THE RELATION OF JOANNA BAILLIE TO THE ENGLISH ROMANTIC MOVEMENT

by

LLOYD CLINE SEARS

Submitted to the Department of English and the Faculty of the Graduate School of the University of Kansas in partial fulfillment of the requirements for the degree of Master of Arts.

Approved by

Charles G. Darby
Department of English

Date: June 4, 1972
## CONTENTS

PREFACE .................................................................................................................. 2

CHAPTER I. BIOGRAPHICAL SKETCH ................................................................. 4

CHAPTER II. REVIVAL OF THE PAST ............................................................... 18
  I. The Gothic Revival ...................................................................................... 18
  II. The Catholic Revival ................................................................................. 48
  III. The Neo-Celtic Revival ........................................................................... 60
  IV. The Elizabethan Revival ........................................................................... 75

CHAPTER III. INTEREST IN NATURE .............................................................. 82

CHAPTER IV. INTEREST IN MAN ................................................................. 103
  I. Humanitarianism ....................................................................................... 103
  II. Sentimentalism ......................................................................................... 113
  III. Psychology ................................................................................................ 123
  IV. The Orient and the Occident .................................................................. 133

CHAPTER V. GENERAL LITERARY INTERESTS ........................................... 140

CHAPTER VI. SUMMARY OF JOANNA BAILLIE'S ROMANTICISM .............. 150

APPENDICES.

  Appendix A. Letter from Helen Hunter Baillie ........................................... 169
  Appendix B. Chronology of Publications ..................................................... 169
  Appendix C. Bibliography ............................................................................. 169

INDEX ..................................................................................................................... 169
The name of Joanna Baillie, though now one of the most obscure, was in the year 1800 one of the brightest in the firmament of English letters. Her position as the first popular female poet, and her connection with that great movement which, in the early nineteenth century, completely revolutionized the public taste in literature, make her an interesting object of study for one who would understand fully the period of Wordsworth and Scott. The purpose of the present thesis is to show her relation to the English Romantic Movement. In recent years three German Dissertations on Joanna Baillie have appeared. These are concerned, however, only with the Theory of the passions, and leave the historical consideration of the author, the object of the present paper, untouched. Though all available contemporary and subsequent criticism of Miss Baillie has been consulted, the basis of the study has been the work itself. Unless specifically stated the volume from which all quotations from the author are taken, and to which reference is made, is the Dramatic and Poetical Works of Joanna Baillie, Complete in one Volume, Second Edition, London, 1853.
I desire to express my gratitude to Dr. S. L. Whitcomb for his patient and kindly guidance, and both to him and to Dr. Burnham, Dr. Johnson, and other members of the English faculty for valuable criticisms and suggestions.

Lawrence, Kansas,
May 15, 1921.

L. C. S.
CHAPTER I. BIOGRAPHICAL SKETCH.

Among literary men and women, and especially among those of the romantic revolt, who lived and felt so intensely, it would be difficult indeed to find a life so long and so singularly uneventful as that of Joanna Baillie. It bridges the entire romantic movement and connects the age of the famous old Dictator in the zenith of his reign with that of Tennyson, the new Poet-Laureate. Yet with the exception of a single visit to the Continent, and a casual journey to Scotland or to Wales, the most exciting events of her life were the visits of her literary friends, an occasional evening at the theatre, and the daily household duties. Necessarily excluded by circumstances from the experiences of the world, she turned her thoughts to explore the secrets of the human heart.

Joanna Baillie was born September 11, 1762, in the picturesque old manse at Bothwell near Glasgow. Through her father she was connected with one of the ancient families of Scotland, which numbered among its progeni-
tors Sir William Wallace. Her ancestors were related to the Robert Baillie of Jerviswood, who suffered martyrdom for his religion, and at least one of them was engaged in the same struggle for the Scottish Kirk. On her mother's side she was related to another old Scotch family, the Hunters of Hunterston. It was through her mother also that she inherited her originality and gift of story telling.

Joanna's childhood, like that of her great friend, Sir Walter Scott, was saturated with Scottish legend and superstition. Bothwell was an historic place. Its gates had once been stormed by Sir William Wallace with his little band of Scotch patriots; in its rugged vicinity he had wandered an outlaw, enduring every hardship for the sake of his country; and here finally he was betrayed and from here hurried in chains to England. In its neighborhood, too, were the fragments of one of the most stately ruins of Scotland, the ancient castle of the Douglasses, and only a mile away at Bothwell Brig was the old battle-field on which the Covenanters had been defeated in the war for the Scottish Kirk.

