggested. It may have been the personal sense of bitterness and disappointment which Nash felt during his lifetime. He writes "Having spent many years in studying how to live, and lived a long time without money; having tired my youth with folly, and surfeited my mind with vanity, I began at length to look back to repentance, and address my endeavours to prosperity. But all in vain; I sat up late and rose early, contented with the cold and conversed with scarcity; for all my labours turned to loss, my vulgar muse was despised and neglected, my pains not regarded, or slightly regarded, and I myself in prime of my best wit laid open to poverty." (2) The poem seems to reflect this same spirit and to have too much intensity of feeling not to be personal. Nash is a mixture of the classic and romantic. He is romantic in giving free play to his emotions. His personal feeling seems to spring

(1) Erskine's Elizabethan Lyric, p. 265.
up spontaneously and yet he seems to be classic in the form of his writing, a kind of restraint of manner. However, his romantic qualities seem to predominate. About 75% of his figures have intensifying power.

THOMAS CAMPION (D. 1619).

Campion has been given the place of pre-emience among Elizabethan song writers. (1) The earlier song writers of this period left to the music itself the emotional appeal, but Campion's songs have value apart from their musical setting. He wrote his so-called "divine and moral songs" and his "light conceits of lovers." (2) Campion was interested in the classics; he translated and paraphrased much from the Latin. His moralizing poems show the effects of the classical influence. They show restraint and are rather conventional. Many of the figures in these poems are old and worn out, such as "Fortune, honour, beauty, youth, are but blossoms dying." His love lyrics are more spontaneous. They are light and airy and characterized by simplicity and lack of extravagance. The following table is made up of figures from both his love lyrics and moralizing poems. 58-1/3% I, 33-1/3% L, 8-1/3% IC. Both the classic and romantic tendencies are to be seen. In some poems we have the classic restraint and conventionality; in others, the romantic spontaneity and emotional heightening.

(1) Erskine's Elizabethan Lyric, p. 230.
(2) Erskine's The Elizabethan Lyric, p. 236.
SIR HENRY WOTTON, (1568-1639).

Much of Wotton's writing can scarcely be called poetry, being simply a versification of his reflections on morals. Very little passion is shown, and the stanzas are characterized by a "delicate intellectual moderation." (1) Some images are used but they are rather homely and simple. His figures do not intensify to any degree. 18-2/11% P, 36-4/11% P,
18-2/11% P, 9-1/11% P, 18-2/11% IC. What poetic qualities Wotton possesses are classic, particularly his appeal to the intellect rather than to the emotions.

SIR JOHN DAVIES (1569-1626)

Davies is, like Daniel and Drayton, a prose poet, and employs "imagination to illuminate elaborate mental process." (2) His "Nocca Teipsum" is a philosophical poem in which his arguments and fancies are very closely interwoven, but his fancy does not seem to detract from his argument; it rather aids him in arguing. Campbell says that the difference between Davies and the metaphysical poets is that he argues like a hard thinker, they like madmen. (3) Davies' figures are products of his intellect rather than of his emotions. 33-1/3% P, 33-1/3% P, 33-1/3% C. He is classic in tendency, exhibiting little passion and appealing to the intellect rather than the emotions.

THOMAS DEKKER (1570-1641).

Dekker's poetry is spontaneous and rather simple in form. He writes of "virtue," "content," and "punishment" in a happy fanciful way. The romantic qualities predominate in him. His very spontaneity and naturalness is romantic and he has also a certain romantic abandon in his verse. His chief figure is personification but many of his personifications have quite high intensifying power. $P_1$ 33-1/3%, $P_2$ 16-2/3%.

BEN JONSON.

