The Literary History of the Age of Queen Anne

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Of the
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Johnson's Lives of the Poets.

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This age was at one time called the Augustan Age of Literature, from its supposed resemblance to the intellectual era of Emperor Augustus, but it is now given a second place in English literature, as regards the quality and decided merit of its prose and verse.

During the reign of Queen Anne England was as great in literature as in war. An author says: "Writers of deeper tone and weightier calibre have lived at other times, but there is probably no period so short in which so many famous books have been given to the world, or in which forces have had their roots destined so powerfully to influence the future."

At this time literature was encouraged and supported by men who were able by their official position to command the ear of the sovereign, or who contributed liberally from their own wealth and influence. Books were generally published under a system of patronage: a subscription sufficiently large to warrant the publication was obtained or contributed, before the book was placed in the hands of the publisher.

Literature and politics joined hands for mutual favor and benefit. It was a time in which party spirit was high. There were no newspapers to report proceedings; reporters were prohibited from giving to the public the debates, speeches, and discussions of Parliament. So that political warfare was waged by means of clubs, coffee-houses, and pamphlets, and each party was eager to engage the services of the best writers.

The two great parties were the Whig and the Tory. Addison and Steele are considered the best writers that wielded the pen for Whig supremacy, while on the Tory side
the Jacobite is awarded to Swift and Pope. Defoe was a
vigorous and influential pamphleteer, though he was not a
strict partisan. He supported the revolution, defending William
and his policy with marked influence and success.

Addison and Steele by the publication of the Tatler, Spectator,
and Guardian, made literature, issues, ideas, and opinions,
receive more attention from the mass of the English people. It is
said that the Spectator is the ancestor of the modern newspaper
and magazine. It contained criticisms, essays, and the news;
modern newspapers combine criticism and news, and the maga-
azine presents the essays and criticisms minus the news.

The Drama

Immediately after the restoration of Charles II., a universal
reaction against extreme Puritanism set in, and the morals and
manners of the rising generation were as loose, corrupt, and
licentious as those of the preceding one had been strict,
stereotyped, and comparatively pure.

The stage took on the immorality prevalent, and degenerated
until the intellect of the country was ashamed of it, and,
for the most part, turned its attention to other fields of literature.

Addison, Steele, and Arbuthnot had by their delicate and
inexhausting wit and sarcasm improved its quality, though
ladies of the highest respectability still resorted to frequent the
theatre.

Congreve, Farquhar, and Farquhar, are the three great
comic dramatists of this age. Congreve wrote "The Old
Bachelor," "The Double Dealer," and "Love for Love." The wit
and repartee permeating his plays, are their greatest recommendation.
"The Rake's Progress," "The Provoked Wife," "The Conspiracies," and "The Journey to London," are the greatest works of Davenant. His characters, though often coarse and vicious, are invested with more reality than Congreve's.

George Farquhar was the author of "The Constant Couple," "The Beaux' Stratagem," and other comedies. He is less coarse than Davenant, and more natural than Congreve. But the morality exhibited in the stage of all these authors is of a very low standard.

Nicholas Rowe was the chief tragic writer of this age. "The Fair Penitent," "Jane Shore," five other tragedies, one comedy, and a translation in rhyme of Aven's Phœnix, are products of his pen. He was regarded in his day as a great master of the pathetic.

--- Fiction ---

Up to this time, wandering knights and troubadours, returning adventures and exploits, legends of saints, and romances of chivalry, took the place of the modern novel. It was left to Daniel Defoe to bring fiction within the realm of realities, and to give charm and interest to domestic and practical (common) life in the field of literature.

--- Defoe (1662-1731) ---

Daniel Defoe, who has been called the "father of the English novel," was born in London, 1662, and was the son of James Defoe, a butcher. In after years he prefixed De to his name, and he has been known by the name of Defoe ever since. He was educated at a dissenting academy at Newington Green, and in 1682 began his career as an author. He published a number
of pamphlets, and in 1701 appeared his famous satirical poem, the "True-Born Englishman," which was written in vindication of King William, and in answer to a poem in which William had been attacked, called "The Foreigner." This poem proved a wonderful success; 30,000 pirated copies of it were sold on the streets at a trifling price.

