

CONCEPTION OF DEATH AND IMMORTALITY
IN THE
ENGLISH MONODIES FROM 1485 TO 1784.

A thesis submitted to the Department of English
of the University of Kansas in partial fulfillment of
the requirements for the degree of Master of Arts.

By

Annabel Alexander Garvey

A. B. Wellesley, 1912.

June, 1914

PREFACE

This study purposes to present the ideas on death and immortality which have appeared in English monodies, poems which lament the death of individuals, from the beginning of modern English until as near the present date as time will permit.

As a basis for study, a collection and classification has been made of all references to the subject in all the monodies of about fifty of the foremost English poets together with some references from minor authors.

The treatment of the material consists chiefly in presentation. Some attempt has been made to account for the appearance of certain views, and to interpret obscure passages. Brief discussions, occasionally introduced, aim to compare ideas and to point generalizations. A review of the predominant ideas appears in the concluding chapter, also a tracing of some of the chronological changes and developments in the conception of death and immortality.

A complete list of the monodies upon which this thesis has been based is contained in the appendix. The poems of each author are numbered: the references at the foot of each page are to these numbers.

TABLE OF CONTENTS

- I. Period of Renaissance and Reformation 1485-1564.
 1. Emphasis on the mortality of the flesh.
 2. Reference to the physical side of death.
 3. Death represented as horrible and hostile to mankind.
 4. Reasons for the existence of death.
 5. The occurrence of death accounted for figuratively and with reference to the Greek myth of Atropos.
 6. Life after death pictured according to the doctrines of Christianity.

- II. Shakesperian Era 1564-1631.
 1. Death general and unavoidable.
 2. Death as associated with sin.
 3. Hostility of death.
 4. Death as occasioned by a benevolent power.
 5. Death preferable to life upon earth.
 6. The disposition of the body after death.
 7. Existence of souls in heaven.
 8. Figurative reference to death.

9. Immortality thru fame.
10. Death as a mental rather than a physical state.
11. Heaven as spiritual rather than material.

III. Age of Milton and Dryden 1631-1700.

1. Death certain and awaiting all mankind.
2. Fate generally regarded as occasioning death.
3. Death as the reclaiming of souls loaned to heaven.
4. Death as hostile.
5. Death as desirable.
6. Death a mental rather than a physical state.
7. Some souls too good for earth, one reason for death.
8. Figurative treatment of the occurrence of death.
9. Description of heaven.
10. Heaven as a spiritual state.
11. Figurative treatment of life after death.
12. Mention of Elysian fields.
13. Departed soul regarded as a haunting spirit.
14. Life perpetuated thru fame.
15. Continuation of life in progeny.
16. Existence of soul before birth.

17. Relation of death to the body.
18. Expressions of mourning and the ceremonies connected with death.

IV. Age of Pope and Swift 1700-1745.

1. Death as common to all and beyond human control.
2. The occurrence of death.
3. Portrayal of heaven.
4. Figurative treatment of life after death.
5. Disposition of the body and expressions of mourning.

V. Age of Dr. Johnson 1745-1784.

1. Mention of the mortality of mankind.
2. Death as occasioned by Fate and the weapons of Death.
3. Death as a welcome release from life.
4. Figurative reference to death.
5. Affliction of the living by death.
6. Disposition of the body after death.
7. Conception of heaven.
8. Life perpetuated thru fame.
9. Expressions of mourning and ceremonial observances about the grave.

VI. Conclusion.

I. PERIOD OF RENAISSANCE AND REFORMATION 1485-1564.

The mortality of the flesh is emphasized by the poets of the Renaissance and Reformation period of our literature. Skelton notes that all on earth is perishable, that death is common and therefore we must expect to die. In his elegy on Edward the Fourth he begins by announcing,

"This world hath formed me down to fall:
How may I endure, when that enerie thyng endis?
What creature is borne to be eternall?"¹

Another time in discoursing

"Upon a Deedman's Hed" he remarks,

"We ar but dust,
And dy we must
It is general
To be mortal."²

This calm acceptance of the fact of death, expressed in the above passages, we may attribute somewhat to the evident lack of any deep, personal loss felt in either case. That Saint Bernard, Alexander the Great, strong Samson,³ Absalom and Solomon were ordained to mortality on earth

-
1. Skelton 1.
 2. Skelton 3.
 3. Skelton 1.

might not have so easily caused Skelton to be resigned to the fate of one more beloved or united to him by closer ties.

A similar explanation may be given for the calm way in which Sir David Lindsay in his elegy upon Queen Magdalen recalls that nothing on earth has a surety of remaining an hour and that none are exempt from death.¹

As to the physical side of death, we find that both Wyatt and Surrey refer conventionally to the repose of the body in the grave. Wyatt, in an Epitaph on Sir Thomas Grovener, begins,

"Under this stone there lieth at rest
A friendly man, a worthy knight.
--The body here, the soul in bliss."²

Surrey, speaking of Wyatt, says

"The earth his bones, the heavens possess his
ghost;"³

and declares he will

"--kiss the ground where the corpse doth rest;"⁴

and in another place, says

.

1. Lindsay 1.
2. Wyatt 2
3. Surrey 1
4. Surrey 1

"Wyatt resteth here, that quick could never rest"¹

Skelton, likewise, speaking as Edward the Fourth, remarks,

"I sleep now in molds, as is natural."²

Yet with the bloody head of the "Deedman" before him, Skelton is reminded of the grewsome aspects of the body's relinquishing life,

"Stoppyng oure breth;
Oure eyen synkyng,
Oure bodys stynkyng,
Oure gummys grynnyng."³

Death is represented, referred to, or personified by this group of authors as horrible and hostile to mankind. Skelton, intent upon "the Deedman's Hed" sees

"---Deth holow eyed,
With synnews wyderyd,
With bonys skyderyd,
With legs worme etyn maw,
And his gastly jaw,
Gaspyng asyde,
Nakyd of hyde,

1. Surrey 4.

2. Skelton 1

3. Skelton 3.

atively rather than logically accounted for.

One figure used by Skelton to signify death is that of the passing of a pageant. He says, speaking as Northumberland,

1

"I have played my pageyond, now am I past."

Skelton speaks of the "lady Fortune" exiling him from this world.² He also refers to death as "the dedely fate, the doleful destiny," and as the "dolorus chance of Fortune's froward hand." The classic myth of the three fates is alluded to in the same poem, death being referred to as Atropos who "kit asonder his pefight vitall threde."³ This allusion and the reiteration of the idea that fate, Fortune or chance occasion death suggest an imitation of Greek thot. Wyatt evinces the same tendency. In "The Lover Laments the Death of his Love" we find,

"For hap away hath rent
Of all my joy"

"by chaunce (I) am thus assigned
Daily to mourn--"

"But since that thus it is by destiny,
"Whom can I more but have a woeful heart."⁴

.

1. Skelton 1
2. skelton 1.
3. Skelton 2.
4. Wyatt 1.

Lyndsay and Skelton both personify death as an enemy upon the field of battle. Lyndsay says that he is a "bribour" against which the prince with all his nobles¹ has no power. Skelton claims that when death approaches the field is lost.² Lyndsay also mentions death as "the horrible port"³ which all must pass. A somewhat more logical accounting for the occurrence of death is found in Surrey's laments for Wyatt and for Clere. It is lack of appreciation,⁴ he tells us, which caused the loss of Wyatt. and lack of care and consideration which occasioned that⁵ of Clere.

The reference to life after death in the monodies of the above mentioned poets, are in strict accordance with the doctrines of Christianity. Surrey gives no details⁶ but speaks of heaven as having won Clere and of

-
1. Lyndsay 1
 2. Skelton 1.
 3. Lyndsay 1.
 4. Surrey 1.
 5. Surrey 2.
 6. Surrey 2.

Wyatt's soul having fled to the heavens, which now "Possess his ghost."¹ Wyatt makes but the simple mention of Sir Thomas Gravener's soul being "in bliss."²

Skelton is more explicit with regard to the state of the departed. He adheres piously to the teachings of the Catholic church. For those who accept the Christian faith Christ has purchased salvation, and is able to bring into the eternal joy of heaven. The mention of "Oure soulys brynnynge"³ as a consequence of death may refer to purgatory or to hell. From such suffering, whether temporary or eternal, and from exile

"To the dyne dale

Of boteless bale"

and "--the lake

Of fendys blake."⁴

he bids Jesus to save us. For another place he asks that Christ bring into "Joy eterminable

"The soull of this lorde from all danger of hell"⁴

In the same poems the mediation of the Virgin Mary is sought.

-
1. Surrey 1.
 2. Wyatt 2
 3. Skelton 3.
 4. Skelton 3.
 5. Skelton 2.

"Pray to thy Son above the sterris clere,
 He to vouchsaf by thy mediation,
 To pardon thy scruant and bring to salvacion."¹

In a poem called "A Prayer to Father of Heaven" Skelton evinces as his chief desire in the after life the privilege to behold God's face.² This same conception of immortal joy is expressed in the elegy "Upon a Deedman's Hed" in the final petition:

"But graunt us grace,
 To se thy face,
 And to purchase
 Thyne hevenly place,
 And thy palace,
 Full of solace,
 Alone the sky,
 That is so hy;
 Eternally to beholde and se
 The Trynyte!
 Amen."³

-
1. Skelton 2.
 2. Skelton 4.
 3. Skelton 3.

The idea that heaven is a place of endless happiness, located somewhere high above the sky, and in which the soul may see and dwell with God is again suggested in the lines of petition regarding the Earl of Northumberland, that he be allowed

"In endless blys with the to byde and dwell,
 In thy place above the orient
 Where thou are Lord and God omnipotent."¹

The society of heaven is referred to in the same poem when "the hole sorts of that glorious place" and the "heavenly yerarchy" are asked to receive this lord.

The belief in a Judgment Day is shown in the mention of the Earl of Northumberland's having departed "tyl doom-
 is day."³ Since we must die, Lyndsay bids us pray God for comfort and that we may "with Him resort" ransomed
 from hell by His blood.⁴

-
1. Skelton 2.
 2. skelton 2
 3. Skelton 1.
 4. Lyndsay 1.

II. SHAKESPERIAN ERA. 1564-1631.

That death is unavoidable and comes to all is spoken of in a number of Elizabethan monodies. Richard Barnfield in an "Epitaph upon the Death of his Aunt" begins,

"Loe here beholde the certaine Ende or every living
wight;

No creature is secure from Death, for Death will
have his Right.

He spareth none; both rich and poore, both young and
olde must die;

So fraile is flesh, so short is Life, so sure Mort-
alitie".¹

Thomas Lodge recalls that beauty fades and honour
are doomed.²

In his "Elegy on Lady Jane Pawlet" Ben Jonson points to the mortality of all that is material.

"The stars that are the jewels of the night,
And day, deceasing with the prince of light,
The sun, great kings, and mightiest kindoms fall;

.

1. Barnfield 2.
2. Lodge 2

Whole nations, nay, mankind, the world, with all
 That ever had beginning there t'have end!
 With what mystic should one soul pretend
 T'escape this common known necessity?
 When we were all born, we began to die."¹

Sydney sees a pessimistic contrast between the power of renewal in nature and the departure of human life, never to return. He notes that Time does not end, that the snake can change its coat and be young again, that trees when grafted can be kept alive,

"But man which helpeth them helpless must perish."²

Shakespeare in his "Dirge for Imogen" declares

"Golden lads and girls all must
 ----come to dust."³

Altho the existence of death is seen to be a natural law, applicable to all creatures on earth, it has frequently associated with it the idea of sin. This may be largely due to the religious doctrine, referred to by Lyndsay, that the disobedience of Adam and Eve caused humanity to be subject to death.⁴ Barnfield says, in speaking of

-
1. Jonson 8
 2. Sidney 1
 3. Shakespeare 1
 4. Lyndsay 1.

the certainty of death,

"When first the Bodye lines to Life, the soule first
dies to sinne"¹.

Probably it is due to this association of sin with death that we find often an expression almost of surprise that the virtuous should die. A hint of this feeling is seen in Jonson's "Epitaph on Philip Gray",

"--if such men as he could die,
What surety have thou and I"².

and also perhaps in Sidney's,

"Death on Virtues fort hath made invasion."³

The Biblical teaching that the human body is created from and must return to dust is referred to by Barnfield,

"---she, that being buried here, lyes wrapt in Earth
below;

From whence we come, to whom we must, and bee as shee
is now,

A Clodd of Clay."⁴

The conception of death as hostile to man is prevalent in most of the monodies of this period. Thomas Camp-

-
1. Barnfield 2.
 2. Jonson 6.
 3. Sidney 1.
 4. Barnfield 2.

ion speaks of death in his "Elegy on Death of Prince Henry" as

"Fate, the felon and the traitor to our state"¹

"Curst then be Fate that stole our blessing;"

and in another on the same subject says that fate stole²
the prince . also that

"--he (Prince Henry) was pulled up in his prime by³
fate."

Lodge refers to the dead as "those whom death hath⁴
slaine"⁵. Jonson also mentions death as having slain.

Barnfield remarks,

"Here lyes Sir Philip Sidneis Corps, whom cruel Death⁶
did seur."⁷

Jonson says that "Time" conquered Margaret Ritchiffe.

In Bellario's Epitaph, Greene speaks of her as "slain⁸
by jealousy at last." In his lament for Sir Christopher

.

1. Campion 1
2. Campion 2.
3. Campion 6.
4. Lodge 1.
5. Lodge 1.
6. Jonson 10.
7. Barnfield 1.
8. Jonson 2
8. Greene 1.

Hutton, he says, impersonating Fortune,

"Cursed be Atropos and cursed her knife,
That made the captain of my guard to fall;"

and, speaking as Temperance,

"Base death that took away a man so geason."¹

This mention of Atropos and the personification of Fortune and Temperance together with the idea of death taking away the deceased suggest a combination of the influence of classic literature and that of the Morality Plays.