Jonson is primarily a classicist, a follower of the ancients. (1) He had been a student of the classics for so long and had become so thoroughly imbued with the Greek and Latin ideas, that it seems only natural he should have been a leader in England in the reaction against the tendencies of the Romantic school. (2) As Dryden said, "Jonson was willing to give place to the classics in all things." (3) He was intellectual rather than emotional, fanciful rather than imaginative. For him poetry was a form of "lofty mental gymnastic." (4) His mind was essentially prosaic. He did not care about the spontaneous expression of the passions or of the emotions. He was content to make a man out of an abstract idea, to personify a quality. (5) "Sir Epicure Mammon" is simply a personification of the "greed of pleasure and gold."

Everything appeals to Jonson's intellect rather than to his emotions, and so it is not surprising to find a low percentage of figures for intensification. 50% I, 13-7/11% Iₚ, 18-2/11% IO, 9-1/11% P₁, 9-1/11% P₂. His figures which do intensify are largely the result of an attempt on the part of Jonson to adopt the dress of Romanticism in his poetry, while still remaining a classicist in spirit. (1)

JOHN DONNE (1573-1631).

In Donne also, we see the classic tendencies predominating. In him we see affectation at its height. He has been called an "intellectual adventurer." He believed that he could make poetry through the sheer force of his intellect. (2) It mattered not about the subject, he could even utilize the flea in his literary productions. He decks his verse out in conceits and analogies so remote and far-fetched that they obscure his meaning rather than intensify it. (3) His images are the product of his intellect; they show little of his emotions. Donne set himself in direct opposition to the imaginative writers of the Elizabethan Era; he hoped to change the character of the poetry of his day; to make it realistic, but the result was only extravagance and pedantry. His delight in conceits is probably due in a large measure to the influence which the Italian and Spanish literature exerted over him.

(3) Moody and Lovett—History of English Literature, p. 144.
In Donne as in the other classicists we have a low percentage of intensifying figures. 40% I, 40% I₁, 10% P₁, 10% P₂.

JOSEPH HALL (1574-1656).

Hall is also a classicist. In his satires we see the classic influence, due to fact that he used Juvenal and Persius as his models. There is a certain classical restraint and precision in his work which is not common to other writers of his time. (1) He uses no many antique allusions and elliptical expressions that he is often obscure. His figures have very little intensifying power. 50% IC, 50% C.

JOHN MARSTON (1575-1634).

Marston's genius is rather irregular. Occasionally he shows ability in his writing but more frequently he either tends to excess and artificiality or goes to the other extreme of flatness and coarseness, and his verse sinks to mere declamation. (2) Marston is classic in tendency. His work is intellectual rather than emotional; he seems to be continually thinking of the form of his verse. Swinburne characterizes him as strenuous and clumsy. His has few intensifying figures. 33-1/3% I, 33-1/3% I₁, 33-1/3% P₂.

GEORGE SANDYS (1579-1644).

George Sandys was primarily a translator. He was a student of the classics, translating Ovid's Metamorphoses. (1) He was classical in temper; his work shows restraint and little emotion. He was a fore-runner of Dryden in the use of the heroic couplet and seems to have been a poet very much after Dryden's own heart, for the latter speaks of him as the "ingenious and learned Sandys, the best versifier of the former age." (2) Sandys has a small percentage of intensifying figures. 25% I, 75% I₁.

JOHN FLETCHER (1579-1625).
FRANCIS BEAUMONT (1584-1616).

Fletcher and Beaumont may well be considered together, so closely associated were they in their work. These men, however, seem to have been of somewhat different temper. Beaumont is said to have been a devoted admirer of Ben Jonson, Fletcher of Shakespeare. (3) This difference is apparent in the tendencies shown by their figures.

Fletcher 61-1/9% I, 33-3/9% P₁, 5-5/9% I₁.
Beaumont 55-5/9% I, 33-1/3% I₁, 11-1/9% P₂.