Defoe was imprisoned for the publication of "The Shortest Way with Dissenters." While in prison he wrote a "Hymn to the Pillory," and upon his release in 1709 he issued the "Review," a periodical which he published for nine years.

Defoe was not a partisan though he always vigorously supported the principles of the Revolution against those of the Jacobites.

His literary renown rested chiefly upon his works of fiction, all of which were written after he was fifty-eight years old. "Robinson Crusoe" (1719), "Journal of the Plague and Memoirs of a Cavalier" (1722), the "New Voyage Round the World" (1725), and the "Memoirs of Captain Tarleton" (1728) are among the best. "Robinson Crusoe" is the most widely known and read among modern readers.

His power of description was so vivid, and the individuality and reality with which he invested his characters caused them to be received and read as true history by even such a noted author as Samuel Johnson.

"Defoe did as much as any one man, partly by secret intrigues partly through the public press, perhaps as much as any two men outside those in the immediate direction of affairs, to accomplish the two great objects which William bequeathed to English statesmanship—the union of England and Scotland, and the
succession to the United Kingdom of a Protestant dynasty. He died in 1731.

—Prose Continued—

Swift (1667–1745)

Jonathan Swift is considered the greatest of English satirists, and the most original writer of his age. He was born in Dublin, Ireland, on the 30th of November 1667. His parents were English though he received his education in the land of his birth, and spent many years of his life there, the Irish regard him as their countryman. He was supported by relatives, and educated at Kilkenny School and Trinity College, Dublin.

As a student he was far from successful. Whether it was through negligence and aversion to study, or to disdain of scholastic methods, he received his degree of Bachelor of Arts by special favor, which, at that college, denoted want of merit. But as if to make up for lost time he, after receiving his degree, studied eight hours a day for seven years.

At the end of seven years he went to England, paid a visit to his mother in Leicestershire, and by her advice and recommendation was received into the house of Sir William Temple as secretary. Swift remained with Temple, studying hard till 1694, when he went to Ireland, took orders in the Church, and obtained a small living. But in two years he returned to his old post of secretaryship, at the solicitation of Temple who appreciated and greatly missed his society and services.

The death of Temple occurred in 1698, and in the following
year Swift published his posthumous works, after which he returned to Ireland. He had obtained from Lord Berkeley some church preferments, including the vicarage of Liscaroy, worth in all about £400 per annum, which was all the professional income he enjoyed till he was appointed Dean of St. Patrick's in 1716-17.

Such preferments as Swift managed to secure were very much below what his ambition aspired, and longing to return to England where he could take part in the literary and political activity of the day, he launched into politics. At first he advocated Whig principles, but in 1710 he joined the Tories and directed all his satire, sarcasm, and venom, at his former friends, with powerful and unconfident effort.

Authorities differ as to the reason for this change of party. Some say that it was through resentment at not having been recognized and promoted by Whig leaders. Others say that he deserted the Whigs because they abandoned Whig principles, while another says that he was always a Tory in church affairs, but a Whig in governmental policy.

It is very difficult and many times impossible to ascertain the motives of living men; and when generations have risen and gone since the death of a literary or political figure, it is still more difficult. Judge of the motive occasioning any special achievement. However, Swift was a valuable addition to the Tories, and his powerful pamphlets often turned popular opinion and public policy into the channel most favorable to his party.

Of his writings, the "Tale of a Tub" (1704) and "Gulliver's Travels"
The "Tale of a Tub" is a powerful satire, whose object was to defend and exalt the Church of England, at the expense of Romanists and Presbyterians. The book was widely read and admired, but severely censured. It gave the impression that the author was trying to ridicule religious itself out of existence. But if Swift's meaning was misunderstood, it is nevertheless certain that it raised an effective bar to further promotion in the Church. It is said that this work was the author's favorite.