Jonson, with his characteristic inventiveness, makes use of the mythological Parcae, in his elegy "On Salathiel Pavy, a Child of Queen Elizabeth's Chapel," in a manner both original and peculiarly appropriate to the subject. He mentions that the "fates turned cruell" and that the Parcae, believing this child to be in reality the old man he so cleverly acted, consented to his death, an error which they now repent.²

The conception of death as harsh, cruel and an enemy to the human race is somewhat relieved by a number of ref-

-
1. Greene 2
 2. Jonson 4.

erences which suggest that death is not wholly undesirable and that its occurrence may be caused by a benevolent rather than a hostile power.

Raleigh sees as a reason for Sidney's death that God had given him a kingly mind and

"--found it too dear
For this base world, and hath
resumed it near
To sit in skies and sort with
powers divine."¹

A similar thought in Jonson's when he says that, the Parcae repent their error with regard to little Salathiel Pavy and desire to bring him back to life,

"But being too good for earth,
Heaven vows to keep him."²

The idea that those whom we love and call our own upon earth are in reality only loaned from heaven is hinted at by Campion who calls Prince Henry "Heaven's hostage",³ and definitely expressed by Jonson, who, in speaking of his daughter Mary, says that heaven's gifts are

-
1. Raleigh 1.
 2. Jonson 4.
 3. Campion 2.

heaven's due, and refering to his first son,

"Seven years thou wert lent to me, and I thee pay."

This idea is especially worthy of note in that it is the one which Jonson mentions with regard to his own children, that which seems to have caused him to be resigned to his own deep, personal loss. He expresses it again when speaking of Lady Jane Paelet, saying to her parents that they should not

"---grudge at heaven, and repent

T' have paid again a blessing was but lent."¹

This same idea is suggested by Spenser in the lines,

"---This which mine awhile her made,

Mine to be His, with Him to live for aye."²

Evidently from a firm belief in the blissful state of those who have departed from this life, has come the idea that death may be preferred to life upon earth. Father Greville (Lord Brooke) in his elegy on Philip Sidney says

"Deth slew not him but he made deth his ladder to
the skies"³.

Lodge says that faith conveyed a blessed soul to hap-

.

1. Jonson 8
2. spenser 2.
3. Greville 1.

py heavens from its earthly prison.¹ "Death is our home,
 life is but a delusion" are the words of Sir Philip Sid-
 ney, also "This death our death"² speaking of the departed
 friend, and therefore he bids "---thy dart, Death, applie!"

William Browne, lamenting Prince Henry, evinces the
 same feeling with regard to death.

"---Oh happy were I hurled
³
 And cut from life."

Dr. John powne speaks of the beauty of Mrs. Eliza-
 beth Drury, claiming that a soul might well be pleased to
 pass an age in her fair body; but adding

"She thus richly and largely houseddis gone
 And chides us, slow paced snails who crawl upon
 Our prison's earth, nor think us well
 Longer than whist we bear our brittle shell."⁴

Jonson says, refering to the death of his son

"---why
⁵
 Will man lament the state he should envy?"

-
1. Lodge 1
 2. Sidney 1.
 3. Browne 1
 4. Donne 1
 5. Jonson 3.

and speaking of Sir Lucius Cary,

"He leaped the present age
 Possessed with holy rage
 To see that bright eternal day"¹

With regard to Lady Katherine Ogles he declares.

"Her soul possessed her flesh's state
 In feehold, not as an inmate"

and that she died

"To gain the crown of immortality,
 Eternity's Great Charter; which became
 Her right by gift and purchase of the Lamb."²

A similar idea is found expressed in his "Elegy on the
 Lady Jane Pawlet,"

"----her mortality
 Became her birthday to eternity."³

With regard to the disposition of the body after
 death scarcely any mention is made in the monodies of this
 period. Greene speaks of Bellaria as "entombed"⁴. Barn-
 field says conventionally

"Here lyes Sir Philip Sidneís Corps,"⁵

-
1. Jonson 7
 2. Jonson 11
 3. Jonson 8.
 4. Greene 1
 5. Barnfield 1.

and speaks of his aunt as lying¹
 "wrapt in Earth below."

Speaking of Prince Henry, William Browne says it is his
 desire to strew

"--the place, wherein his sacred son²
 Shall be enclosed."

Aside from this mention of strewing the grave and the bid-
 ding of mournful tunes³ and weeping there is little if any
 regard paid to the ceremonies or expressions of grief
 which accompany the consignment of the body to the grave.

With regard to the future life of the spirit, there
 are numerous references to or suggestions of the existence
 of the soul in heaven. Shakespeare speaks of the death⁴
 of Imogen as her having finished her task and gone home.
 Jonson, in his "Elegy on the Lady Jane Pawlet, says that⁵
 angels called her "spirit home to her original."

Campion, referring to Prince Henry⁶ says "his perfec-
 tions----in heaven those glories are." Greene remarks⁷
 that souls "dying well they find the greater grace," the

-
1. Barnfield 2.
 2. Browne 1.
 3. Sidney 1, Jonson 2.
 4. Shakespeare 1.
 5. Jonson 8.
 6. Campion 1.
 7. Greene 2.

same idea that we find in Barnfield's words,

"---they that loose this earthly Life a heavenly
 Life shall winne,
¹
 If they live well."

Heaven is represented as a place of endless bliss and joy and rest, where angels sing, and all is bright and joyous. Barnfield says that the "pure soul" of his aunt
 "---in endless Blisse doeth rest;
 Joying all Joy, the Place of Peace, prepared for the
 blest.

Where holy Angells sit and sing, before the King
 of Kings,
 Not mynding worldly Vanities, but onely heavenly
²
 Thyngs."

Jonson refers to the after life as "that bright e-
³ternal day". He also bids his son to "Rest in soft peace"
⁴
 Campion with the same idea says

"O princely soul, rest thou in peace."
⁵
 Gr

Greene speaks of Sir Christopher Holton's "high im-
 mortal rest" and trusts that it may be "happy". Also he
⁶
 mentions angels singing to welcome him.

1. Barnfield 2.
 2. Barnfield 2.
 3. Jonson 7.
 4. Jonson 3.
 5. Campion 8 6. Greene 2.

Sir Philip Sidney is spoken of by Henry Constable as singing with joyous notes among the angel quairisters of the heavenly skies.¹

Reunion of loved ones in heaven is referred to by Jonson.²

Spenser speaks of Daphne as living eternally with God³

That souls in heaven are ranked according to their deeds is mentioned by Greene. He mentions

"----the hierarchies

For as one star another far exceeds,

So souls in heaven are placed by deeds."⁴

(Perhaps it was such a "heavenly yerarchy" that Skelton had in mind.)⁵ Jonson also refers to "every order, every hier-⁶archy in heaven.

It is not strange in an age of such pomp and ceremony at court that we should find the Poet Laureate referring to his deceased daughter as placed by the "Queen" of heaven among⁷ virgin train." The picute of Lady Katherine

-
1. Constable 1.
 2. Jonson 12.
 3. Spenser 2.
 4. Greene 2.
 5. Skelton 2.
 6. Jonson 8.
 7. Jonson 1.

Ogle's receiving "Eternity's Great Charter"

"Sealed and delivered to her in the sight
Of angels, and all witnesses of light
Both saints and martyrs, by her loved Lord."¹

is also suggestive of the ceremonies with which Jonson was so well acquainted. In his "Elegy on Lady Jane Pawlet" Jonson tells of angels conducting her to heaven, where

"---now through circumfused light she looks
On Nature's secrets there, as her own books.
Speaks heaven's language, and discovereth free
To every order, every hierarchy!
Beholds her Maker, and in Him doth see
What the beginnings of all beauties be;
And all beatitudes that thence do flow,
Which they that have the crown are sure to know."²

The conception here expressed that souls in heaven not only enjoy all joy and peace as immortal blessings, but also possess all knowledge, is especially interesting. In connection with the life of his times it is also interesting to note that Jonson refers to "every order, ever hierarchy" in heaven, and also to "heaven's language."

1. Jonson 11

2. Jonson 8.

There are a number of figurative references to death in the monodies of this period. Champion refers to the death of the prince as the withering of his mother's flower.¹ Spenser similarly compares the death of Lord Howard's daughter to the fading of a flower, which by an untimely tempest has fallen away; and adds the comparison of a fruit blown down by the wind in spring.²

Raleigh compares life to a day,

"Thy rising day saw never woeful night"

and follows it with another metaphor of death as passing off the stage of life,

"But passed with praise from off this worldly stage."³

(Note Skelton's mention of having played his pageant and passed on.)⁴

Spenser in one of his Amoretti compares the death of his loved one to the overclouding of a star.⁵ A more elaborate fancy regarding death appears in his "Astrophel" in which he says that Stella's soul leaving her body fled after Sidney's to prove that death cannot divide hearts in life "firmly tide. The gods pitying them transformed the

-
1. Champion 3.
 2. Spenser 2.
 3. Raleigh 1.
 4. Skelton 1.
 5. Spenser 1.

two into a flower, called by some "Starlight", by others¹
Penthia. This flower Spenser bids us to call Astrophel.

Shakespeare, also, gives us some fantastic imagery with regard to death. In "A Sea Dirge" from "The Tempest" we find the following:

"Full fathoms five they father lies;
Of his bones are coral made;
Those are pearls that were his eyes,
Nothing of him that doth fade
But doth suffer a sea-change²
Into something rich and strange."

The conception of an immortality thru fame, such as³
we found hinted at in the preceding period by Lyndsay is definitely stated by a number of Elizabethan poets. In the words of Thomas Lodge,

"--sweete is fame that makes dead live again."⁴

Raleigh speaking of Sir Philip Sidney says

"England doth hold thy limbs---
---the world thy virtue's fame."⁵
"In worthy heart sorrow hath made thy tomb."

.

1. Spenser 3.
2. Shakespeare 2.
3. Lyndsay 1.
4. Lodge 1.
5. Raleigh 1.

Similarly, William Browne says of Prince Henry,¹

"No grave fits him, but the hearts of men."

George Chapman in eulogizing Prince Henry feels that he is giving to him this immortality thru fame. He says,

"Thy solid virtues yet, eternized hie----"

the author does not wish to inter but to plant in rich soil "to make thee ever spring"---"Thou dead, then I---Live² dead for giving thee eternity."

That Shakespeare's existence is continued on earth by means of his works is mentioned by Jonson,

"Thou are a monument without a tomb,

And art alive still, while they book doth live,³

And we have wits to read, and praise to give."

Lodge bids us so to live that

"----when your years are fled,

Your glories may survive when you are dead."⁴

This perpetuating of the existence of a person by means of fame is an idea somewhat figuratively expressed by Jonson. He says, speaking of Mrs. Katherine Ogle

"Fame's heat-----

Keeps warm the spice of his good name

-
1. Brown 1
 2. Chapman 1.
 2. Jonson 9
 4. Lodge 2.

Until the ashes turned be
 Into a Phoenix--which is she."¹

That death is not alone a cessation of vital, physical forces, but may also be regarded to have taken place when an individual has lost all interest or enjoyment in life, is an idea suggested by several authors. Lodge says of the murderer of Dianaes

"---he whose sword your blood with furie spilt,
 Bereft himself of life through cursed guilt."²

Speaking of Vincent Corbet, Jonson declares that since he died,

"I feel I'm rather dead than he."³

This same idea is suggested by Sidney, in these words regarding one departed,

"This death, our death."⁴

A decidedly spiritualistic conception of heaven appears in a monody by Lord Falkland "On the Countess of

-
1. Jonson 11.
 2. Lodge 2.
 3. Jonson 5.
 4. Sidney 1.

Huntingdon". He suggests that existence in heaven is more a mental or spiritual than a physical state. Her mind

"Which did to earthly thots so seldom bow,
 Alive she scarce was less in heaven than now."¹

This view is especially interesting in that it is far more in accordance with the actual teachings of Christ than with the general religions thot of the author's time.

Perhaps a mere hint, at least, of heaven as spiritualistic rather than materialistic alone may be seen in Barnfield's mention of angels

"--Not mynding worldly Vanities, but only heavenly things."²

-
1. Falkland 1.
 2. Barnfield 2.

III. AGE OF MILTON AND DRYDEN 1631-1700.

The ideas regarding the mortality of human life in the monodies between 1631 and 1700 are largely the same as have appeared previously. Richard Crashaw reminds the living of the certainty of death.¹ In another place he personifies "faithless Mortality."² William Drummond repeats the idea that mortals are born to die, and calls to mind that even the seemingly most enduring of things on earth "strong cities, die."³ The perishability of what is material he also expresses in the lines,

"---earth to earth must,
Man in his best estate is but best dust."⁴

Abraham Cawley would have men remember "The Necessity of Dying"⁵ and that the fate of death awaits all mankind.

That even the most gifted and the virtuous should be subject to death seems to excite special attention. It gives to Crashaw a conviction of universal mortality of mankind. Speaking of the death of one especially gifted he says that if he could die all must, repeating it in the words

"All hope of never dying here lies dead."⁶

-
1. Crashaw 7
 2. Crashaw 1.
 3. Drummond 14.
 4. Drummond 32.
 5. Cowley 6.
 6. Crashaw 4.

Drummond says that if virtues glorious titles could release from death that Damon's beloved would have been spared; also, referring to Prince Henry, that death even takes virtue.

Waller, in his elegy on the Lady Rich, laments,
 "That Death should licence have to rage among
 The fair, the wise, the virtuous and the young."