Beaumont, the more classic of the two, has the fewer intensify-

(2) Brewster's Modern English Literary Criticism, p. 182.
(3) Brandes, William Shakespeare, pp. 533-604.
ing figures. His work exhibits restraint and is stilted rather than spontaneous. He shows some passion and feeling but seems compelled to express it in an intellectual way. On the other hand, Fletcher's work has a romantic spontaneity about it which reminds one of Shakespeare, and it is emotionally suggestive. The play "Philaster" which they wrote jointly, would indicate that Fletcher did the greater part. There is a spontaneity, sensuousness and love of beauty in it which are more characteristic of the romantic tendencies of Fletcher than of the classic tendencies of Beaumont. The percentage of intensifying figures is quite large, 66-2/3% I, 33-1/3% P.\[1\]  

WILLIAM DRUMMOND (1585-1649).  
Drummond was the best Scotch poet of his time. He delights in physical beauty, and is lavish in his use of flowers and color. (1) Carpenter calls Drummond's sentiment "romantic", and speaks of the new subjective and meditative emotion which pervades his verse. (2) Although Drummond is more romantic than classic in temper, he yet shows the latter tendency in a slight leaning toward classic ornamentation. He had studied the Spanish and Italian writers and had been influenced by their artificiality. He even seems, at times, to lean toward the conceits and exaggerations of the metaphysical poets. His

\[1\] Gosse's Jacobean Poets, p. 103.
\[2\] Carpenter's English Lyric Poetry Introduction, p. LIII.
figures are in keeping with the predominance of romantic qualities. 70% I, 10% I₁, 10% P₁, 10% IC.

JOHN FORD (fl. 1639).

Ford is one of the most intellectual of Jacobean playwrights. (1) He exhibits some passion and emotional power but uses little imagery. In ninety-five lines only three figures were found and only one had any intensifying power. 33-1/3% I, 33-1/3% I₁, 33-1/3% P₂. He can delineate the passions, but rejects all imagery in so doing; he is rather the more interested in the ethical problems of his plays than in the powers of his imagination. He is classical in his observance of the unities and in his simplicity and unity of design. Along with his classical tendencies there is a low percentage of intensifying figures.

GEORGE WITHER (1588-1667).

Wither's genius is very irregular. He was able to adapt himself to the popular demands of his time, writing graceful lyrics when they were demanded and plain doggerel when it was called for. (2) The following table of figures is compiled from his better, his lyric poetry. 66-2/3% I, 33-1/3% I₁. The romantic qualities predominate in these lyrics. He rejected the classic extravagances of his contemporaries and exhibits instead a romantic naturalness and spontaneity. (3) He expresses

more sincere feeling and sentiment than many of the poets of his time. His figures intensify but do not exaggerate.

WILLIAM BROWNE (1591-1643).

Browne also is predominately romantic. His pastorals have the Spenserian charm of country life pictured in them. (1) His pictures are romantic in their rich sensuousness and in their attaining at times "the hue of the ideal!" (2) Browne is also romantic in his emotional suggestiveness, but his imagery sometimes tends to an extravagance which is not altogether pleasing. Browne has a large number of personifications for intensification, which have quite high intensifying power. 46-275% I, 4-2/13% I₁, 30-10/13% P₁, 8-4/13% P₂.

ROBERT HERRICK (1591-1674).

With such poets as Herrick, Carew and Suckling, prettiness takes the place of the beautiful. Taine says "We are at the decline of paganism; energy departs, the reign of the agreeable begins." (3) They write to please and to be praised. Affectation and extravagance characterizes their work. They can write a poem about any trifle, decking it out in gay colors and imagery. Herrick, however, is not guilty of as great extravagance as his contemporaries. There is a greater sincerity about his work. The romantic qualities predominate in Herrick. His poetry is emotionally suggestive.

and he shows a romantic delight in details. He is the last expression of the Pagan Renaissance. 60% I, 33-1/3% P₁, 6-2/3% P₂.

THOMAS CAREW (1593-1639).

Carew is a romanticist. He does not, however, abandon himself to the prevailing tendency toward extravagance, and, in trying to "modulate the extravagances of fancy by the control of reason" he sacrifices spontaneity and grace to some degree. (1) His self-restraint and balance are not classic but are an attempt to avoid extravagance. His figures intensify but do not exaggerate. 63-7/11% I, 18-2/11% I₁, 9-1/11% P₁, 9-1/11% P₂.