"Gulliver's Travels" is of all his works, the most familiar to modern readers. It is a satire of men, and is considered the most original and characteristic of his productions. It is the journal of an adventurer, or rather voyager, who describes different countries and races of people, in which man is as pictured in all the littleness of the pigmy world, and human frailties and insignificance revealed by comparison with a race of giants.

A series of letters called "Drapier Letters" (1724), which were the means of defeating a plan for supplying the Irish market with copper coinage, made him the darling and favorite of the Irish people from that time forth.

As regards the style of this composition, a writer described it as "simple, plain, pure, rugged, vigorous English. Without ornament, it is rich in the variety of its words and phrases. Always understanding himself, he was always understood by others." In assigning his rank, the same author says: "In originality and strength, he has no superior, and in
Irony no equal. He had the genius of insult, as Shakespeare of poetry. Uncompromising sarcasm and vituperation, trust in logic, knowledge of men and life, vehement expression, made him the most formidable pamphleteer that ever lived. He was deficient in variety of taste and liveliness of imagination, and lacked the nobility of nature to become a true poet, philosopher, or reformer. The grandeur of the human spirit escaped him. Plain and abstruse objects, common words, uncommon things, were the sources of his inspiration. Several peculiarities contributed to produce this effect. Skillful mixture of narrative, power to give to fiction the air of truth, the habit of expressing sentiments, the most absurd or atrocious, as sober commonplace of relating the most illustrious and extravagant fancies with an inscrutable gravity. As a man, he is the most tragic figure in our literature.

It is said that music had no charm for him, and that Nature never called from him expressions of appreciation, pleasure, and delight; as she does from most great poets and authors. The misanthropy, cynicism, and materialism of his nature, brought him only disappointment, vanity and revulsion of spirit, although he was flattered and courted by dukes, ministers, and the admiration of the public.

The two persons who loved him most—Steele and Barretta (Miss Johnson and Miss Sandyswithe)—died of broken hearts and blighted affections. It is not known to certainty whether he married Stella, if at last or not. But it is thought by most authorities that she did, although they cannot understand why he set the seal of privacy upon her. It is probable
that the reason for his conduct and relations towards these lovely women, will remain shrouded in mystery. However, it is reasonable to suppose that there were several causes. He undoubtedly had a predisposition that insinually lurked in his veins and would eventually take possession of his brain. Then he was a poor man until late in life, was ambitious, and had a horror of being dependent. But if he did not think it just or expedient to enjoy matrimonial felicity, he was not willing to forgo all the pleasures which amorous and intellectual companionship and congeniality gave in the form of Stella and Vanessa.

During an evening walk he said to Young—the author of night thoughts:—"I shall be like that bee, I shall die at the hive." This prediction was verified. After becoming a maniac, and then an idiot, he died Oct. 18, 1745; the last three years of his life having been passed in almost total silence in the hands of keepers. Swift will make provision for an insane and idiotic asylum.

—Addison (1672-1719)—

Joseph Addison, the son of an eminent clergyman of the Church of England, was born at Wiltshire, May 1st, 1672. He completed his education at the University of Oxford where he greatly distinguished himself, especially by the facility with which he wrote Latin verse.

Instead of taking holy orders as was first intended, he devoted himself to literature and politics, and was encouraged in this career by Dryden, who honored the young poet with his patronage.

In 1699, having received a pension of £300 a year the second
on a continental tour, and while in France he perfected himself
in the French language.

The early allied himself to the Whig party and the
"Campaign", or "Victory of Blenheim", placed him in the first
rank of the Whigs, and procured him the office of Commissioner
of Appeals. From this time forth he was involved in political
and filled a number of offices.

His works comprise letters, poems, essays, and one tragedy.

"The Tragedy of Cato" was very popular, but is lacking in dra-
matic power. It is his connection with the "Spectator" and "Guardian"
that has established his fame and given him the first rank among British essayists.