That death is occasioned by fate is perhaps the most common explanation of its occurrence. Dryden in three different monodies makes a casual mention of fate or "the Fates" as responsible for death. Marvell, Crashaw, Cowley, Rochester, and Herrick, each in one monody make a similar mention.

Fate, characterized as outrageous or cruel, is referred to by Crashaw and Lovelace and by Drummond in three separate poems.

-
1. Drummond 6.
 2. Drummond 15.
 3. Waller 1.
 4. Dryden 2, 4 & 5.
 5. Marvell 3.
 6. Crashaw 3.
 7. Cowley 5
 8. Rochester 1
 9. Herrick 5.
 10. Crashaw 4.
 11. Lovelace 2.
 12. Drummond 6, 15 & 19.

Altho the usual conception of "Fate" or destiny, is as hostile to man and cruel, we find both Carew and Herrick refer to it as somewhat propitious. Carew says, with regard to the Duke of Buckingham,

"-----If Fate
 Could constant happiness create,
 Her Ministers, Fortune and Worth,
 Hd here that mind brought forth."¹

It may be that Carew is here thinking of Clotho, that one of the three fatal sisters who is supposed to spin the thread of life, whereas, whenever Fate is spoken of with reference to death, Atropos, who cuts the thread, is usually thot of.

This explanation, however, does not apply to Herrick who mourns one

"Whom gentle fate translated hence
 To a more happy residence."²

It may rather be said of Herrick that he sees only the beautiful and gentle side of death, as in one of his monodies does he speak of anything harsh or unlovely with regard to the departure from this life.

-
1. Carew 7.
 2. Herrick 15.

Drummond and Milton both refer definitely to Atropos as occasioning death.¹ Drummond also refers to the thread of life as being cut by death,² by "death" evidently referring to Atropos. Crashaw makes use of, but varies, this conception of death. He says that

"Death tore not, therefore, but sans strife,^{2'}
Gently untwined his thread of life."

That fate or death should believe some young in years to be old because of their many virtues and hence take them by mistake, is an interesting explanation of why the young die. This is found in three monodies by Drummond,³ Waller⁴ and Crashaw.⁵ It is interesting to note that in another monody Drummond declares that Prince Henry has been ordained by heaven to die young.⁶ Also in another he says that we should learn to obey the just decrees of Heaven.⁷

-
1. Drummond 10, Milton 5.
 2. Drummond 18
 - 2'. Crashaw 8.
 3. Drummond 31
 4. Waller 3.
 5. Chashaw 5.
 6. Drummond 15.
 7. Drummond 14.

The same idea which we found in some of the monodies of Jonson, Campion and Spenser, that those we love and claim for our own are, in reality, only lent to us from heaven is a conspicuous idea in this period. Dryden makes¹ mention of it in five different monodies,² Drummond in two (idea suggested in a third),³ Waller in one (with a hint⁴ of it in a second), Henry King⁵ in one, and Milton in one.

A somewhat similar idea is that which Waller voices with regard to the Duke of Cambridge,

6

"As a First-Fruit Heaven claimed this lovely Boy,"
in that the Hebrews thot of the first-fruit as belonging to Jaweh.

As has been noted, Drummond in some places gives an explanation of the occurrence of death according to ancient mythology and in others according to the Christian religion. It is curious to see that he even combines these conceptions. In his lament for Prince Henry he gives us a description of heaven which is distinctly Christian; he speaks of heaven as ordaining the prince's⁷ death; yet says that heaven was forced by grim Destinies" In another

-
- | | | |
|----|---------------------------|-----------------|
| 1. | Dryden 3, 7, 8, 9 and 15. | |
| 2. | Drummond 13 (15) and 16. | |
| 3. | Waller (1) & 2. | |
| 4. | King 1 | 6. Waller 6. |
| 5. | Milton 1. | 7. Drummond 15. |

poem he refers to "Fate" as having caused death and then bewails "Weak influence of Heaven, what fair ye frame
 Falls in the prime."¹

Marvell may have a similar thot, but is more likely to be referring to mythological divinities when he mentions the stroke of Fate as being foretold by

"---some kinder powers, that wish us well,²
 What they above cannot prevent, foretell."

Death is personified as a savage fighter. Drummond³ says he stopped breath in order to deck trophies. Crashaw⁴ bids him withhold his blow. Dryden refers to "Death's up-⁴lifted arm"⁴ and also to Death's regretting his fatal⁶ stroke."

The hostility of death is refered to by Waller who⁷ remarks on the cruelty of death, by Drummond who says⁸ Death dooms all we hold dearest on earth , and by Cowley who says in one place

-
1. Drummond 3.
 2. Marvell 3.
 3. Drummond 27.
 4. Crashaw 3.
 5. Dryden 2.
 6. Dryden 8.
 7. Waller 10.
- Drummond 20.

"Danger and Infectious Death

Malitiously seized on that Breath"¹

Cowley also personified "cruel Disease"² as having destroyed³ the one who is mourned. Crashaw refers to death as "stern"⁴ and also as having committed a crime.

Death is also represented, however, as desirable, a state to be envied. Vaughan calls it,

"Dear beauteous death, the jewel of the just."⁵

Marvell speaks of one as hastening to meet death, and of others left behind as confined to "loathesome life."⁶

There are also references to the longing for death because of its leading to those who have gone before.⁷

That the living are in a sense dead is suggested by⁸ Drummond, ⁹ Milton Lovelace ¹⁰ and Dryden. ¹¹ These seem to intimate both the unreality of this life and the sense of death caused by an inability to become interested in or enjoying life.

-
1. Cowley 4.
 2. Cowley 9.
 3. Crashaw 4.
 4. Crashaw 5.
 5. Vaughan 1
 6. Marvell 3.
 7. Drummond 21
 8. Waller 10.
 8. Drummond 14
 9. Milton 7
 10. Lovelace 1
 11. Dryden 18.

The idea that some souls are too good for earth, such as was expressed by Jonson¹ and Raleigh², is also mentioned in one or two monodies of this period. Drummond says of Lady Jane Maitland that she was too good for earth and hence transplanted in heaven.³ Dryden suggests a similar thought about Mr. Purcell whom the gods took as their choice⁴ because of the superior quality of his songs. Drummond speaks of a dear voice which has been

"---reft from earth to time the spheres above."⁵ Of Mrs. Margaret Pasten he says that her virtues were "gold too fine to mix without alloy" and that she was justly ravished from such an age.⁶

The occurrence of death is figuratively accounted for in a variety of ways. There are a number of references in which the mortality of human life is likened to that of vegetable life. Wither says of the Lady Scott that like best fruits she ripened and fell.⁷ He also speaks of death as shaking down both fruit and tree when referring to the death of a mother and child.⁸

-
1. Jonson 4.
 2. Raleigh 1.
 3. Drummond 25.
 4. Dryden 12.
 5. Drummond 7.
 6. Dryden 14.
 7. Wither 1.
 8. Wither 2.

Drummond says that Fate with cruel hands cut down the tree and dispersed fruit and flowers on the ground, when referring to the death of his love.¹ Of Sir Anthony Alexander he says "thou art cropt before thy years were full."²

Waller, speaking of the only son of the Lord Andover, compares him to buds which have blossomed out before the frosts were past.³

The infant neice of Milton is also compared to a flower killed by the frost. Milton's words are

"O fairest flower, no sooner blown but blasted,"

"Winter thot to kiss but killed and

"Then bewailed his fatal bliss". He

"With his cold-kind embrace

Unhoused thy virgin soul from her fair biding place."⁴

Carew gives in a mixed simile with regard to the Lady Mary Villiers. He says she was a bud,

WA budding star that might have grown
Into a sun when it had blown."⁵

-
1. Drummond 3.
 2. Drummond 20.
 3. Waller 3.
 4. Milton 1.
 5. Carew 3.

Also he compares her to a beam of light which now lies
¹
 darkness.

The death of his love Drummond compares to the over-
²
 clouding of a star.

In "Friends Departed" (or "Beyond the Veil") Vaughan
 likens the departure of the soul to the way in which a
³
 bird leaves its nest, never to return.

Drummond in three different monodies compares death
⁴
 to the passing off the stage of life.

In a couple of monodies by Drummond and Cowley life
 is compared to a sea voyage. Drummond says

"Life a sea voyage is, death is the haven."⁵

The passage from life to eternity is likened by Cowley to
 the passing of a strait and touching "the universal shore."⁶

Crashaw who died soon after he was made canon of the
 church at Loretta is referred to by Cowley as the

"-----most divine

And richest offering of Loretto's shrine!"

The expiration of his life is compared to that of a sac-
⁷
 rifice. Angels we are told, singing bore him away.

-
1. Carew 3.
 2. Drummond 12
 3. Vaughan 1
 4. Drummond 14, 15, & 16.
 5. Drummond 27
 6. Cowley 7
 7. Cowley 5.

Lovelace, like Jonson¹ calls death the "birth day to
divinity."²

Marvell looks upon death as the last debt of life.³

There are several references to death as the setting
of the sun or end of a day. Drummond writes in one place

"The sun's bright sun is set"⁴

and in another

"Bright arm which forced to leave these hemispheres,
Benighted set into a sea of tears."⁵

Lovelace, writing about the Princesse Katherine, who was
born and died the same day says,

"-----your day not yet begun,
And shew a setting ere a rising sun."⁶

Marvell says of the death of Cromwell,

"He without noise still travelled to his end,
As silent suns to meet the night descend."⁷

James Shirley, in a poem "to the Memory of Ben Jon-
son" compares his death to the putting out of a light by
time.⁸

.

1. Jonson 8.
2. Lovelace 3.
3. Marvell 1.
4. Drummond 4.
5. Drummond 6.
6. Lovelace 3.
7. Marvell 3.
8. Shirley 1.

That the Earl of Landerdale disdained earth and, the¹
 before shrunk into his tomb is suggested by Drummond.

A fanciful explanation of the death of Lady Mary Vil-
 iers is presented by Carew. Ten thousand graves sought a
 dwelling with this soul.

"So the fair model broke for want²
 Of room to lodge the inhabitant."

What he says of Marie Wentworth is much the same. Her

"---purely tempered day was made
 So fine that it the guest betrayed."

"Else the soul grew so fast within
 It borke the outward shell of sin³
 And so was hatched a Cherubim."

Wither tells us that a certain child who died only
 after six years on earth deceased,

"To keep the Sabbath of eternal rest."

Dryden expresses the peaceful death of a spiritual
 soul thus,

"Her soul was whispered out with God's still voice."⁴

and of another, that he did not die

"He was exhaled: his great Creator drew⁵
 His spirit, as the sun the morning dew."

- | | | | |
|----|--------------|----|-----------|
| 1. | Drummond 23. | 4. | Dryden 7. |
| 2. | Carew 2. | 5. | Dryden 9. |
| 3. | Carew 5. | | |

The Phoenix as an emblem of perpetual existence is alluded to by Drummond,¹ Herrick² and Dryden³.

Lovelace speaks of the breaking of "earthly bars."⁴

Herrick refers to the death of three different young persons as their falling asleep.⁵ Another place he likens death to the falling of the

"-----staff, the elms, the prop, the sheltering wall
Wherefore my vine did crawl."⁶

Crashaw also compares death to sleep. He says of a husband and wife buried together thaty they shall sleep until the eternal morrow dawn,

"And they shall wake into that light,
Where day shall never die in night."⁷

Dryden evidently pictures death as playing a card game when he remarks

"Death never won a stake with greater toil."⁸

It is altogether likely that Crashaw had the same image in mind as he said that,

"--death called for the score."⁹

-
1. Drummond 20.
 2. Dryden 3.
 3. Herrick 6.
 4. Lovelace 1.
 5. Herrick 10, 12, 13.
 6. Herrick 6.
 7. Crashaw 6.
 8. Dryden 2.
 9. Crashaw 8.

The ideas concerning heaven in this period are largely the same as have appeared in earlier monodies. It seems to have been generally regarded as a place of eternal bliss, full of radiant glory, where saints and angels sing before God.

Drummond suggests its location as being high above this earth, "above the poles" above the course of sun and earth and stars and also as "above the sphere of spheres." Milton likewise says it is "above that high first moving sphere." Drummond fancifully suggests that the trees might grow and grow until their branches "kiss that lofty sky, which her sweet self contains."

Heaven is spoken of as the home of the soul. Drummond says his love was taken home again by God. Dryden speaks of young Mr. Rogers "knowing heaven his home." Although nothing is said regarding anyone being excluded from this eternal home it is regarded as especially prepared

-
1. Drummond 14.
 2. Drummond 28.
 3. Drummond 15.
 4. Drummond 5.
 5. Milton 1.
 6. Drummond 21.
 7. Drummond 13.
 8. Dryden 10.

for the virtuous. Drummond says that all the virtuous
 tend toward heaven ¹ and also that virtue frees man from
 death. ²

The brilliancy and radiance of this ideal residence
 are especially remarked. Vaughan, speaking of his "Friends
 Departed," begins

"They are all gone into the world of light" ³

"I see them waling in an air of glory." D ⁴

Drummond speaks of the "starry world." and of heaven
 as "bright ⁵ and having a glistering walk." ⁶

"Y'are fixt with her upon a throne of stars,

Arched with a pure heaven chrystalline,

Where round you love and joy forever shine." ⁷

Of his loved one in heaven Drummond says, that she is

"--now with golden rays of glory crowned." ⁸

The society of heaven is pictured as composed of
 saints and angels who are placed in their relation to God

-
1. Drummond 14.
 2. Drummond 28.
 3. Vaughan 1.
 4. Drummond 20.
 5. Drummond 14.
 6. Drummond 15.
 7. Lovelace 1
 8. Drummond 5.

and to each other in hierarchies. Speaking of Charles II Dryden refers to "saints and angels" as his "fellow citizens of immortality."¹ Wither says of a child that he enjoys life in heaven "with the saints."² Mention is made of "the heirarchy" by Lovelace³ and of hierarchies of immortals" by Drummond.⁴ Cowley speaks of the Earl of Bal-arres being rewarded for his services in behalf of heaven on earth by a place of honor near to God in heaven.⁵ Dryden says that the Marquis of Winchester is⁶

"----rewarded by a heavenly prince."