SIR JOHN SUCKLING (1609-1642).

In Suckling, also, we find the desire to write something "dainty" and "pretty". The romantic tendencies predominate in him. There is little depth of passion in his verse, but there is a romantic spontaneity and lack of restraint. Suckling has been characterized as "the careless, elegant, witty cavalier who lived for pleasure and gallantry." (2) 33-1/3% I₁, 33-1/3% P₁, 33-1/3% P₂.

FRANCIS QUARLES (1592-1644).

Quarles is best known as a writer of scriptural paraphrases and epitaphs. (3) His inclination is toward the prosaic. What

(1) Saintsbury's History of English Literature, p. 360.
poetic qualities he has are classic. He lacks imaginative power, and the figures he uses are the product of his intellect rather than of his emotions. He also shows classic restraint. He has few intensifying figures. 12-1/2% I, 25% I₁, 25% P₁, 25% P₂, 12-1/2% IC.

GEORGE HERBERT (1593-1633).

George Herbert was a Catholic and a mystical Anglican Priest, who applied Donne's Methods to his religious poems, and at times even exceeded Donne in the extravagance of his conceits. (1) He is not, however, so intense as Donne, but is simpler and clearer. His conceits often interpret his meaning, where Donne's obscure. Herbert shows a mixture of classic and romantic qualities. He was earnest and sincere, and was romantic in so far as he was able to "clothe the common aspirations, fears and needs of the religious mind in poetical language" spontaneously. Herbert, however, was classical in just this: that although he wished to gain religious fervour, he was unable to attain the emotional state of the mystics, and so in order to appear emotional he was forced to deck his verse out in classic ornamentation. He is more intellectual than either Crashaw or Vaughan. 546/11% I, 9-1/11% P₁, 36-4/11% P₂.

RICHARD CRASHAW (1613-1649).

Crashaw is more romantic in tendency than Herbert. He was a student of the Spanish and Italian mystics and his religious

fervour was much greater than Herbert's. His appeal was more to the emotions than to the intellect. He has been called the "mystic of flame." (1) He was very impetuous and his ardour sometimes led him into extravagance of expression. His percentage of intensifying figures is high. 80% I, 20% I₁.

HENRY VAUGHAN (1622-1695).

Vaughan was strongly under the influence of Herbert and imitated him. Someone has said that Vaughan is a mystic, as Herbert is an acetic and Crashaw a devoted. (2) Vaughan as a mystic, possessed a deep personal sense of religion, but had the classical tendency to be didactic—in fact, he desired to be didactic. He had such a sense for the beautiful and took such delight in it that at times he was unable to control himself and his didactic tendency would give way to his imagination. He is, however, usually intellectual rather than emotional in his appeal. Quite a large percent of his figures have a clarifying tendency. 54-6/11% I, 13-2/11% P₁, 3-1/11% P₂, 18-2/11% Ic.

WILLIAM HABINGTON (1605-1654).

Habington has a tendency to mere prosiness. He seems in earnest but is not often passionate. He uses few images. Only four were found in the forty-four lines read and the intensification was very little. 25% I, 50% I₁, 25% Ic. What poetical qualities Habington shows are classic. He has the simplicity

(1) Dowden's Puritan and Anglican Studies in Literature, p. 150.
of the classicists and appeals to the intellect rather than
the emotions.

SIR WILLIAM DAVENTANT (1606-1668).

In Davenant we see signs of a classical reaction. He
was a factor in the revolt against the versification of his
day. He, with Denham, Lowley and Waller, were the fore-
runners of Pope and Dryden in their wish "to sacrifice common
sense and sound judgment a little less to fancy." (1)
Davenant's appeal is to the intellect and he is inclined to
be ponderous and obscure. Two figures were found in twenty-
four lines, one both clarified and intensified, the other was
personification for intensification.

EDMUND WALLER (1606-1687).