1. WORKS, p. 708.
2. Her mother and her two uncles, the celebrated Dr. William Hunter and Dr. John Hunter, all possessed this gift in a high degree. WORKS, p. VIII.
Together with these intensely interesting legends were others of a more doubtful historical foundation—eery tales of water-kelpies luring the traveller to his death; of witches dancing their midnight revels on the heath; or of horrible vengeance exacted by the returning ghosts of murdered men. All this was fireside lore. Every passing stranger had his tale to tell, and the minister's hospitable home was filled with strangers. Needless to say, these legends and superstitions fascinated Joanna's childish mind and cultivated in her that love for the strange and the weird which so strongly marks her entire work.

In another very important respect her childhood resembled that of Wordsworth. With perfect freedom and abandon she gave herself to nature and out-door life. Bothwell was situated among wild and picturesque scenery. Not far away was the Clyde, and the two sisters were allowed to roam its banks for flowers, or to bathe in the stream and chase minnows in the shallow water.

Two tiny imps who scarcely stooped to gather The slender harebell, or the purple heather, No taller than the foxglove's spiky stem, That dew of morning studs with silvery gem. 

............... 

Then as we paddled barefoot, side by side, Among the sunny shallows of the Clyde,
Minnows or spotted par with twinkling fin,
Swimming in mazy rings the pool within,
A thrill of gladness through our bosoms sent,
Seen in the power of early wonderment.

Such intimacy with nature from earliest childhood had a powerful influence in shaping the mind of the future poet and in fitting her for her part in ushering in the new ideals of the coming century.

It had, however, the immediate effect upon the child of causing her to conceive a strong aversion to books, and she could not be induced to learn to read. Under the persistent tutorage of Agnes, who was much more diligent and consequently learned more rapidly, and through fear of school, with which she was threatened, she finally succeeded in memorizing her letters.

At a very early age she gave indications of her future abilities both as a poet and as a dramatist. When her brother was in despair one day over the task of writing verses on the seasons, Joanna came to his aid and easily turned out the required couplets. This was when she was not yet six and before she had learned to read. At Hamilton one of her favorite amusements was mimicry. Her father's profession furnished her with

1. **LINES TO AGNES BAILLIE ON HER BIRTHDAY.**
2. Matthew Baillie, later one of the most famous physicians in England, and after 1810 physician to the Royal Family.
means for rich character study; for, though every Scotch house was open to the stranger, the minister's house was under peculiar obligations to entertain. At her father's table she saw strangers of every condition; the young and the aged, the rich and the poor, were alike welcomed. A regular part of the minister's duties, also, was visiting the families of his parish and ministering to the sick and the poor. In these duties every member of his household assisted, and in this way Joanna came to know all the outward aspects of Scottish life, however, she may have failed to catch fully its inward significance. Keen and alert, she never failed to detect every eccentricity, every mark of individuality; then darting away to her playmates, she would edify them with an exact reproduction of every detail. Her quickness of invention was remarkable, and she would often astonish and delight her playmates with some wonderful story extemporized on the impulse of the moment for their entertainment.

Not satisfied, however, with the very desultory and unsuccessful instruction Joanna was receiving at home, her father resolved to send her, at the age of ten, to a boarding school in Glasgow. How long she was in school at this place is not recorded, but she appears to have made immediate progress in her studies. She possessed great talent for drawing and learned to play very acceptably on the guitar; but her most remarkable achievement was
in mathematics in which she went beyond the instructor and mastered a great part of Euclid by herself.

To the future dramatist perhaps the thing of greatest importance was the amateur theatricals, for with her characteristic energy and liveliness she changed her companions into actors, invented a plot for them, superintended their costuming, and set the stage. The lines, or speeches, were usually extempore, but she exhibited such skill both in acting and in composition as to move her audience to tears or to uproarious laughter.

Though her experience at the boarding school must have been helpful, Miss Baillie gained most of her education later, through her own reading; and since this would naturally be more or less irregular and guided by impulse, one could hardly expect to find the marks of profound scholarship in her works. Her sister was probably always more widely read and more exact in her learning.

In 1776 Dr. Baillie was offered the Chair of Divinity in the University of Glasgow, and the family moved to the

1. No complete biography of Miss Baillie exists. The short sketch by her nephew (see Appendix I) included in the final edition of her works, is the only authorized biography, and it gives comparatively little of her life.
city. Their residence in Glasgow, however, was very short, for in 1778 Dr. Baillie died, and Mrs. Baillie, now entirely dependent upon her two brothers, accepted the offer of Dr. William Hunter and retired with her children to his estate of Long Calderwood.