Perhaps a similar reward is meant. Cowley⁷ mentions Mr. Hervey as having a high place in heaven.

These blest inhabitants are represented as singing as their chief, if not sole occupation. Drummond mentions the singing of the "quire celestial"⁸ and in another place the singing of angels.⁹ Mr. Hervey is represented by Cowley as singing "immortal hymns."¹⁰ Dryden bids Mistress

.

1. Dryden 2.
2. Wither 3.
3. Lovelace 3.
4. Drummond 28.
5. Cowley 7.
6. Dryden 15.
7. Cowley 4.
8. Drummond 14.
9. Drummond 15.
10. Cowley 4.

Anne Hilligrew to cease for a little space his "celestial
 song." ¹ The Countess of Abingdon he imagines in heaven
 praising and praying in a perpetual Sabbath. ² Amyntas he
 seems to see mounting up, flying amid playful cherubs in
 the purple clouds to the "sapphire portal" and the golden
 gate while he is admitted upon showing his passport of
 innocence and grace, and joins the choir of angels.

Milton says of Lycidas that he is entertained by all
 the saints above.

"In solemn troops and sweet societies,

That sing, and singing in their glory move."

also that he

"---hears the unexpressive nuptial song,

In the blest kindoms meek of joy and love." ³

Whether or not those in heaven can see or communic-
 ate with those whom they have left on earth is a question
 which interests a number of writers. Drummond asks his
 love to look down and behold his tears if she can. ⁴ Cowley
 says that if those above cease not to know their friends
 below Mr. Hervey's spirit or "flame" will still abide with
 him. ⁵

1. Dryden 5.

2. Dryden 7.

3. Milton 6.

4. Drummond 5.

5. Cowley 4.

Referring to the Countess of Abingdon, Dryden says,

O happy soul! if thou canst view from high, ----

"If thou findest that any way be pervious,"

give to those below a transient view of the joys and glor-
ies of heaven. ¹ Milton bids his neice,

"Resolve me, then, O Soul most surely blest

(If so it be that thou these complaints dost hear)

----if thou wert mortal wight."²

Very different from the above is the opinion of Herrick, the joyful cavalier poet. He tells a youth that his departed love now has a place with a race of saints.

"In endless mirth,

She thinks not on

What's said or done

In earth"

that she is

"--changed above

She likes not there

As she did here,

Thy love."³

-
1. Dryden 7.
 2. Milton 1.
 3. Herrick 18.

Drummond has a conception of heaven as "immaterial."¹
 Yet he says that it has all that this earth has only that
 there nothing changes.² There is no night nor storms nor
 cold nor passage of time.³ The pleasures on earth he says
 are but a glimpse of what is above.⁴

"Amongst pure sprights environed with beams,
 Thou think'st all things below to be but dreams."⁵
 Thus we may consider that Drummond has been somewhat in-
 fluenced by the idealist school of philosophy, and looks
 upon what is material as unreal while the real is immat-
 erial.

Drummond tells us that God is

"Life of all lifes, cause of each other cause,
 The sphere and center where the mind doth pause."⁶
 also that all beauties and wonders of earth are but dim
 shadows of God.⁷ These statements are especially inter-
 esting as suggesting the probable influence of philosophy
 upon the religion of the poet.

-
1. Drummond 14.
 2. Drummond 14.
 3. Drummond 15.
 4. Drummond 14.
 5. Drummond 15.
 6. Drummond 15.
 7. Drummond 14.

That those in heaven are free from annoy and care is
¹
 mentioned by Drummond.

That loved ones may meet in heaven is a trust which
²
 Milton expresses. Likewise Drummond says that the Lady
³
 of Craigmillar will meet those loved on earth in heaven.

To Vaughan this earth is as a "world of thrall" while
⁴
 in heaven one finds "true liberty."

Drummond says that the soul in heaven sees all.
⁵
 Vaughan refers figuratively to heaven as "that hill where
⁶
 I shall need no glass." Henry King has, evidently the
 same thought when he declares we shall rise

"And view ourselves with clearer light."

Dryden is emphatic and definite with regard to this sub-
 ject. He says of one departed that there in heaven she
⁸
 is "all intelligence, all eye."

Dryden speaks of Charles II as

"Our patron once, our guardian angel now."
⁹

-
1. Drummond 27, 28.
 2. Milton 8.
 3. Drummond 32.
 4. Vaughan 1.
 5. Drummond 15.
 6. Vaughan 1.
 7. King 1.
 8. Dryden 7.
 9. Dryden 2.

Milton thinks of the soul departed as being a mediator,

"To stand twixt us and our deserved smart."¹

Waller's ideas regarding heaven are limited to the following,

"So all we know of what they do above,
Is that they happy are and that they love."²

Dryden in one place expresses a similar uncertainty as to just what the departed is doing.

"Whether adopted to some neighboring star,
Thou roll'st above us, in thy wandering race,
Or in procession fixed and regular,
Movst with the heaven's majestic pace,
Or called to more superior halls,
Thou treadest with seraphims the vast abyss.
Whatever happy region is thy place,
Cease thy celestial song a little space."³

In another monody he likewise says,

"She shines above, we know, but in what place,
How near the throne and heaven's imperial face,
By our weak optics is but vaily guessed,
Distance and altitude conceal the rest."⁴

-
1. Milton 1.
 2. Waller 1.
 3. Dryden 5.
 4. Dryden 7.

The same idea which we found first in a monody by Falkland, that those on earth may enter into the spiritual state of heaven even before death, appears also in this era. Marvell says of one that

"her soul was on heaven so bent,
No minute but she came and went."¹

Cowley, speaking of Crawshaw, remarks,

"Thou from low earth in noble Flames didst rise,
And like Elijah mount alive the skies."²

The renewal of life after death is fancifully suggested in a number of ways, mostly thru figures taken from vegetable life. Herrick calls the child of Lady Crew not dead,

"But rather like a flower hid here
To spring again another year."³

Another place he refers to the souls of men a grain which is saved while the chaff is destroyed.

"Live, live thou dost, and shalt, for why?
Souls do not with their bodies die.
Ignoble offerings, they may fall
Into the flames of funerall,

.

1. Marvell 1
2. Cowley 5.
3. Herrick 13.

When as the chosen seed shall spring

Fresh and forever flourishing." ¹

Crashaw says of his firends, cut down as a tree,

"----yet in this ground his precious root still lives
and he will rise again

"To be a shade for angels while they sing." ²

As has before been mentioned Drummond calls Lady Jane
Maitland a bud transplanted by heaven. ³ The cruelty of
Death, in shaking down both fruit and tree, Wither tells
us is in vain.

"For tree and fruit shall spring again." ⁴

The soul of the departed is also thot of as existing
in a star. Dryden says to the brother of Mistress Anne
Hilligrew.

"But look aloft and if thou kenst from far

Among the Pleiads a new kindled star,

If any sparkles than the rest more bright,

'Tis she that shines in that propitious light." ⁵

Milton inquires of his neice if she were a star fallen

.

1. Herrick 8.
2. Crashaw 2.
3. Drummond 25.
4. Wither 2.
5. Dryden 5.

from the roof of Olympus and now reinstated.¹ That Lycidas has

"--sunk low, but mounted high,"
is compared by Milton to the sinking of a star at evening
and its rising in the east again at morning.²

The Elysian fields are mentioned by Milton and by
Marvel. Milton refers to them as being mythical,³

"--the Elysian fields (if such there were)
Marvel pictures Captain Douglas as marching in Elisian
glades.⁴

A striking contrast to the conception of the souls
of the deceased as being in a heavenly home or even in the
elysian fields is that found in one of Herrick's monodies.
Speaking of an old man who has died, he says,

"Of here ye will some few teares shed,
He'll never haunt ye now he's dead."⁵

This reference to the popular superstition that spirits
of the dead haunt the living is the earliest I have come
across.

-
1. Milton 1.
 2. Milton 6.
 3. Milton 1.
 4. Marvell 2.
 5. Herrick 15.

Milton suggests that Lycidas will be a benevolent and guiding spirit.

"Henceforth thou art the Genius of the shore,
In thy large recompense, and shalt be good
To all that wander in that perilous flood."¹

There are numerous references to the future and even ceaseless existence of the name and fame of one departed.² Two poets express the idea figuratively. Milton says of Shakespeare that he lies buried in the hearts of his readers.³ Crashaw speaks of one as being entombed in the heart of whosoever passes by and reads his epitaph.⁴

Several poets suggest that thru the continuance of fame after death the soul itself receives an existence. Dryden referring to the valiant Sir Palmes Fairborne, says

"Alive and dead these walls he will defend,
Great actions great examples must attend,
that thru the influence of his bravery he lives and defends the walls thru the valient deeds his influence excites."⁵

-
1. Milton 6.
 2. Waller 2; Marvell 2,3; Herbert 1; Crashaw 8; Drummond 15, 16, 19; Cowley 9; Davenant 2.
 3. Milton 2.
 4. Crashaw 5.
 5. Dryden 16.

Drummond says of Sir Anthony Alexander that he will

"In our memories live."¹

Herrick bids his father in return

"For my life mortall, rise from out thy hears,²
And take a life immortal from my verse."

He voices a somewhat similar thot in the lines to his sister in law,

"Next, how I love thee that my grief must tell,³
Wherein thou livst forever."

An existence perpetuated after death thru descendants is suggested by Drummond. To the Lady Craigmillar he says

"Now even thouth buried, yet thou canst not die;
But happy livst in thy fair progeny,⁴
To outdate time and never pass away."

As a rule we are inclined to think of death as the boundary of mortal life. Drummond reminds us that birth bounds our existence on earth even as much as death. In one place he says,

-
1. Drummond 20.
 2. Herrick 2.
 3. Herrick 1.
 4. Drummond 32.

"Weep that she liv'd not in the age of gold;
 For that she was not then, thou may'st deplore
 As deeply as that now she is no more."¹

Dryden takes into consideration that immortality may refer to life before birth as well as to life after death. He says to Miss~~ress~~ Anne Hilligrew,

"But if thy pre-existing soul
 Was formed, at first, with myriads more,
 It id thru all the mighty poets roll,
 Who Greek and Latin laurels wore,
 And was that Sappho last which once it was before.
 If so, then cease thy flight, O heaven born mind!
 Thou hast no dross to purge from thy rich ore:
 Nor can thy soul a fairer mansion find,
 Than was the beaut~~eous~~ frame she left behind.
 Return to fill or mend the choir of thy celestial
 kind."²

The relation of death to the body is given considerable recognition by the poets of this period. Drummond, one of the cavalier" poets seems especially to lament the decay of beauty, the beauty which he was continually praising.

-
1. Drummond 14.
 2. Dryden 5.

"Those eyes, sparkling sapphires of delight--
 these crimson roses bright---
 Those pearls, those rubies---
 Those locks of gold, that purple fair of Tyre
 Are wrapt, ay me! up in eternal night."¹

This is also a quotation from Drummond,

"That beauty---
 Twined in neglected dust, now low doth lie."²

Again he remarks

"Those matchless gifts, that grace--
 Have all passed like a cloud
 And doth eternal silence now them shroud?
 Is what so much admired was nought but dust
 If which a stone hath trust?"³

Addressing "Spring" he says,

"But she, whose breath emblamed thy wholesome air,
 Is gone, nor gold nor gems can her restore,"⁴

Also that her virtues lie enclosed in a tomb.

Another time he refers to death's turning beauty to dust
 and enclosing it within a coffin.⁵ Beauty, wit, fair mirth
 sweet conversation, modesty, he ennumerates as being en-
 shrined,

- | | | | | | | |
|----|----------|----|---|----|----------|-----|
| 1. | Drummond | 2. | . | . | . | . |
| 2. | Drummond | 3. | . | . | . | . |
| 3. | Drummond | 6. | . | . | . | . |
| 4. | Drummond | 8 | | 5. | Drummond | 16. |

"within the compass of this grave ---
 Lo how much worth a little dust doth bound."¹

Milton, speaking of his niece says,

"Yet can I not persuade me thou art dead,
 Or that thy corse corrupts in earth's dark womb,
 Or that thy beauties lie in wormy bed,
 Hid from the world in a low-delved tomb."²

A similar lament is found by Dryden.

"Now all those charms, that blooming grace,
 The well proportioned shape, and beauteous face,
 Shall never more be seen by mortal eyes,
 In earth the much lamented virgin lies."³

Carew, another of the "cavalier" poets, says of a departed lady,

"The harmony of colors, features, grace,
 Resulting airs (the magic of a face)
 Of musical sweet tunes, all which combined
 To crown one sovereign beauty lies confined
 To this dark vault. She was a cabinet
 Where all the choicest stones of price were set."⁴

-
1. Drummond 24.
 2. Milton 1.
 3. Dryden 5.
 4. Carew 4.

Several refer to the belief that the body resides in the grave until Doomsday, when it is raised up. Herbert says,

"Sacred marble, safely keep
His dust who under thee must sleep,
Until the years again restore
Their dead and time shall be no more."¹

Drummond speaks of a wife's body resting in the earth with her husband's until "God's shrill trumpet sound."² Also he says that one will live in her descendents.