The classical tendency is also to be seen in Waller. He,
also, was interested in versification. Dryden says of him,
"the excellence and dignity of rhyme were never fullyknown
till Mr. Waller taught it; he first made writing easily an
art, first showed us to conclude the sense, most commonly, in
disticks, which in the verse of those before him runs on for
so many lines together that the reader is out of breath to
undertake it." (2) Waller did not adopt the extravagances of
Bonne or the metaphysical school. He was intellectual, rather,
with nice classic percision and balance of thought. His

(1) Garnett-Gosse History of English Literature, Vol. III,
p. 66.
intensifying figures are few. 43-6/7% I, 28-4/7% I₁, 28-4/7% P₂.

SIR JOHN DENHAM (1615-1699).

Denham was Waller's first imitator in the matter of versification. Denham is also classic in his tendencies. He is rather conventional and concise, and his verse lacks spontaneity. Someone has said of him that "he had lost the romantic fervour and had not yet gained the classic grace." 60% I, 10% I₁, 20% IC, 10% C.

ABRAHAM COWLEY (1618-1667).

Cowley also was an advocate of a reform in versification. He was neither distinctly a romanticist or classicist. He had a romantic warmth of fancy and genuineness of feeling, but had a tendency toward classic ornamentation. Someone has said that "the romantic impulse in him was weak, and the classical instinct not spontaneous. 41-2/3% I, 25% P₁, 37-1/3% IC.

JOHN MILTON (1608-1674).

On the Morning of Christ's Nativity.

This ode has more classic qualities than some of Milton's other poems. (1) It has a certain stateliness about it, yet it abounds in rather cold conceits and has not the romantic spontaneity and freshness of many of his other poems. This lack of spontaneity is seen in his many personifications which have

little intensifying power. 12% I, 4% I₁, 40% P₁, 24% P₂.

**L'Allegro and Il Penseroso.**

Pattison says that while these two idylls are thoroughly naturalistic, yet Milton's attitude toward nature is not that of a scientific naturalist nor even that of a close observer, but of a poet who feels its influence, too powerfully to dissect it. (1) He records the impression nature makes upon his soul. His poetry is thus subjective and romantic in its emotional suggestiveness. It records Milton himself and his emotions. There is spontaneity and warmth of fancy in the two idylls. 24% I, 64% P₁, 12% P₂.

**Lycidas.**

In Lycidas there is much deeper passion shown than in the idylls but it is a passion which is purposely given in an enigmatical way. This expression of his passion in an emotionally suggestive way is romantic. There is a large percent of intensifying figures. 77-7/9% I, 22-3/9% P₁.

**The Sonnets.**

Milton wrote two kinds of sonnets, personal and political. His personal sonnets show the governing spirit of the poet's life, not simply a passing state. They are consequently subjective and are romantic in their emotional suggestiveness and spontaneity. His political sonnets show almost as strong personal

(1) Pattison's Milton, p. 27.
feeling. They are the expression of Milton himself and his personal views. 30% I, 50% P₁, 20% P₂.

Paradise Lost.

Paradise Lost does not have many images, only twenty being found in 798 lines. A large percent of these figures had high intensifying power, but considering how few figures there were in so many lines, they did not lend much intensifying power to the poem as a whole. The treatment is intellectual rather than emotional; only once in a while does a line show much feeling. I 80%, 10% P₁, 10% IC. Averaging Milton's figures we find about 82% for intensification. We have also found with this high percentage of intensifying figures, the predominance of romantic qualities. In most of the poems there has been the spontaneous expression of the poet's emotions through figurative language. The appeal has been primarily to the emotions rather than to the intellect. Only in the Ode and Paradise Lost did we find classic qualities to any degree.

RICHARD LOVELACE (1618-1658).