Here a new life began for Joanna. In the deepest seclusion, away from all friends and even without the companionship of her brother, who was now in Oxford, she spent her days in long rambles along the river Calder and in reading. For the first time she turned seriously to books. PARADISE LOST she had attempted some time before, but, finding it intolerably dull, had given it over in despair. In her present solitude she happened upon COMUS, which she read with unbounded delight, and, encouraged by it, she again commenced the epic, this time with open and sincere appreciation. She made the acquaintance of what were considered the best English poets, but above all she gave her days and nights to Shakespeare, whom she read with ever increasing enthusiasm.

After spending the winter of 1783 in Glasgow, the family took up their residence in London with Matthew Baillie. Until this time Miss Baillie had written nothing with a view to publication, though as a mere jest she

1. WORKS, p. 772.
had dashed off an occasional humorous song for her sister. But now suddenly deprived of nature and isolated from the world in a vast, gloomy house in a narrow London street, the scenes of her native land came back to her idealized and colored by the imagination, and her poetic genius was awakened. The result was a slender volume of FUGITIVE VERSES (1790) which attracted little notice from the public, but was praised by one generous critic for its "true, unsophisticated representations of nature."  

This bit of praise was a comfort in her failure, but she half believed she had mistaken her powers as a poet. Then, on a sultry afternoon as she sat by her mother sewing, the idea occurred to her of writing a tragedy. She began work immediately, and in three months had finished her first drama, ARNOLD. This play was never published and was subsequently destroyed or lost, but it is important as indicating her change from poetry to the drama. Though she wrote nothing more for several years, the plan of the PLAYS ON THE PASSIONS was maturing in her mind, and in 1798 appeared the first volume anonymously. After lying a brief space unnoticed, they were

1. WORKS, p. 721. It is noteworthy fact that when many of these poems were reprinted in 1841, after the romantic movement had revolutionized the ideals of poetry, they were received with favor.
suddenly caught up by the literary world, censured and praised by the critics, and everywhere read with the greatest enthusiasm. Their authorship was the question of absorbing interest through the year. Scott and Mrs. John Hunter were each suspected, but the public generally felt that no woman known to literary circles was gifted enough to have written them.

Encouraged by such unexpected and immediate success, Miss Baillie gave to the public a second volume in 1802. Other publications followed, the last of the plays appearing in 1836.

In 1791, upon the marriage of Dr. Baillie, the two sisters with their mother moved from London, and after residing at Colchester and at various other places, finally settled at Hampstead in 1801, living first on Red Lion Hill, but after the death of their mother (1806) they moved to the Balton House, on the edge of the heath.

1. PLAYS ON THE PASSIONS was a series of plays in which it is attempted to delineate the stronger Passions of the Mind, each Passion being the subject of a tragedy and a comedy. For the contents of the volume see Appendix B.

2. Wife of Joanna Baillie's uncle, Dr. John Hunter, and author of several light lyrics, one of which, MY MOTHER BIDS ME BIND MY HAIR, has been set to music by Haydn.
Here the two sisters entertained with the warmest hospitality and enjoyed the visits of a large and brilliant circle of friends. Campbell, Sotheby, Samuel Rogers, and John Richardson were frequent guests. Miss Milbanke, afterwards Lady Byron, and the frivolous but charming Mary Berry were life-long friends. The old realist, George Crabbe, came to read his poems to Joanna; Wordsworth frequently walked through the fields to Hampstead and to Balton House; and even the recalcitrant Lord Jeffrey, after finally gaining her acquaintance, never came to London without making a visit to the "tragic muse". Maria Edgeworth, Lucy Aikin, Mrs. Siddons, Mrs. Inchbald, the actor Terry, Lord Byron (until his mistreatment of Lady Byron), Lord Kineddar, Elizabeth Hamilton, and many other men and women of the highest intellectual circles were her friends; while more distant

1. On account of Jeffrey's extremely harsh reviews of her work in THE EDINBURGH REVIEW, Miss Baillie would not consent to meet him for many years. At last in 1820 she was prevailed upon to allow an introduction, and they both agreed to forget the past. In 1842 he writes of her "That nice Joanna Baillie has been in my neighborhood for several days, and is the prettiest, best dressed, kindest, happiest, and most entire beauty of fourscore that has been since the flood." LIFE AND CORRESPONDENCE OF JEFFREY by Cockburn, vol. I., p. 260.
acquaintance included the Duchess of Gordon, the fashionable Mrs. Damer of the Strawberry Hill coterie, and even the famous Madame de Staël.