"Till angels raise thee from thy bed of clay,
And blessed again with those here loved thou meet."³

Dryden says of Mistress Anne Killigrew that on the Day of Judgment she shall lead all to heaven. He mentions the blowing of the trumpet, the valley of Jehosophat, the judging God, the book of fate, the keeping of the last "assizes", the rattling bones flying together, the sinews spreading⁴ over skeletons, and the dead coming to life. In another poem he bids the tomb to preserve her clay for

-
1. Herbert 1.
 2. Drummond 29.
 3. Drummond 32.
 4. Dryden 5.

"---she would lose, if at the latter day,
One atom should be mixed with other clay."¹

Quite in contrast to the religious poet, Crashaw's
reference to the grave as "thy old bed"² is Herrick, the
cavalier poet's, mention of it as a "bed of spices" and al-
so as a "bed of roses."³ Dryden says of Cromwell that⁴
"His ashes in a peaceful urn shall rest."

Herrick bids one departed

"Sleep with thy beauties here."⁵ He says

"And though thou here liest dead, we see
A deal of beauty yet in thee.

How sweetly shows thy smiling face,

Thy lips are all diffused with grace,

Thy hand, the old, yet spotless white,

And comely as the chrysolite."⁶

Aller also is able to see beauty still resident in the
face from which the life is gone, saying of a fair youth,⁷
that love and beauty still grace his visage.

-
1. Dryden 17.
 2. Crashaw 7.
 3. Herrick 17, 19 & 11.
 4. Dryden 1.
 5. Herrick 20.
 6. Herrick 20.
 7. Waller 4.

Milton refers to the seas dispersing Lycidas' bones.

"Ay me., whilst thee the shores and sounding seas
 Wash far away, where'er thy bones are hurled;
 Whether beyond the stormy Hebrides,
 Where thou perhaps under the whelming tide,
 Visitst the bottom of the monstrous world,
 Or whether thou, to our moist vows denied,
 Sleepst by the fable of Bellerus old,
 Where the great vision of the gaarded month
 Looks toward Namancos and Bayana's hold.
 Look homeward, Angel, now, and melt with ruth;
 And, O ye dolphins, waft the hapless youth."¹

Drummond speaks of Nature as enshrining one in a
 "marble chest."² Crashaw asks that the body of Mr. Her-
 rys be hid from Nature, lest sight of it should sadden her
 too much.³ The grave is personified by the Earl of Roch-
 ester as having stolen the Princess of Orange.⁴

-
1. Milton 6.
 2. Drummond 22.
 3. Crashaw 3.
 4. Rochester 1.

It is interesting to note that altho there is a great deal of attention given to the outward expressions of grief and to the obsequies of the dead, with two exceptions all of such references are by the cavalier poets. One of these exceptions is by Marvell who remarks that Nature solemnized with a storm the fate of Cromwell.¹ The other is by Milton who bids the vales cast

"Their bells, and flowerets of a thousand lines"--
and valleys

"Throw hither all your quaint enameled eyes,
"And pruple all the ground with vernal flowers.
Bring the rathe primrose---
And every flower that sad embroider wears,--
To strew the laureat hearse where Lyaid' lies."²

Herrick's characteristic joyousness and love of beauty and the agreeable affects his treatment of what might be a melancholy subject, the ceremonies connected with death and the grave. There is no hint of melancholy sadness, no passionate outpouring of grief, no suggestion of gloom. This references are usually to the strewing of

.
1. Marvell 3.
2. Milton 6.

flowers upon the grave, together with the shedding of a
¹
 few gentle tears. He avoids any mention of the grewsome
 as such. For instance, the lines

"Sleep in thy peace while we with spice perfume thee,
 And cedar waste thee, that no time consume thee,"
 suggest the sweet scent of the spices rather than the
 decay of the body.
²
 He makes further mention of some
 burial customs. Speaking in the person of a maid, who
 died the day she was married he says,

"Those holy lights, wherewith they guide
 Unto the bed the bashful bride,
 Served but as tapers for to burne,
 And light my reliques to their urne."
³

Another time he bids,

"Virgins come and in a ring,
 Her supreamest requiem sing,
 Then depart, but see ye tread
 Lightly, lightly o'er the dead."
⁴

-
1. Herrick, 3, 4, 5, 12, 16.
 2. Herrick 8.
 3. Herrick 9.
 4. Herrick 17.

He mentions the "winding sheet" the "marble;" the weeping of jets and marbles, in one monody, but ends the same,

If, fragrant virgins you'll but keep,
 A fast, while jets and marbles weep,
 And praying, strew some roses here,
 You'll do my neice abundant honour."¹

He apologizes in one place for not conforming to the general custom of setting up pillars "of weeping jet" or "mournful marble" for his kinswoman, but says that instead

"A maid shall come to strew thy earth with flowers."²

Drummond, likewise, presents nothing of the gloomy or grewsome side of this subject. He makes considerable mention of the strewing of flowers,³ however, he also refers to passionate expression of grief, such as

"Mine eyes, dissolve your globes in briny streams."

"My voice, now deafen earth with anathems"

"And woeful mind, abhor to think of joy"

"Accept no object but of black annoy,

"Tears, plaints, sighs, mourning weeds, graves gaping wide."⁴

-
1. Herrick 16.
 2. Herrick 11.
 3. Drummond 5. 15.
 4. Drummond 4.

Carew and Waller also make especial mention of the
¹
 custom of strewing flowers over the grave.

Davenant presents a fanciful picture of the trees and
²
 flowers and river mourning for the death of Shakespeare.

Lovelace conducts for us the ceremonies performed
 by the virgins about the tomb of a virgin. He mentions
 their "dark vails", the "gums and incense fume", and the
 placing of tapers upon the urn. Yet in the midst of this
 melancholy atmosphere he bids the virgins

"Mingle your steppes with flowers as you goe."

Thus we may say that the poets of this age treat the
 ceremonies of death with a delicacy of touch, suggesting
 beauty even when sadness, rather than gloom or melan-
 choly.

-
1. Carew 1, Waller 5.
 2. Davenant 1.
 3. Lovelace 1.

IV. AGE OF POPE AND SWIFT 1700-1745.

The monodies of the Augustan Age may be represented by those of Pope, Swift, Prior, and Gay.

The same general remarks regarding the certainty of death are found in several poems by Pope and Prior as were in those of earlier poets. Prior says,

"In vain we think that free willed man hath power
To hasten or protract the appointed hour.
Our term of life depends not on our deed,
Before our birth our funeral was decreed."¹

Also he remarks that all must die. To substantiate this statement he refers not as many previous poets have done to the death of the virtuous and beautiful, but rather to the death of philosophers who had expected to escape death or return to life and had been disappointed.

"Of all the births and deaths he had in store,
Went out Pythagoras and returned no more."²

He tells of the death of Asgyll, who had thought he might be translated to eternal life without passing through death.³

-
1. Prior 2.
 2. Prior 2.
 3. Prior 2.

In another place he says

"All must obey the general doom"

"Grim Pluto will not be withstood by force or craft."

As previous poets noted especially that the beautiful and virtuous were not able to withstand death, Prior emphasized the fact that those who trust in the power of intellect, the domination of mind over matter, must also succumb to the general fate.

Pope in one of his elegies says "

"A heap of dust alone remains of thee

'Tis all thou art and all the proud shall be,"

and notes also that even poets must die,² suggesting that both those who trust in power and wealth of material things and those who live above the material must endure the same end.

In an age of classicism it is to be expected that the occurrence of death should be treated with reference to ancient mythology. Prior does refer to Pluto as the power which occasions death. Also he speaks of fate as decreeing death. Pope speaks of fate as snatching away the liv-

-
1. Prior 4.
 2. Pope 2.

ing and Gay refers to the limiting of human power by death. Much more classical allusion with regard to death and life after death appears than in the monodies of the preceding period. It is interesting to note that the same idea suggested by Drummond, that the power of fate is more potent than that of heaven, is again suggested by Gay, who says,

"What more could he had Heaven prolonged his date?
All human power is limited by fate."¹

Prior seems to be well acquainted with epic tradition when he makes the following remark;

"Wise Fate, which does its Heaven decree
To heroes, when they yield their breath."²

Pope refers to death figuratively as the arising from "Nature's feast."³ He also gives us a half fanciful, half religious conception of the death of two lovers by lightning. The Almighty, he says, saw these two virtuous ones and sent his own lightning and snatched them with celestial fire.⁴

Prior sees death as a fighter, says that he directs his ebon lance.⁵

-
1. Gay 1.
 2. Prior 1.
 3. Pope 12.
 4. Pope 15.
 5. Prior 2.

Pope refers to a conceit which we have found to be popular in preceding periods, that of death as the paying of a debt to heaven. Here it is a famous house which pays its last male descendent as a final tribute.¹

Swift thinks of the soul itself as occasioning death, saying of Archbishop Sancroft that he

"Wisely retreated to his heavenly seat."

Heaven seems to be generally regarded by these authors as the residence of the soul after death. There are two distinct conceptions of it (however) given by Pope and by Prior. Pope says it is above the clouds and sky where eternal beauties, fresh fields, flowers, and ever green groves are.² This is quite in contrast to Prior's description of it as immaterial and devoid of forms.³

Pope suggests that those in heaven can see those below.⁴ He speaks of the liberty which souls possess in heaven,⁵ also of the fulfillment of their joys,⁶ and of that fact that in heaven is no parting of loved ones.⁷ Heaven, he tells us is the soul's "congenial place".⁸ Since

- | | | | |
|----|---------|----|---------|
| 1. | Pope 17 | 5. | Pope 4. |
| 2. | Pope 1. | 6. | Pope 9. |
| 3. | Prior 1 | 7. | Pope 9, |
| 4. | Pope 1 | 8. | Pope 2. |

Pope bids departed souls to rest ¹ he must regard heaven as a place of eternal rest.

All which Swift says of heaven is that "

"This inferior world is but Heaven's dusky shade."²

Swift does, however, give us another conception of life after death. It may be regarded as metaphorical. He speaks of the departed as a kind of star whose influence ³ is desired on earth.

Pope presents the familiar idea of the departed as ⁴ still existing in the hearts of those on earth.

Another superstitious conception of life after death is referred to by Pope, who speaks of seeing the ghost of ⁵ the departed beckoning to him in the moonlight.

There is comparatively little regarding the disposition of the body in these monodies. Pope mentions with regret,

"'Tis done and Nature's various charms decay"⁶

"Lament the ceasing of a sweeter breath."

-
1. Pope 7& 11 .
 2. Swift 1.
 3. Swift 1.
 4. Pope 13.
 5. Pope 2.
 6. Pope 1.

and also laments that

"A heap of dust alone remains of thee."¹

He also refers to the marble, the hallowed dirge sung over the tomb, and the flowers strewn upon the turf, and adds the fanciful ideas that morning will bestow tears on the grave and that angels will overshadow the spot with their wings.²

Prior thinks of the Queen's "sad reliques" as being guarded until

"Heaven awaked the precious dust
And gives the saint her full reward."³

-
1. Pope 2.
 2. Pope 2.
 3. Prior 1.

V. AGE OF DR. JOHNSON 1745-1784.

There is no tendency in the monodies of this age to argue the certainty and universality of death. Chatterton still echoes that feeling of half surprise, half lament that the virtuous should have to die.

"Who can suppress the rising sigh,
To think such saintlike men must die."¹

"Had virtue power from death to save,
The good man n'er would in the grace,
But live immortal here."²

Thomson makes a brief statement regarding the mortality of human life, considering it to be a blessing.

"Tis the great birthright of mankind to die."³

Fate as responsible for death is mentioned but once.

Beattie says

"Thus triumphs Fate o'er all that charms below"⁴

There are several references to the weapons of Death.

-
1. Chatterton 1.
 2. Chatterton 1.
 3. Thomson 7.
 4. Beattie 2.

Chatterton says of Beckford,

"He viewed Death's arrow with a Christian eye."¹

Also he speaks of Death as arming his dart². Beattie tells us it is the part of Resignation,

"With healing balm to paint Death's levelled dart."³

Ferguson, the Scotch poet, personifies death as having with his "stang" "pricket" "poor John Hogg."⁴

Thomson says very simply of Miss Stanley that she⁵

"Gave up her immortal soul to her Creator."

Death as a release from life is spoken of by both Thomson and Chatterton. Thomson says Lord Talbot's spir-⁶it is freed from earth. Chatterton bids Maria, departed to catch his soul when it is released from its earthly⁷ prison.

The familiar idea of life as a stage or play from which we retire at death is again found. Cowper refers to life as a stage.⁸ Beattie says of two young men who were drowned, that

-
1. Chatterton 3.
 2. Chatterton 2.
 3. Beattie 2.
 4. Ferguson 1.
 5. Thomson 7.
 6. Thomson 6.
 7. Chatterton 2.
 8. Cowper 2.

"In early bloom of life they left the stage."¹

The comparison of death to sleep, such as appeared in many monodies of the preceding period, is introduced several times. Gray thinks of the departed as sleeping in the tomb or grave.² Ferguson says,

"For Gregory death will fairly keep,
To take his nap,
He'll till the resurrection sleep,
As sound's a tap."³

Gray in another passage refers to death as the period of darkness and rest following days of a child.

"Now let him sleep in peace his night of death."⁴

William Mason in a poem on his wife, alludes to the departure from life as the treading of a "dread path".⁵ Death as journeying over the sea is a more common figure. Thomson refers to death as the sea beyond which is the eternal port." He says that Congreve is "safe on the eth-
erial coast."⁶ Another place he says, speaking of Mr.

Aikman,

-
1. Beattie 3.
 2. ~~Gary~~ 2.
 3. Ferguson 3.
 4. Gray 3.
 5. Mason 1.
 6. Thomson 4.

"And when the parting storms of life are o'er" we
 "May yet rejoin¹him in a happier shore."