His essays, which were intended to instruct as well as to
please, comprehended a variety of subjects, furnishing entertain-
ment to all classes of readers. There were sketches of society in all its
various phases, social vice was exposed in such a manner as to
disguise the intention of the author; letters, allegories, narrative,
stories, portraits of characters, criticisms, and articles on such
subjects as the "Immortality of the Soul", "Pleasures of the Imagination"

The character of Sir Roger de Coverly, one of the best characters
created in the Spectator, and said to be Addison's favorite, is a
faithful reflection of a simple-hearted, humorous, kindly-souled country
gentleman, of the best type.

As to Addison's style, the following quotations from Voltaire and
from Johnson seem to express the general opinion of critics:

"Style - luminous, graceful, vivid; elegant and concise; and even
never blighting into unexpected splendor; the exact words, the close
contrasts, the harmonious periods of classical refinement and ming
Happy invinced. Heaven by the most admirable irony.

Johnson—"This prose is the model of the middle style, on grave
subjects not formal, on light occasions not grovelling; pure without
scrupulosity, and exact without apparent elaboration; always equally
and always easy, without glowing words or pointed sentence.
Addison never deviates from his track to snatch a grace; he seeks no
ambitious ornaments, and tries no hazardous innovations. This page
is always luminous, but never blazes in unexpected splendor."

Besides his contributions to the Tatler, Spectator and
Guardian, Addison published "A Treatise on the Usefulness of
Ancient Medals" and "The Evidence of the Christian Religion"—
the last not finished.

In 1716, after a long courtship, Addison married the Dowager
Countess of Warwick, with whom he did not lead a very
happy life. The year following his marriage he was appointed
secretary of state, which position he resigned in 1718.

His health had been for some time in a precarious state, and
after an illness of a few months he died at Holland House,
Kensington, on the 17th of June, 1719, in the 58th year of his
age, three years after what Thackeray calls "his splendid but
dismal union."

This short sketch of Addison can be brought to a conclusion
more satisfactorily by the following quotation from Courthope,
the first of which refers to Macaulay's panegyric, describ-
ing Addison as "the melancholy statesman, the accomplished
scholar, the consummate painter of life and manners, the
great satirist who alone knew how to use ridicule without
abusing it, who, without inflicting a wound, effected a great
social reform and reconciled art and virtue, after a long and painful separation, during which art had been led astray by profanity, and virtue by fanaticism."

"A grateful posterity, remembering what it owes to him, will continue to assign him the reputation he coveted. It was said of Socrates that he brought philosophy down from heaven to inhabit among men; and I shall be ambitious to have it said of me that I have brought Philosophy out of closets and libraries, schools and colleges, to dwell at clubs and assemblies, at tea-tables and in coffee-houses."

— Steele (1672-1729) —

Sir Richard Steele, who has been called the "father of periodical writing," was born in Dublin 1672. His father, who was secretary to the Duke of Ormonde, was English, but his mother was Irish, and it was from her that he inherited "the impulsive ardor, tenderness, bright fancy and reckless profusion immemorially ascribed to the Irish national character." He received his education at the Charterhouse School, where he became acquainted with Addison, and at Merton College, Oxford. For years, he had a predilection for the army, and being unable to obtain a commission, he left college before receiving his degree and enlisted as a private in the Horse Guards. By taking this step he forfeited a rich inheritance intended for him by a rich relation of his mother. In the army he rose to the rank of captain, but spent much of his time and energy in a restless dissipation, which he always regretted, but from which he did not abstain. It is said that he spent his life sinning and repenting. To impose a check on his irregularities he wrote a religious treatise,
"The Christian Hero" (1701). But this work failed to reform vice and excited not a little ridicule among his friends when the inconsistency of his actions and principles laid down in this work were so obvious.

The next look to writing comedies. In 1702 he produced "The Funeral, or Grief à la Mode;" in 1703 "The Tender Husband;" and in 1714, "The Lying Lover." All were successful except the last which was a decided failure.

About this time he married a West Indian lady, who brought him a fortune, but she died within a few months.