But the tenderest and most beautiful friendship of her life was with Sir Walter Scott. Their admiration for each other was unbounded, and the similarity of their tastes and ideals strengthened their mutual respect and affection; for both found in the color and glamour of the middle ages a source of undying interest, both were devoted to the legends and superstitions of their native land, both were fascinated by the Gothic taste and both felt intensely the new appeal of nature. Their friendship dates from their first meeting in 1806, and two years later began a correspondence which contains some of Scott's


2. Scott was introduced by Sotheby. Miss Baillie says of this first meeting: "I was at first a little disappointed, for I was fresh from the LAY, and had pictured to myself an ideal elegance and refinement of feature; but I said to myself, If I had been in a crowd, and at a loss what to do, I should have fixed upon that face among a thousand, as the sure index of the benevolence and the shrewdness that would and could help me in my strait. We had not talked long, however, before I saw in the expressive play of his countenance far more even of elegance and refinement than I had missed in its mere lines". Lockhart, vol.II, p.315.
entertaining letters. On their visit to Scotland and their old home in 1807-1808, the two sisters were guests for a week or two in Scott's Edinburgh home.

On this visit they made a tour of the Western Highlands and Miss Baillie was charmed by the rugged beauty and sublimity of the mountains. Tears came to her eyes as she gazed on the wild falls of Moness, and though the rain was falling in torrents, she could not be torn away for fully an hour. The same year, perhaps as she was returning to Hampstead, she visited the Lake Country in Westmoreland where Wordsworth and Coleridge were then living. Her retirement was again broken by a brief visit to Wales (cir. 1814), and by a tour of the Continent (1815 or 1816), in which she saw Paris, Switzerland, and perhaps Italy, sending Scott her impressions of the Alps. In 1820 she visited Scotland for the last time and stayed some time at Abbotsford. At Edinburgh she saw a most successful representation of CONSTANTINE PALEOLOGUS, and the unexpected presence of the author aroused both actors and audience to the wildest enthusiasm.

1. The first letter from Scott was dated September 20, 1808, and the last came in 1827. Between these dates she had some seventy letters, all of which are preserved in the "Baillie Collection" in care of the Royal Surgeons of London.
After the death of her brother (1823) her life at Hampstead was comparatively unbroken. She enjoyed the visits of her friends, wrote as she felt inclined, and attended to the duties of the home and the calls of charity.

Her fame, which increased rapidly in America, gained for her a diploma constituting her a member of the Michigan Historical Society, and gave rise to a correspondence with many of the leaders in American thought and literature, chief among whom was Dr. Channing. Strangers from foreign lands sought introductions to her, and "for many years her house at Hampstead was an object of pilgrimage to many, and the best of the age resorted to it with a respect that was almost allegiance". She died February 23, 1851, in her eighty-ninth year, and was buried at Hampstead.

The outstanding features of Miss Baillie's character were a masculine strength of mind, womanly modesty and purity, a great fund of common sense, and unusual firmness and decision. She was tenacious of her convictions and enjoyed an argument in support of them, and at times her temper was not of the mildest.

1. She regularly gave at least one-half of the income from her writings to the poor. Her POETICAL MISCELLANIES (1832) was edited, and THE FAMILY LEGEND (1810) was written, in the interest of charity.
3. Agnes lived ten years longer and died in her hundredth year.
As Miss Baillie grew older, she became more gentle, mild, and cheerful, and her age presents a picture which is unsurpassed in sweetness and calm serenity. "Her genius", says Lucy Aikin, "was surpassing, her character the most endearing and exalted.... She was the only person I have ever known towards whom fifty years of close acquaintance, while they continually deepened my affection, wore away nothing of my reverence.

"So little was she fitted or disposed for intellectual display that it was seldom that her genius shone out with its full lustre in conversation; but I have seen her powerful eye kindle with all a poet's fire, while her language rose for a few moments to the height of some 'great argument'. Her deep knowledge of the human heart also would at times break loose from the habitual cautiousness, and I have then thought that if she were not the most candid and benevolent, she would be one of the most formidable of observers. Nothing escaped her and there was much humor in her quiet touches.