He again alludes to the same thot.

"Blest be the bark that wafts us to the shore,
 Where death-divided friends shall part us no more."²

Cowper speaks of his mother as being "on that peaceful
 shore."³

Death as afflicting the living thru the taking of
 loved ones is mentioned by Chatterton, who remarks,

"Death had doubly armed his dart,
 In piercing thee it pierced my heart."⁴

Also by Thomson,⁵ who says that when those we love decay
 we die in part.

There are a few references to the state of the body
 after death. Thomson speaks of it as being in the dark
 grave,⁶ and as dust reposing with the dust of others.⁷ Chat-
 terton laments that saintlike men must die and "mix with
 common dust."⁸ Collins in a "Song" mourning the death of
 Damon, says,

.

1. Thomson 5.
2. Thomson 7.
3. Cowper 6.
4. Chatterton 2.
5. Thomson 5.
6. Thomson 1.
7. Thomson 7.

8. Chatterton 1.

"A dewey turf lies o'er his head,
And at his feet a stone."

"His shroud---
Of snow white threads was made,"

and mentions,

"In earth---
So sweet a boy for every laid."¹

Again we find the predominating conception of life after death to be the Christian's idea of the existence of the soul in heaven. We find this eternal abode described as before, as being full of light and beauty and wonders. Thomson speaks of one as having

"Fled to the mansions of eternal light,
Where endless wonders strike his happy sight."²

He says again,

"A friend when dead is but removed from sight,
Hid in the luster of eternal light."³
⁴

Also he refers to heaven as "day." which is used as representing light. Of his mother he says,

.

1. Collins 4.
2. Thomson 1.
3. Thomson 5.
4. Thomson 6.

"I see her with immortal beauty glow."¹

Cowper speaks of the bliss and glory of heaven prepared for the virtuous.² In another place he speaks of the worthy as winning "the world to come" and being crowned with triumph.³

Heaven as a place of endless rest is alluded to by Beattie.⁴

Thomson thinks of his departed mother as without care or sorrow.⁵

That loved ones meet in heaven to part no more is mentioned by several authors. Cowper bids his own soul to follow that of his friend.

"Trace but his steps and meet him in the skies!
There nothing shall renew our parting pain."⁶

Of his mother Thomson says,

"I see her through the mansions blest above,⁷
And now she meets her dear expecting love."

In another previously quoted passage he says,

"Blest be the bark that wafts us to the shore,
Where death-divided friends shall part us no more."⁸

-
- | | | | |
|----|------------|----|------------|
| 1. | Thomson 2. | 5. | Thomson 2. |
| 2. | Cowper 3. | 6. | Cowper 4. |
| 3. | Cowper 5. | 7. | Thomson 2. |
| 4. | Beattie 2. | 8. | Thomson 7. |

Chatterton tells his deceased love that his soul will fly¹ to hers when it is released from earth. He also bids his soul to prepare to meet his friend in heave.

"My soul arise! The robes of immortality put on,²
And meet thy Phillips in his native skies."

Beattie, speaking of two friends who "lived united and united died," says

"Happy the friends whom Death cannot divide;"

and also notes that,

"One moment snatched them from the power of Death."³

The occupant of this blest abode are represented as singing both by Beattie and by Thomson. Beattie speaks of the "hymns of quiring angels."⁴ Thomson pictures Sir Isaac Newton as viewing "those endless worlds" and hymning "their Author with his glad compeers."⁵ Congreve he sees as

"Joined to the numberless immortal quire⁶
Of spirits blest."

-
1. Chatterton 2.
 2. Chatterton 4.
 3. Beattie 3.
 4. Beattie 2.
 5. Thomson 3.
 6. Thomson 4.

Referring to Lord Talbot he says,

"Celestial voices thy arrival hail"
 "Where flows unbidden harmony."¹

Thomson thinks of Newton as perhaps enjoying pleasures other than the singing in heaven. He suggests that maybe he sits in "dread discourse" or

"-----mounted on cherubic wing,
 Thy swift career is with the whirling orbs."²

Such ideas are probably suggested to Thomson by the interests of Newton, which were scientific rather than musical.

Thomson must have had something of the spirit of the adventurer in his nature, for to him even the journey to heaven has charms. He claims,

"'Tis happiness supreme, to venture forth
 In quest of nobleer worlds; to try the deeps
 Of dark futurity, with Heaven as guide."³

Thomson speaks of those departed as being joined to
 the Almighty Father's presence.⁴ Mason also thinks of those

-
1. Thomson 6.
 2. Thomson 3.
 3. Thomson 4.
 4. Thomson 6.

who enter heaven as being permitted "to behold their God."¹

Thomson gives us a conception of heaven as

"---a never-jarring state

Where God himself their only Monarch reigns."²

This he calls the soul's "native country."³ He like earlier writers, thinks of heaven as possessing different ranks or orders of society. He says that Congreve is seated high among the blest spirits.⁴ Of Lord Talbot he remarks,

"He takes his rank in glory and in bliss."⁵

This is nothing said in this period as to whether or not heaven is material. However, with regard to its reality as compared to earth, we are told by Thomson that life and fame in this world are but "airfed dreams,"⁶ implying that in heaven are the true realities.

That the inhabitants of heaven are cognisant of what takes place on earth is an idea advanced by earlier poets. There seems to be a firmer conviction of its truth, however in several of the monodies of this period. Thomson expresses a belief in some sort of communication between

-
1. Mason 1.
 2. Thomson 6.
 3. Thomson 6.
 4. Thomson 4.
 5. Thomson 6.
 6. Thomson 4.

the departed and their friends on earth. Speaking of his deceased friend, Mr. Aikin, he says

"Oft with the mind he wonted converse keeps."¹

He believes also that friends above feel a deep sympathy for the grief of those below, saying

"--for our loss, they drop a pitying tear."²

Cowper holds this same belief. Speaking of his mother he says,

"Perhaps thou gavest me tho unseen, a kiss;
perhaps a tear if souls can weep in bliss--"³
Ah! that maternal smile! It answers--Yes!"

Cowper reiterates the idea we have discovered before, that, in a sense, life may be perpetuated thru fame. He says of Dr. Johnson,

"O man immortal by a double prize,"⁴
By fame on earth--by glory in the skies."

An idea similar to that which appears in Milton's "Lycidas" is suggested by Thomson--that the departed may become the Genius of some place. That Sir Isaac Newton⁵ may become the Genius of England is Thomson's petition.

-
1. Thomson 5.
 2. Thomson 6.
 3. Cowper 6.
 4. Cowper 1.
 5. Thomson 3.

A suggestion of melancholy sadness and gloomy mystery pervades some of the monodies of this period, especially when reference is made to the mourning and ceremonial observances about the grave.

Chatterton bids the "virgins of the sacred choir" begin "the mournful strain." The midnight, wandering ghosts he tells us, will come to adorn the tomb with yew and cypress and to sing the praises of the dead.

To another poem he gives a gloomy setting in the woods, where, wandering about, he recalls the ancient druid worship and imagines that he hears the sacred dirge. These mournful and ghostly suggestions are effective in making vivid and "realistic the mourner's state of mind as he recalls "Maria is no more."

Similar setting appears in another of Chatterton's monodies in which there is mention of the "blasted ash" and the scream of the "curst nocturnal bird," the "doleful bell of death" and the "pitchy vapor."

Less of gloom and melancholy with yet a touch of romantic mystery appears in the poems of Collins. He mentions that

-
1. Chatterton 1.
 2. Chatterton 2.
 3. Chatterton 4.

"The sacred spot the village hind
 With every sweetest turf shall bind
 And peace protect the shade."

where the dead is laid. Over him

"Aerial forms shall sit at eve,
 And bend the pensive head!"

"Imperial honor's awful hand¹
 Shall point his lonely bed."

To Fidele's grassy tomb, he tells us no shrieking ghost s shall come, but instead maids and lads shall there confess their love. Fays shall dress the grave with dew and the redbreast will also bring flowers and hoary moss.² In³ another fanciful poem nature is pictured as mourning. A- gain we find spring represented as decking the grave and fairy hands as ringing the knell, while Honor and Free-⁴ dom repair to the tomb.

Gray refers to marble as weeping,⁵ an idea previous- ly noted . In another passage he says,

-
1. Collins 1.
 2. Collins 3.
 3. Collins 2.
 4. Collins 5.
 5. Gray 2.

"----this marble tells the rest,
Where melancholy friendship bends and weeps."¹

The Romantic Movement is evidently responsible for these strange, fantastic and highly colored ideas associated with mourning for the dead.

V. CONCLUSION.

The preceding chapters serve to show that, in general the same ideas regarding death and immortality prevail throughout the monodies of our study. The death of the great, the virtuous and the beautiful brings the realization that mortality is inevitable and comes to all alike. A frequent conviction is that death is occasioned by fate a power ever more potent than that of benevolent heaven. The earlier monodies refer to death as harsh and cruel and personify it as a tyrant, or a hostile enemy, types of humanity which suggest unrelenting cruelty. Later, this idea is tempered by the thought that departure from this life may be considered as a blessing. Death, then, becomes associated with the conception of a benevolent Providence, who reclaims souls too good for earth and rewards the virtuous with admittance to a joyful eternal life.

The figures to represent this important event, common to every life, are drawn largely from universal experience. Death is compared to the withering of plants and flowers, the hostile cruelty of an enemy, the setting of the sun, the state of sleep, a voyage from a known to an unknown port. However, most of the figures which appear in the monodies are so frequently reiterated that they become

mere conventional conceits and can seldom be felt to express original poetic thought.

In many monodies there is no mention of immortality. But in none did I find any denial of the belief that the life of the soul is eternal.

The existence of the departed spirit is usually considered to be in heaven. This eternal residence is pictured as a place of joy and blissful rest, of brilliant light, beauty and wondrous glory, where all are free from care, sorrow and annoy, where loved ones meet never to part again. Its location is that of some place high above the earth, beyond the sun and stars. Here the saints and angels are ranged about their Almighty Father in different ranks or orders, continually expressing their heavenly rapture in bursts of song. These immortal ones are believed to partake of the supreme intelligence of God and to have power to see and even to communicate with those below. They are often supposed to mediate for loved ones on earth.

Some changes and development in this conception of a heavenly life are noticeable. In the earlier monodies heaven is scarcely described but rather referred to with a few suggestive adjectives. Later a more definite picture is presented. Some depict a gorgeous and richly ornamented realm, filled with splendor of worldly wonders. Later

comes into prominence the conception of heaven as immaterial, spiritual, containing the true realities of which the things of earth are but dreams of shadows. The thought of life as perpetuated thru fame is not mentioned in the first period but later is frequently stated.

Two references by Milton and by Marvell, allude to the Elysian fields as the eternal abode of some souls after death.

Another conception of immortality is that of the perpetual existence of an individual in his descendents. This is expressed however, in only one monody.

The superstitious belief that spirits wander about on earth after death and haunt the living is referred to in a few passages.

Great inconsistency is to be seen in the ideas presented by most authors. Christian and pagan conceptions are used interchangeably and even interfused. Beliefs expressed in one poem will often be contradicted by the same poet in another. As a rule there seems to be no intention on the part of the author to display his beliefs regarding death and immortality in his monodies. It is, usually, only by collecting an adjective here and a phrase or two there, and perhaps a figure somewhere else that we

1. Milton 1, Marvell 2.
2. Drummond 32.

gain any knowledge of his conception of the subject. It is almost like playing detective in some instances.

Altho scattered here and there one finds some genuine and original thots, as a rule, the conception of death and immortality in these monodies represents a currency of conventional ideas, the common property of the times.

--:APPENDIX:--

LIST OF MONODIES

upon which this thesis has been based. All monodies in English by the poets whose names are starred are included here.

I. PERIOD OF THE RENAISSANCE AND REFORMATION 1485-1529

Lyndsay, Sir David (1490-1555)

1. "The Deploration of the Deith of Quene Magdalene"
The Works of Sir David Lyndsay, edited by David Laing--Edinburgh--1879. Vol. 1. p. 117.

Skelton, John (1460?-1529)

1. "On the Death of Edward the Fourth".
British Poets--Skelton & Donne--Riverside Edition--Boston, Houghton Mifflin & Co.--The Riverside Press, Cambridge--1880. Vol. 1, p. 3.
2. "Upon the Dethe of the Erle of Northumberland"
Ibid, Vol. 1. p. 8.
3. "Upon a Deedman's Hed"
Ibid, Vol. 1. p. 23.
4. ("Prayer to Father of Heaven"
Ibid, Vol. 1, p. 162)

Surrey, Henry Howard, Earl of (1517-1547)

1. "On the Death of Sir Thomas Wyatt"
British Poets--Wyatt & Surrey--Riverside Edition
Boston, Houghton, Mifflin & Co.--The Riverside
Press, Cambridge--1880. p. 170.
2. "Epitaph on Clere"
Ibid, p. 62.
3. "Sonnet on Wyatt after his Death"
Ibid, p. 62.
4. "On Death of Sir Thomas Wyatt"
Ibid, p. 168.

Wyatt, Sir Thomas (1503-1544)

1. "The Lover Laments the Death of his Love"
British Poets--Wyatt & Surrey--Riverside Edition
Boston, Houghton, Mifflin & Co.--The Riverside
Press, Cambridge--1880. p. 17.
2. "Epitaph of Sir Thomas Gravener"
Ibid. p. 237.

II. SHAKESPERIAN ERA. 1564-1631.

Barnfield, Richard (1574-1627)

1. "An Epitaph on Sir Philip Sidney"
Richard Barnfield's Poems--Ed. by Edward Arber.
Westminster. Archibald Constant & Co. 1896.
p. 122.
2. "An Epitaph upon the Death of his Aunt, Mistress
Elizabeth Shrymsher."
Ibid. p. 123.