In 1706 he was appointed Gazetteer with a salary of £300 per annum, and also the post of Gentleman usher to Prince George, which brought him £100 a year.

In 1707 he married again, this time a Welsh lady, Mary Scudbury, to whom he was devotedly attached, and to whom he addressed some 400 letters admiring, apologetic, and passionate. The pair were quite extravagant, and they were more than once involved in financial difficulties, at once serious and unpleasant.

While Gazetteer he conceived the idea of an instructive and entertaining periodical, and in 1709 he issued the Tatler, a tri-weekly, which was followed by the Spectator, and the Guardian. He also attempted other periodicals, as the Voice, The Reader, etc., but these were short-lived. His fame rests on the essays in the Tatler, Spectator, and Guardian, to which he contributed respectively 185, 240, and 83 papers. He was ably assisted in this work by Addison, and his genuine and appreciative nature is evidenced by the following tribute he pays to Addison: "I have only one gentleman, who will be named, to thank for any frequent assistance to me, which
Indeed it would have been barbarous in him to have denied to one with whom he had lived in an intimacy from childhood, considering the great care with which he is able to dispatch the most entertaining pieces of this nature. This good office he performed with such force of genius, humor, wit, and learning, that I feared like a distressed prince who calls in a powerful neighbor to his aid; I was undone by my auxiliary, whom I had once called mine, I could not subsist without dependence on him.

The life-long friendship between these original souls was broken in 1717 by a controversy over the once-famous Peace Bill, in which contest, the side espoused by Steele was victorious.

In the keen political strife of the age, Steele was a vigorous supporter of Whig principles and the Hanover succession.

"The Cries," a pamphlet in which he warned the nation that the Protestant cause was in danger, cost him the office of magistrate and caused him to be expelled from the House of Commons. But when Queen Anne died, and the Whigs once again triumphant, Steele participated in the royal favor; he received an appointment in the King's household, was elected M. P. for Boroughbridge, and received the honor of Knighthood.

His last work was a successful comedy, "The-invalid Lovers," published in 1722. He spent the last year of his life in retirement in Italy, where he died Sept. 21st, 1729.

Beckford says of Steele: "He was a fine patriot, but a loyal subject and in the fervor of his political career he frequently lost sight of himself, but never of his country... - Charitable both by impulse and by principle, his active benevolence ever sought for doing objects... His admiration of superior merit was never checked by any contact
with his own imperfections, for he loved excellence — wherever he found
it — with a feeling which no jealousy could approach, nor envy undermine.
"We cannot be severe upon Steele, for he was avowable even in his irregularities, and though some names command
our deeper reverence, none memory can be more tenderly beloved."

**Periodical Miscellany**

Upon the accession of Queen Anne there was quite an accumulation
of literature, but it was not diffused, its circulation being rather
limited. Literature was enjoyed only by scholars, wise, and men of
letters. In the words of Burke — "Men of the world, men of pleasure
or of business, never read; fashion was yet unaccustomed of ignorance
and the Mighty Mother availed the encroaching million."

It was left to Steele to level the barriers between ignorance and
learning, and to issue a circulating medium that was to inaugurate
an era of universal information and inquiry. It is to Steele
that we are indebted for the Faller, Speculator, and Guardian, and
probably it is to him that we are indebted for Addison and the
various contributors of these magazines. It was at this expense of
risk, patience, and perseverance, that their productions were placed
before the public with such happy results and important benefits.

It was during Steele's employment as beggar-writer to the court
that he conceived the idea of issuing a periodical.

The first number of the Faller appeared April 12th, 1709, and it
was published on Tuesdays, Wednesdays, and Saturdays.