"No one would ever have taken her for a married woman. An innocent and maiden grace still hovered over her to the end of her old age. It brought to mind the line addressed to the vowed Isabella in MEASURE FOR MEASURE, 'I hold you for a thing enskied and saintly.' If there were ever human creature 'pure in the last recesses of the soul' it was surely this meek, this pious,
this noble-minded, and nobly gifted woman."

Her good sense, her simple ingenuous nature, and her pure and noble character won the high tribute of Wordsworth: "If I had to present anyone to a foreigner as a model of an English gentlewoman, it would be Joanna Baillie".

-------------------------------


CHAPTER II. THE REVIVAL OF THE PAST

I. The Gothic Revival.

Romanticism, according to Professor Beers, "means the reproduction in modern art or literature of the life and thought of the Middle Ages," and in this definition he agrees with Heine. Whether this view of Romanticism is more or less correct than that of Pater is no matter of concern to the present study; the fact still remains that one of the broadest facets of this many-sided movement was its return to the strangeness and beauty of the past. In this revival the past included not only the Middle Ages, but the Renaissance and antiquity as well, and within this broad field were numerous divergent and convergent paths which crossed and intercrossed in hopeless

2. Ibid., p. 2 and note.
3. "The essential elements of the romantic spirit are curiosity and the love of beauty; and it is as the accidental effect of these qualities only, that it seeks the Middle Ages; because in the overcharged atmosphere of the Middle Age there are unworked sources of romantic effect, of a strange beauty to be won by strong imagination out of things unlikely or remote." Ibid., p. 8.
confusion. With at least four of these Miss Baillie is definitely concerned; the Gothic Revival, the Celtic Revival, Neo-Catholicism, and Elizabethan Revival.

It is unnecessary at this time to define a term so commonly used as the Gothic Revival. This effort to reproduce the wonder and the gloom of the Middle Ages, beginning in a renewed interest in Gothic architecture and spreading quickly to literature, found its first expression in Walpole's *CASTLE OF OTRANTO* (1764) and reached maturity in the romances of Mrs. Radcliffe, Mrs. Shelley's *FRANKENSTEIN*, and Maturin's *MELMOTH THE WANDERER*. The Gothic movement, however, was not confined to the novel. It invaded the realm of poetry, especially in the form of the Germanized ballad, and entering the drama with Walpole's *THE MYSTERIOUS MOTHER*, continued through the early nineteenth century to *BERTRAM*.

No study of Gothic literature, even the most superficial, will fail to reveal a decided and peculiar taste for the gloomy, the unpleasant, or even the morbid. This is not mere external romantic coloring, but is the essence of the reproduction of the medieval. It was a mood in the writer himself brought on, no doubt, by meditating upon the decadence of the Middle Age, and vast and shadowy civilization with its mysteries which the romantic imagination longed to explore. The obscurity and darkness of the past filled the imagination with gloom.
Miss Baillie shares this general spirit. Macready says of the revival of *DE MONFORT* by Edmund Kean, "The play was...with all its great merit, too heavy and gloomy to be attractive". The gloom deepens, however, in *ORRA*, and *THE DREAM*, and especially in *WITCHCRAFT*, while it hangs like a cloud over *ETHWALD*, *HENRIQUEZ*, *THE SEPARATION*, and many of her ballads. It is shown in her preference for gloomy medieval castles and monasteries. In fourteen of her tragedies and one comedy she has fully seventeen castles, which appear in some way in a hundred and twenty different scenes, and all are more or less medieval and gloomy in atmosphere. In these same plays, besides the vaults and dungeons of the castles themselves, there are four prisons of forbidding aspect, which reappear in nine different scenes. To these relics of the past are added two monasteries, convents, or Gothic chapels, which color twenty-one additional scenes.

Perhaps the peculiar taste of the Gothicists for gloom finds even better expression in Miss Baillie's love of darkness. A surprising number of her scenes take place, if outside, in "pitchy darkness" or by pale moon-light, or, if inside, by the dim light of ancient torches or candles. One of her plays is a night piece entirely.

1. Macready's *REMINISCENCES*, p. 177.
More will be said of this, however, in another place.

The Gothic taste did not stop at mere gloom. There is something unhealthy and morbid in the way in which it dwells upon abnormal mental conditions and the gruesome details of sickness and death. Insanity is unusually common in Miss Baillie's work and is used with great effect. Grizeld Bane is a wild and striking figure with her insane confidence in the possession of supernatural power. There is something fearful in the intensity of her visions. "The master we both serve is standing near us," she says to the victim she is to strangle in another moment. "His stature is lofty; his robe is princely; his eyes are two flames of fire. And one stands behind him, like a chieftain of elrich degree. But why is he thus? Can no power undo that hateful noose? It wavers before my eyes so distractingly!"