Browne, William (1591-1643)

1. "Elegie on Henry, Prince of Wales"
Chalmer's English Poets. Vol. 6. p. 333.
2. "The Shepherd's Elegy."
From Britannia's Pastorals. Elegies: Ancient
and Modern--Ed. by Mary Lloyd. Albert Brandt.
Publisher. Trenton, New Jersey. 1903. Vol. 1.
p. 245.

Campion, Thomas (?-1619)

1. "Elegy on Death of Prince Henry"
Thomas Campion's Works--Ed. by A. H. Bullen.
Sidgwick and Jackson, Ltd. 3 Adam Street, Adel-
phi. London, 1909. p. 134.

2. "To James I (on Death of Prince Henry)"
Ibid, p. 136.
3. "To Queen Anne (on Death of Prince Henry)"
Ibid, p. 137.
4. "To Prince Charles (on Death of Prince Henry)"
Ibid, p. 138.
5. "To Lady Elizabeth (on Death of Prince Henry)"
Ibid, p. 139.
6. "To Frederick the Fifth Count of Palatine"
Ibid, p. 140.
7. "To Great Britain (on Death of Prince Henry)"
Ibid, p. 141.
8. "To the World (on the Death of Prince Henry)"
Ibid, p. 141.

Chapman, George (1557 or 9-1634)

1. "To Memory of Henry, Prince of Wales."
Elegies, Ancient and Modern. Ed. by Mary Lloyd--
Albert Brandt, Publishers, Trenton, New Jersey.
1903. Vol. 1. p. 209.

Constable, Henry, (1555-1615)

1. "Sonnet to Philip ~~Didney~~'s Soul"
Elegies: Ancient and Modern--Ed. by Mary Lloyd--
Albert Brandt, Publishers, Trenton, New Jersey.
1903. Vol. 1. p. 207.

Corbet, Dr. (Bishop of Bristol) (1582-1634)

1. "On John Donne"

Elegies: Ancient and Modern-- Ed. by Mary Lloyd,
Albert Brandt, Publisher. Trenton, New Jersey.
1903. Vol. 1. p. 223.

Donne, John (1573-1626)

1. "On Death of Mrs. Elizabeth Drury"

from the Anatomy of the World. Elegies: Ancient
and Modern--Ed. by Mary Lloyd--Albert Brandt,
Publisher. Trenton, New Jersey. 1903. Vol. 1.
p. 224.

Falkland, Lucins Cary? Lord (1576-1633)

1. "On Countess of Huntingdon"

Elegies: Ancient and Modern-- Ed. by Mary Lloyd--
Albert Brandt, Publisher. Trenton, New Jersey.
1903. Vol. 1. p. 219.

Greene, Robert. (1560-1592)

1. "Bellaria's Epitaph"

Poems of Green, Marlowe, Jonson--London, Geo.
Bell & Sons. 1889. p. 54.

2. "A Maiden's Dream"

Ibid. p. 126.

Greville, Fulke (Lord Brooke) (1554-1628)

1. "Sonnet to Philip Sidney's Soul".

Elegies: Ancient and Modern--Edited by Mary Lloyd
Albert Brandt, Publisher. Trenton, New Jersey.
1903. Vol. 1. p. 204.

*Jonson, Ben (1573-1637)

1. "On his First Daughter, Mary"

British Poets--Shakespeare and Jonson--Riverside
Edition--Boston, Houghton, Mifflin & Co. The
Riverside Press, Cambridge. 1880. p. 14.

2. "On Margaret Ratcliffe"

Ibid, p. 22.

3. "On my First Son"

Ibid, p. 24.

4. "On Salathiel Pavy a Child of Queen Elizabeth's
Chapel."

Ibid, p. 72.

5. "On Vincent Corbet"

Ibid, p. 158.

6. "Epitaph on Philip Gray"

Ibid, p. 177.

7. "To Memory of Sir Lucius Cary"

Ibid, p. 263.

8. "Elegy on Lady Jane Pawlet"
Ibid, p. 293.
9. "To the Memory of Shakespeare"
Ibid, p. 323.
10. "On Countess of Pembroke"
Ibid, p. 329.
11. "Epitaph on Lady Katherine Ogle"
Ibid, p. 366.
12. "Epitaph on the Lady Jane"
Ibid, p. 368.

Lodge, Thomas (1558-1625)

1. "Margueritæes Epitaph"
from "A Marguerite of America." Works of Thomas Lodge--Ed. by the Hunterian Club, Glasgow.
Vol. 3. p. 93.
2. "Dianaes Epitaph"
from "A Marguerite of America"
Ibid. Vol. 3. p. 93.

Marlowe, Christopher (1564-1593)

Has no monodies.

Raleigh, Sir Walter (1552?-1618)

1. "An Epitaph on Sir Philip Sidney"

Poems of Sir Walter Raleigh with those of Sir Henry Walton--Edited by J. Hannah--London--Geo. Bell & Sons, York Street, Covent Garden, and New York. 1892. p. 5.

Shakespeare, William (1564-1616)

1. "Dirge for Imogen"

from Cymbeline.

Elegies: Ancient and Modern-- Ed. by Mary Lloyd-- Albert Brandt, Publisher. Trenton, New Jersey, 1903. Vol. 1. p. 213.

2. "A Sea Dirge" from "The Tempest."

Ibid, p. 214.

Sidney, Sir Philip (1554-1586)

1. "Song of Lamentation"

from "The Countess of Pembroke's Arcadia" The Works of Sidney--Edited by A. B. Grosart--London--Chatto and Windus, Piccadilly. 1877. Vol. 3. p. 50.

Spenser, Edmund (1553-1599)

1. "Like ^{as} a ship, that through the ocean wide"
from the "Amoretti Sonnetts". The Works of
Spencer--Globe Edition--London, MacMillan & Co.
and New York--1893. p. 578.
2. "Daphnaida"
Ibid, p. 542.
3. "Astrophel."
Ibid. p. 559.
4. "Elegy on Dido"
The Eleventh Deglogue in the "Shepherd's Cal-
ender."

III. AGE OF MILTON AND DRYDEN 1631-1700.

Basse, William (?-1653)

1. "To the Memory of Shakespeare"
Elegies; Ancient and Modern. Ed. by Mary Lloyd-
Albert Brandt, Publisher. Trenton, New Jersey.
1903. Vol. 1. p.231.

× Carew, Thomas (1598?-1639?)

1. "On Lady Mary Villiers"
Poems of Thomas Carew--Ed. by Arthur Vincent.
N. Y. Chas. Scribner's Sons. 153-7 Fifth Ave.
1899. p. 76.
2. "On Lady Mary Viliers"
Ibid, p. 76.
3. "On Lady Mary Villiers"
Ibid, p. 77.
4. "Epitaph on Lady S., Wife of Sir. W. S."
Ibid, p. 78.
5. "On Maria Wentworth"
Ibid, p. 79.
6. "On the Duke of Buckingham"
Ibid, p. 80.
7. "On the Duke of Buckingham".
Ibid, p. 81.
8. "To Dr. John Donne"
Ibid, p. 100.

Cleveland, John (1613-1659)

1. "On Ben Jonson"

Elegies: Ancient and Modern--Ed. by Mary Lloyd--
Albert Brandt, Publisher. Trenton, New Jersey.
1903. Vol. 1. p. 253.

X Cowley, Abraham (1618-1667)

1. "On the Death of Sir Henry Wooton"

Abraham Cowley's Poems. Ed. by A. R. Waller.
Cambridge. At the University Press. 1905. p.20.

2. "On the Death of Mr. Jordan"

Ibid, p. 21.

3. "On the Death of Sir Anthony Vandike"

Ibid, p. 24.

4. "On the Death of Mr. William Hervey"

Ibid, p. 32.

5. "On the Death of Mr. Crashaw".

Ibid, p. 48.

6. "Elegy upon Anacreon"

Ibid, p.59.

7. "Upon the Death of the Earl of Balcarres"

Ibid. p. 413.

8. "Ode upon Dr. Harvey"

Ibid, p. 416.

9. "On the Death of Mrs. Katherine Philips"

Ibid, p. 441.

Crashaw, Richard (1613?-1649)

1. "Upon the Death of a Gentleman"
Complete Works of Richard Crashaw. Ed. by Wm. B. Turnbull. London. John Russell Smith, Soho Square. 1858. p. 93.
2. "Upon the Death of Mr. Herrys"
Ibid. p. 94.
3. "Upon the Death of the Most Desired" "Mr. Herrys"
Ibid, p. 96.
4. "In Eunden Seazon--Another"
Ibid, p. 99.
5. "His Epitaph"
Ibid, p. 101.
6. "On Husband and Wife Buried Together"
Ibid, p. 103.
7. "Upon Mr. Staninough's Death"
Ibid, p. 104.
8. "An Epitaph Upon Mr. Ashton"
Ibid, p. 131.

Davenant, Sir William (1605-1668)

1. "In Remembrance of William Shakespeare"
Chalmer's English Poets. London, 1810. Vol. 6.
p. 432.
2. "Elegie on Frances Earle of Rutland"
Ibid, Vol. 6. p. 432.

Drummond, William (1585-1649)

1. "Sextain"

Poetical Works of William Drummond of Hawthornden. Ed. by Wm. B. Turnbull. London. Reeves and Turner, 196 Strand. 1890. p. 39.

2. "Sonnet"

Ibid, p. 50 (1st sonnet)

3. "Sonnet"

Ibid, p. 50 (2nd sonnet)

4. "Sonnet"

Ibid p. 51 (2nd sonnet)

5. "Sonnet"

Ibid, p. 52 (1st sonnet)

6. "Damon's Lament" or "Song"

Ibid, p. 53.

7. "Sonnet"

Ibid, p. 58.

8. "Sonnet"

Ibid, p. 59 (1st sonnet)

9. "Sonnet"

Ibid, p. 59 (2nd sonnet)

10. "Sonnet"

Ibid, p. 60.

11. "Madrigal"

Ibid, p. 61.

12. "Sonnet"
Ibid, p. 61
13. "Sonnet"
Ibid, p. 62. (top of page)
14. "Song"
Ibid, p. 63.
15. "Tears on the Death of Moeliades"
Ibid, p. 72.
16. "To Memory of Lady Jane Countess of Perth"
Ibid, p. 198.
17. "To the Obsequies of Prince James, King of Great
Britain."
Ibid, p. 199.
18. "On the Death of Godefrid Vander Hagen"
Ibid, p. 236.
19. "On the Death of Lady Jane Maitland"
Ibid, p. 241.
20. "A Pastoral Elegy on the Death of Sir Anthony
Alexander."
Ibid, p. 243.
21. "Appeal to Tree^s to Bear Message to Her"
Ibid, p. 248.
22. "An Epitaph on One Named Margaret"
Ibid, p. 262.

23. "Upon John Earl of Landerdale"
Ibid, p. 270.
24. "To Memory of Lady Isabel, Countess of Louderdale"
Ibid, p.
25. "On Lady Jane Maitland"
Ibid, p. 273.
26. "On Death of a Nobleman in Scotland"
Ibid, p. 274.
27. "When death to deck his trophies--"
Ibid, p. 275.
28. "Verses frail records are--"
Ibid, p. 277.
29. "Rose"
Ibid, p. 278.
30. "To the Memory of John Ray"
Ibid, p. 334.
31. "To the Memory of _____"
Ibid, p. 336.
32. "To the Memory of Lady of Craigmillar"
Ibid, p. 337.

Dryden, John (1631-1700)

1. "To Memory of Oliver Cromwell"
Works of Dryden. Ed. by George Saintsbury. Edinburgh. 1884. Vol. 9. p. 10.

2. "Threnodia Augustalis " (on Charles II)
Ibid, Vol. 10, p. 63.
3. "Upon Death of Lord Hastings"
Ibid, Vol. 11, p. 94.
4. "To the Memory of Mr. Oldham"
Ibid, Vol. 11, p. 99.
5. "Ode to Mistress Anne Hilligrew"
Ibid, Vol. 11, p. 105.
6. "Upon Death of Viscount of Dundee"
Ibid, Vol. 11, p. 114.
7. "Elenora: A Panegyric Poem"
(dedicated to memory of Countess of Abington)
Ibid, Vol. 11, p. 128.
8. "On Death of Amyntas: A Pastoral Elegy"
Ibid, Vol 11, p. 140.
9. "On Death of a very Young Gentleman"
Ibid, Vol. 11, p. 144.
10. "Upon Young Mr. Rogers"
Ibid, Vol. 11, p. 146.
11. "On a Nephew"
Ibid, Vol. 11, p. 146.
12. "On the Death of Mr. Purcell"
Ibid, Vol. 11, p. 150.
13. "Epitaph on Lady Whitmore"
Ibid, Vol. 11, p. 152.

14. "Epitaph on Mrs. Margaret Paston"
Ibid, Vol. 11, p. 153.
15. "Epitaph on Marquis of Winchester"
Ibid, Vol. 11, p. 156.
16. "Epitaph on Sir Palmer Fairborne"
Ibid, Vol. 11, p. 157.
17. "Epitaph on a Fair Maiden Lady"
Ibid, Vol. 11, p. 160.
18. "Farewell, Fair Armida"
Ibid. Vol. 11, p. 165.
19. "Tears of Amynta for the Death of Damon"
Ibid, Vol. 11, p. 174.

Herbert, George (1593-1633)

1. "On Lord Danvers"
British Poets--Herbert and Vaughan--Riverside
Edition--Boston, Houghton, Mifflin and Co.--The
Riverside Press, Cambridge. 1880. p. 244.