Addison soon became his auxiliary, and together they published
this and the two following periodicals, with occasional contributions
from the pen of Swift, Pope, and others. The arrangement of the
Faller included the following subjects: 1. Gallantry, Pleasure and
entertainment. 2. Poetry. 3. Learning. 4. Foreign and Domestic News. 5. Miscellaneous subjects. January 2nd. 1711, saw the last number of the Tatler. Two months later, the Spectator began its career, the first number appearing March 12th. 1711. It has been estimated by good authority, that the sale of the Spectator reached 14,000 daily. The last volume of the Spectator was issued Dec. 28th, 1714. Steele, assisted by Addison, then lived a friend to the Guardian. After issuing 171 numbers it was abandoned and Steele became involved in political warfare.

An author, in estimating the influence of Steele and Addison as conveyed by the publication of these periodicals, says:

"If we compare the state of society, private and public, as it existed previous and subsequent to the appearance of Addison and Steele, we shall not for a moment hesitate to assert, not only that Great Britain is indebted to these illustrious writers for a most salutary revolution in the realm of literature and taste, for a mode of composition which in a mere literary view has been of great and progressive utility, but that a very large portion of the moral and political good which she now enjoys is to be ascribed to their exertions - efforts to which entitled them to the glorious appellation of genuine patriots and universal benefactors." [Drake]

Poetry

In this age, cynicism was fashionable, sobriety was looked upon with illiberality; the morals, senmore, opinions, and ideas of the time were materialistic and superficial: forms, modes, and curiosity, took precedence over passion and emotion. In Poetry, harmony of sound, and symmetry of parts received more consideration than motion and aspiration. Pope was the greatest poet,
and the legitimate and representative product of this era, and his works reflect faithfully the manner of its life and thought.

— Pope (1688–1744)—

Alexander Pope, who stands at the head of the verse writers of this period, was born in London May 21st, 1688. His parents were Roman Catholics, and to his faith he soon also nominally adhered, thus detaining himself from public office and employment.

After the death of his father in 1717, he made Twickenham his residence and abiding place. And it was here, whilst he lived with his widowed mother to whom he was tenderly attached, that he received Frederick, Prince of Wales, and the most celebrated wit, statesman, and beauties of the day.

Pope was a poet almost from infancy; he "liked in numbers", and when a mere youth, surpassed all his contemporaries in metrical harmony and correctness.

His pastorals and some translations appeared in 1709, though they were written three or four years earlier. His "Essay on Criticism" (1711) was composed when he was on 21 years of age, and made him famous.

Pope was the pupil and legitimate successor of Dryden whom he took as a model; when a mere child he persuaded his father to gain him admission to the presence of the great poet.

There is a general resemblance of Pope's poetry, in both its form and spirit, to that of Dryden; and though his style is similar to Dryden's, there are some notable exceptions, as in the case of the "Rape of the Lock", which is one of the most unique and original poems in the language.

Johnson's comparison of Pope with Dryden is familiar to
readers in the following quotation: "If the flights of Dryden are higher, Pope continues longer on the wing. If of Dryden fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight." Another quotation from Johnson on the same subject is not so familiar but perhaps is more instructive: "The style of Dryden is capricious and varied; that of Pope is cautious and uniform; Dryden obeys the dictates of his own mind, Pope constrains his mind to his own rule of composition. Dryden is sometimes vehement and noisy, Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the various exuberance of abundant vegetation; Pope's is a velvet lawn, sharped by the scythe, and levelled by the roller."

That is, Dryden is a representative of nature, Pope of art.

In 1712 appeared the "Rape of the Lock," "the most airy, the most ingenious, and the most delightful of all his compositions, occasioned by a jocose of gallantry, rather too familiar, in which Lord Petre cut off a snipe of Mrs. Arabella Fermor's hair." Another author speaks of this poem as follows: "The sweetest, most-brilliant, mock-heroic poem in the world. Lord Petre cut a lock of hair from the head of a fashionable beauty. A quarrel ensues. To laugh the exchanged lovers together again, Pope writes an epic in gauze and silver dangly. Invocations, apostrophes, coroutines, fatal calisthenic, fearful combats between beau and belle, spirits of the air—sylphs, gnomes, nymphs, and allGrammem,
from the poetic mechanism and action. The loftiness of style
contrasts with the frivolous nature of the events. The history
of a trifling is given with the pomp of heraldry, and the men-
us [sic] things are set off with stately phrase and prenomen-
A game at cards is a mimic Waterloo, whose hosts are mar-
shalled by the King and queen of hearts."