When Lovelace is judged by his two poems "To Lucasta, going to the Wars" and "To Althea from Prison" he is apt to be overestimated for they are far the best poems he has written. Gosse says that the former contains no line which could by any possibility be improved. There is in them sincere and noble feeling. The imagery is spontaneous and the far-fetched, cold conceits of his other poems are not characteristic of these. The romantic
qualities predominate and the percentage of figures for intensification is large. 80% I, 20% IC. In his poem "The Rose", Lovelace shows his "tastelessness of fancy" and his tendency to exaggeration and far-fetched conceits. His figures are so tasteless that they fail to intensify. "He dwells rather on the surroundings of a subject than on the subject itself." This tendency toward ornamentation is classic. 16-2/3% I, 66-2/3% I₁, 16-2/3% P₁.

SAMUEL BUTLER (1612-1680)

Butler was a poet and Hudibras a poem of the time. It was a time of superficiality, a time when classic lucidity of phrase was sought, not depth of thought nor the expression of the emotions. (1) The poetry is polite and conventional. Hudibras is classical in its appeal to the intellect and in its logical relation of ideas. Much learning and many ridiculous images abound, but intensity is lacking. 50% I, 25% I₁, 25% C.

ANDREW MARVELL (1621-1678).

Marvell shows the classical tendencies. He is intellectual rather than emotional. His love poems particularly lack passion. He has been compared to Milton in his union of "classical culture and ancient love of liberty." He was a student of the classics and often composed his lines first in Latin, later putting them

(1) Wendell's Temper of 17th Century, pp. 335-337.
into English. (1) This custom placed a certain classical restraint upon him. He is unable to intensify his poetry to any great degree. 44% I, 22% P₁, 11% C, 11% IC, 11% I₁.

Pater says that classic and romantic do not indicate fixed schools of poetry, but rather certain tendencies and qualities which we may find running through the literature of all times and places. Some periods of literature have had such a predominance of the one or the other kind of qualities as to have been designated as the classic or romantic periods, but even in such periods the opposite tendency is apt to creep in. So in the period we have just gone over, we have seen the ebb and flow of the two tendencies, sometimes the restraint, unity of design, clearness and simplicity characteristic of the classical school are predominant, sometimes the emotional suggestiveness, novelty, spontaneity and freedom of the romantic school.

In Spenser we see an almost perfect balance of the classic and romantic qualities. He often shows restraint, conventionality and unity of design, and yet because of his love for the beautiful and his delight in color and imagery, he is also frequently spontaneous and emotional. Adding all of the purely intensifying figures in his different poems and taking the

average, we find about 51% for intensification. If Spenser be taken as a typical example of the combination of the two kinds of qualities and compared with other writers, one may see how the percentage of clarifying and intensifying figures vary in these poets according as they are more classic or romantic in bent. First as to some of the more typically classical writers, Warner, Southwell, Daniel and Drayton. With the exception of 33-1/3% \( P_1 \), Warner has no intensifying figures, while 33-1/3% of his figures are purely clarifying figures, and the other 33-1/3% are intensification tending toward clarification. Southwell has no purely intensifying figures, while 55-1/7% are for the intensification and clarification. An average of the figures of Daniel and Drayton shows only 27% for intensification.

This is quite a decrease from the 51% of Spenser. As for the romantic poets, Shakespeare and Lodge, they show an increase over Spenser in their intensifying figures. Leaving out the personifications for intensification, we have an average of 68% of intensifying figures. Here we can see that an increase in romantic qualities tends to more intensifying figures. Some other examples: In Jonson, Donne, Hall, Sandys and Ford, all primarily classicists, we have an average of 29% of intensifying figures, while in Drummond and Fletcher, romanticists, we have a decided increase in figures for intensification, their average being 66%. In Quarles, Waller, Denham and Cowley, classicists of the "Puritan and Cavalier" period, we again have a decrease in intensifying figures with only 41%, as in the more romantic writers of the time, Wither, Carew and Crashaw, we have
an average of 69%. From these comparisons we may state it as a
general law that the spontaneity, love of the beautiful and
emotional bent of the Romantic writers tends to express itself
more readily in intensifying figures, while the restraint, cold-
ness and intellectual propensity of the classicists tend to
lower the percentage of their figures for intensification and
to give their figures of speech a clarifying rather than an
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