Herrick, Robert (1594-1674)

1. "Upon Sister-in-law, Mrs. Elizabeth Herrick"
Brittish Poets--Herriek--Riverside Edition, Bos-
ton, Houghton, Mifflin and Co. The Riverside
Press, Cambridge. 1880. Vol. 1. p. 57.
2. "To the Reverend Shade of His Religious Father"
Ibid, Vol. 1, p. 62.

3. "Epitaph upon a Child."
Ibid, Vol. 1. p. 86.
4. "Upon the Much Lamented Mr. J. Ware"
Ibid, Vol. 1, p. 92.
5. "Upon a Child"
Ibid, Vol. 1, p. 124.
6. "To Master Endymion Porter upon his Brother's
Death"
Ibid, Vol. 1, p. 127.
7. "To his Dying Brother, Master William Herrick"
Ibid, Vol. 1, p. 128.
8. "Dirge upon the Death of Lord Bernard Stuart"
Ibid, Vol. 1, p. 152.
9. "Upon a Maid that Died the Day she was Married"
Ibid, Vol. 1, p. 184.
10. "Upon a Child that Died."
Ibid, Vol. 1, p. 204.
11. "Upon his Kinswoman, Mistress Elizabeth Herrick"
Ibid, Vol. 1. p. 237. 12
13. "To the Lady Crew upon the Death of her Child"
Ibid, Vol. 1, p. 304.
14. "Upon a Maid"
Ibid, Vol. 1. p. 337.
15. "Upon an Old Man, a Residenceaire"
Ibid, Vol. 2. p. 22.

16. "Upon his Kinswoman, Mrs. M. S."
Ibid, Vol. 2. p. 72.
17. "Upon a Maide"
Ibid, Vol. 2, p. 99.
18. "Comfort to a Youth"
Ibid, Vol. 2, p. 164.
19. "Dirge of Jephtha's Daughter"
Ibid, Vol. 2. p. 232.
20. "The Widdowes Tears" or "Dirge of Dorcas"
Ibid, Vol. 2. p. 253.

King, Henry (Bishop of Chichester) (1591-1669)

1. "Exequy on his Wife"
Elegies: Ancient and Modern. Ed. by Mary Lloyd.
Albert Brandt, Publisher. Trenton, New Jersey.
1903. Vol. 1. p. 232.

× Lovelace, Richard (1618-1658)

1. "On Death of Mrs. Cassandra Cotton"
Poetical Works of Richard Lovelace. Ed. by W.
Carew Hazlitt. London. Reeves and Turner.
1897. p. 97.
2. "To his Deare Brother Colonel F. L."
(on Thomas Lovelace's death)
Ibid, p. 125.

3. "On Princess Katherine"
(Daughter of Charles I, borne, christened and
buried in one day.)
Ibid, p. 140.

+Marvell, Andrew (1621-1678)

1. "An Epitaph"
British Poets--Milton and Marvell--Riverside Ed-
ition--Boston, Houghton, Mifflin and Co. The
Riverside Press, Cambridge. 1881. Vol 2. p. 107.
2. "The Loyal Scot--upon the Death of Captain Doug-
las."
Ibid, vol. 2. p. 127.
3. "Upon the Death of his late Highness the Lord
Protector."
Ibid, Vol. 2. p. 155.

*Milton, John (1608-1674)

1. "On the Death of a Fair Infant"
The Poetical Works of John Milton. Ed. by Wm.
Aldis Wright. Cambridge, At the University
Press. 1903. p. 4.
2. "On Shakespeare"
Ibid, p. 23.
3. "On the University Carrier" (Hobson)
Ibid, p. 23.

4. "Another on the University Carrier"
Ibid, p. 24. (Scarcely a monody)
5. "On Marchioness of Winchester"
Ibid, p. 25.
6. "Lycidas"
Ibid, p. 69.
7. "To Mrs. Catherine Thomson"
Ibid, p. 81.
8. "On Memory of his Deceased Wife"
Ibid, p. 86.

Rochester, Earl of (1647-1680)

1. "To the Queen Mother on the Death of Mary, Princess of Orange."
Chalmer's English Poets. London 1810. Vol. 8.
p. 249.

Sandys, George (1578-1644)

Has no monodies.

Shirley, James (1594-1666)

1. "To the Memory of Ben Jonson"
Elegies: Ancient and Modern--Ed. by Mary Lloyd.
Albert Brandt, Publisher. Trenton, New Jersey.
1903. Vol. 1, p. 254.

✓ Suckling, Sir. John (1609-1642)

Has no monodies.

× Vaughan, Henry (1621-1695)

1. "Friends Departed" or "Beyond the Veil"
British Poets--Herbert and Vaughan--Riverside
Edition--Boston, Houghton, Mifflin and Co. The
Riverside Press, Cambridge. 1880. p. 183.

+ Waller, Edmund (1606-1687)

1. "Upon the Death of My Lady Rich"
The Poems of Edmund Waller. Ed. by G. Thorn.
Drury, London. Lawrence and Bullen, 16 Henrietta
Street, W.C. New York, Chas. Scribner's Sons,
743-745 Broadway. 1893. p. 37.
2. "Upon the Late Storm and Death of His Highness"
Ibid. p. 162.
3. "Epitaph on Only Son of Lord Andover"
Ibid, p. 191.
4. "On the Picture of a Fair Youth."
Ibid. p. 195.
5. "Epitaph on Colonel Charles Cavendish"
Ibid, p. 203.
6. "On Loss of Duke of Cambridge"
Ibid, p. 207.

7. "Epitaph on Sir George Speke"
Ibid, p. 235.
8. "Epitaph on Henry Dunch"
Ibid, p. 237.
9. "Epitaph on the Lady Sedley"
Ibid, p. 242.
10. "Epitaph Unfinished"
Ibid, p. 244.

*Wither, George (1588-1667)

1. "An Epitaph upon the Lady Scott"
The Poetry of George Wither. Ed. by F. Sidgwick.
London. A. H. Bullen, 47 Great Russell Street,
W. C. 1902. Vol. 2. p. 177.
2. "An Epitaph upon a Woman and her Child, Buried in
the same Grave"
Ibid, Vol. 2. p. 177.
3. "An Epitaph on A Child, Son to Sir W. H. Knight"
Ibid, Vol. 2. p. 184.
4. "On Death of Prince Henry"
Elegies: Ancient and Modern. Ed. by Mary Lloyd.
Albert Brandt, Publisher. Trenton, New Jersey.
1903. Vol. 1. p. 242.

IV. AGE OF POPE AND SWIFT 1700-1745.

Gay, John (1677-1732)

1. "Epistle to Henrietta, Duchess of Marlborough on Death of her Husband"
Poetical Works of Gay. Chas. Scribner's Sons--
New York. 1893. Vol. 1. p. 217.
2. "On Death of Blanzclind (from "The Shepherd's Week, Friday")
Ibid, Vol. 1. p. 98.⁷

Pope, Alexander (1688-1744)

1. "Daphne, fourth Pastoral: Winter, and Eclogue"
(to memory of Mrs. Tempest)
Poetical Works of Pope. Ed. by Dennis. Geo.
Bell and Sons, York Street, Covent Garden and
New York. 1891. Vol. 1. p. 162.
2. "Elegy to Memory of an Unfortunate Lady"
Ibid, Vol. 2. p. 1.
3. "Epitaph on Charles, Earl of Dorset"
Ibid, Vol. 2. p. 298.²⁸⁹
4. "Epitaph on Sir William Trumbull"
Ibid. Vol. 2. p. 290.
5. "Epitaph on the Hon. Simon Harcourt"
Ibid. Vol. 2. p. 291.

6. "Epitaph on James Craggs Esquire"
Ibid, Vol. 2, p. 291.
7. "Epitaph intended for Mr. Rowe"
Ibid, Vol. 2, p. 292.
8. "Epitaph on Mrs. Corbet"
Ibid, Vol. 2, p. 298.
9. "Epitaph to Robert Digley and Sister Mary"
Ibid, Vol. 2, p. 294.
10. "Epitaph on Sir Godfrey Knelles"
Ibid, Vol. 2, p. 295.
11. "On General Henry Withers"
Ibid, Vol. 2, p. 295.
12. "Epitaph of Mr. Elijah Fenton"
Ibid, Vol. 2. p. 296.
13. "Epitaph on Mr. Gay"
Ibid, Vol. 2. p. 297.
14. "Epitaph on One who Would not be Buried in Westminster Abbey"
Ibid, Vol. 2, p. 300.
15. "On John Hughes and Sarah Drew"
Ibid, Vol. 2. p. 301.
16. "Bishop Hough"
Ibid, Vol. 3. p. 14.
17. "Epitaph on Edmund, Duke of Buckingham"
Ibid, Vol. 2, p. 299.

Prior, Matthew (1664-1721)

1. "Ode to the King after the Queen's Death"
British Poets--Prior--Riverside Edition--Boston,
Houghton, Mifflin and Co. The Riverside Press,
Cambridge. 1880. Vol. 1. p. 66.
2. "Ode to Memory of Col. George Withers"
Ibid, Vol. 1, p. 175.
3. "Epitaph on Sir Thomas Powys"
Ibid, Vol. 2, p. 342.

Swift, Jonathan (1667-1745)

1. "Ode to Archbishop Sancroft"
Poetical Works of Jonathan Swift. George Beech
and sons--New York, 66 5th Ave.--London, York
Street Covent Garden. 1894. Vol. 1. p. 1.
- (2. A number of satirical elegies and epitaphs, which
however I do not consider as monodies.)

V. AGE OF DR. JOHNSON 1745 - 1784.

Beattie, James (1735-1788)

1. "Epitaph for a Monument Erected by a Gentleman to his Lady."
British Poets--Riverside Edition--Alsenside and Beattie--Boston, Houghton, Mifflin and Co. The Riverside Press, Cambridge. 1880. p. 92.
2. "Elegy"
Ibid p. 138.
3. "Epitaph on Two Young Men Drowned"
Ibid. p. 154.

Blake, William (1757-1827)

Has no monodies.

Chatterton, Thomas (1752-1770)

1. "Elegy on Death of Mr. John Tomdey Sr."
British Poets, Riverside Edition--Chatterton--Boston; Houghton, Mifflin and Co.--The Riverside Press, Cambridge--1879. p. 152.
2. "Elegy Written at Stanton Drew"
Ibid, p. 162.
3. "Elegy on Beckford"
Ibid. p. 266.
4. "Elegy on Phillips"
Ibid. p. 282.

"Elegy on Mr. William Smith"

Ibid. p. 294.

William (1721-1759)

"Ode to ³ Lady on Death of Col. Charles Ross"

Collin's Poetical Works. Ed. by W.Moy Thomas.

London- Geo. Bell & Sons. York Sts. Covent

Garden. and New York. 1894. p. 47.

"On Death of Mr. Thomson"

Ibid. p. 68.

"Dirge in Cymbeline"

A variation of Shakespeare's.

Ibid. p. 96.

"Song"

(mourning death of Damon)

Ibid. p. 101.

"How sleep the Brave"

Ibid. p. 51. Not exactly a monody.)

William (1731-1800)

"Epitaph ² on Dr. Johnson"

British Poets--Riverside Edition--Cowper--Boston

Houghton, Mifflin and Co. The Riverside Press.

Cambridge 1870. Vol. 2. p. 182.

"On his ³ Uncle, Ashley Cowper."

Ibid, Vol. 2. p. 185.

4.

(5.

Cowper,

1.

2.

3. "On Memory of John Thornton"
Ibid. Vol. 2. p. 201.
4. "Inscription to William Northed"
Ibid. Vol. 2. p. 252.
5. "Epitaph on Mrs. M. Higgins."
Ibid. Vol. 2. p. 315.
6. "On the Receipt of his Mother's Picture"
Ibid. Vol. 2. p. 495.

Ferguson, Robert (1750-1774)

1. "Elegy on John Hogg"
Poetical works of Ferguson. Ed. by Paisley--
Alexander Garden. 1905. p. 63.
2. "To Memory of Dr. William Wilkie"
Ibid. p. 67.
3. "Elegy on Death of Mr. David Gregory."
4. "To Memory of John Cunningham"
Ibid. p. 175.
5. "Dirge"
Ibid. p; 207.
6. "Epitaph on General Wolfe"
Ibid. p. 214.
7. "On Death of Dr. Toshack of Perth"
Ibid. p. 215.
8. "On Death of Mr. Thomas Lancashire"
Ibid. p. 216.

Gray, Thomas (1716-1771)

1. "Sonnet on Death of Richard West"
The works of Gray. Ed. by Edmund Gosse.--London--Macmillan and Co. 1884. Vol. 1. p. 110.
2. "Epitaph on Mrs. Jane Clarke"
Ibid. Vol. 1. p. 125.
3. "Epitaph on a Child."
Ibid. Vol. 1. p. 126.
4. "Epitaph on William Williams"
Ibid. Vol. 1. p. 128.
- (5. "Elegy Written in a Country Churchyard"
Not a monody .)

Thomson, James (1700-1784)

1. "A Pastoral upon the Death of Damon"
(by Damon is meant Mr. W. Riddell)
Thomson's Poetical Works. George Bell and sons.
1897. Vol. 2. p. 149.
2. "On the Death of his Mother."
Ibid. Vol. 2, p. 172.
3. "To the Memory of Sir Isaac Newton"
Ibid, Vol. 2. p. 175.
4. "To the Memory of Mr. Congreve"
Ibid. Vol. 2. p. 195.

5. "On the Death of Mr. Aikman"
"Ibid, Vol. 2. p. 207.
6. "To the Memory of Lord Talbot"
Ibid. Vol. 2. p. 210.
7. "Epitaph on Miss Stanley."
Ibid. Vol. 2. p. 223.