The "Rape of the Lock" and the "Dunciad" are Pope's greatest
works. The last, appearing in 1728, was written to avenge
himself on his literary enemies; it was "a declaration of war
against the whole tribe of scribblers." Leslie Stephen in his
criticism on the "Dunciad" says: "The tone at which Pope
is aiming is that suggested by the laughing and shaking
in Rabelais's easy-chair. It is meant to be a boisterous
guffaw from capricious lungs, an enormous explosion of super-
lative contempt for the mass of stupid thick-skinned
scribblers. They are to be overwhelmed with gigantic cachin-
ations, drenched in the dregs of drains, rolled over and
over with rough horse play, pelleted with the least savoy of
rotten eggs, not skilfully anatomized or pricked with
dexterously directed needles. Pope has really stood by too-
long, watching their tiresome antics and receiving their
launts, and he must, once for all, speak out and give
them a lesson.

"Cut with it, Dunciad! let the secret pass,
That secret to each poet—let her answer!"

Among other works might be mentioned his "Rivular Feast"
(1713), "Temple of Fame" (1730), "Epistle of Eloise," "Elegy on
an Unfortunate Lady, translations of the Iliad and Odyssey, a volume of his Library Correspondence, and the Essay on Man, the last having been inspired by Sir Joshua Reynolds. Pope was proud, irritable, spiteful, sarcastic, and he was sometimes malicious in his attacks. He had a sharp tongue and it grew keen with constant use. But he suffered from an residing and irritating disease all his life, and it no doubt aggravated the natural tendencies of his Jewish disposition and proud nature, which wished underrate, ridicule, or renew. Yet, he was at bottom kind-hearted, and capable of deep affection.

As a poet, he was deficient in originality and creative power, and this was inferior to his prototype, Dryden; but as a literary artist, satirist, and moralist in verse, he is still unrivalled.

He died on the 30th of May, 1744, and was buried in the church at Twickenham.

--- Gray (1716-1771) ---

Thomas Gray, son of the money-servanter Philip Gray, was born in London Dec. 26th, 1716, and was educated at Eton and Cambridge. While at Eton he became acquainted with Horace Walpole, son of the prime minister, whom he accompanied on a tour through France and Italy.

He published his 'Ode to Eton College' in 1747, and his 'Elegy written in a Country Churchyard' two years later. His 'Poems of Horace Gray' appeared in 1757. On the death of Colley Cibber, he was offered, but declined, the post of poet laureate. Shortly after, he was appointed Professor of Modern History.
In regard to his attainments, scholastic and otherwise, John
Milford, in his Life of Grey Gordon, Mrs. Temple, as follows:
"Perhaps Mrs. Gray was the most learned man in Europe,
he was equally acquainted with the elegant and profound
parts of science, and that, not superficially but thoroughly.
He knew every branch of history both natural and civil had
read all the original historians of England, France, and
Italy; and was a great antiquarian. Criticism, metaphysics,
trons, politics, made a principal part of his study. Voyages
and travels of all sorts were his favorite amusements; and he had
a fine taste in painting, prints, architecture, and gardening."

His fame rests upon the Elegy, of which Johnson says:
"In the character of his Elegy, I rejoice to converse with the com-
mon reader... The Churchyard abounds with images which
find a mirror in every mind, and with sentiments to which
every bosom returns an echo. That Gray writes often thus,
it had been vain to blame, and useless to praise him."

The story is told that Wolfe, on the eve of a decisive battle,
was sailing along the St. Lawrence and repeated the Elegy to
the other officers in the boat, and at the close of the recitation,
he said: "Now gentlemen, I would rather be the author
of that poem than take Quebec!"

Sallian Bell

H. L. H., May 23rd, 1887