In the ballad of MALCOM'S HEIR sudden insanity is used, as in the close of the ANCIENT MARINER, though not so effectively, to suggest the horror of a sight which could not be described. Miss Baillie perhaps reaches the height of her power to picture the horrible in the tense and fearful madness of Orra. The wild, maniacal raving in the closing scene is so painful as to be repulsive, and one wonders that Scott could ever have

1. WITCHCRAFT, Act V, sc. 1.
thought of staging it. But the language has a terrible force and vehemence which is unsurpassed throughout the plays, as, for example, in her description of the deed:

See! from all points they come; earth casts them up!
In grave-clothes swath'd are those but new in death;
And there be some half bone, half cased in shreds
Of that which flesh hath been; and there be some
With wicker'd ribs, through which the darkness scowls.
Back, back! - They close upon us. - Oh! the void
Of hollow unball'd sockets staring grimly,
And lipless laws that move and clatter round us
In mockery of speech! - Back, back, I say!
Back, back!

A less fearful form of mental derangement, but even more expressive of morbid taste, is the introduction of idiots on the stage. In ETHWALD when the people flee to the wizard's cavern for safety from the battle, one young man drags in his idiot brother. In WITCHCRAFT Wilkin, the idiotic son of Mary macmurren, appears in three scenes gabbling his half-intelligent jargon.

A kind of abnormal mental condition, bordering upon insanity, is found in the hallucinations of Ethwald and the old murderer in RAYNER; Ethwald's sensitive nature

1. ORRA, Act 5, sc. 2.
and his over-wrought nervous condition cause him to see visions of his murdered brother, and at twelve o'clock each night the old murderer is terrified by the reappearance of his victim.

A morbid psychology is also shown in the representation of certain absorbing passions in the characters of her plays. A discussion of the theory of the *Plays on the Passions* is reserved for Chapter IV, but it may as well be said here that any person who is completely dominated by the passion of terror, remorse, or hate is in condition of morbidity which borders upon monomania. Henriquez failed on the stage although it was judged by Jeffrey and others to be the most actable of her plays. It is faulty in the psychology. The hero's remorse is an unnatural, insane passion which drives from his mind all thought of the duty he owes to his wife, his kindred, his country, and leads him to demand death partly as a means of expiating his sin and partly as a refuge from his mental anguish. This medieval notion of expiation through

1. In order to escape his own anguish he does not hesitate, in his death, to inflict the greatest sorrow upon his wife. There is an egoism in his remorse which is anything but admirable. His death would appear to any modern audience an act of cowardice, and such an audience would have no sympathy with the idea of expiation as Miss Baillie represents it. The play appears to the writer one of the least actable of all her greater tragedies.
physical suffering or even death denotes a morbid condition of the mind. In a similar way the passion of fear dominates in the character of Orra. She begs her maid to tell her stories of secret murders and midnight ghouls, and though she cowards and shrinks and "the cold blood shoots through every vein", she finds a horrible pleasure in her fear. In a mild form this mental state is natural, but in ORRA it is carried to such an extreme as to be a form of mania. Nothing can better illustrate the Gothic taste than such abnormal terror, and especially, as in ORRA, the terror arising from the supernatural.

In addition to mental abnormalities, the Gothicist finds gratification for a morbid taste in physical infirmities. A sick old man is carried to the wizard's cave in ETHWALD to increase the horror we feel at the King's ruthless warfare. THE SEPARATION opens with a death-bed scene in which the delirious sufferer reveals a dark and secret crime which affects the course of the entire plot. The sick child in WITCHCRAFT has an important bearing on the course of the action. In two plays sickness is used in a scale to give a proper gloom to the setting. In THE DREAM the entire country is dying of a pestilence, which can only be stayed by the expiation of some long-hidden

1. ETHWALD, part II, Act II, sc. 1.
crime. A plague sweeps over the city of Glasgow in THE PHANTOM leaving death, funeral processions, and grave-yard scenes in its wake.

The subject of death in Miss Baillie's work is itself a large one. There is the epic death in CONSTANTINE PALEOLOGUS, THE SEPARATION, ROMIERO, and other plays, in which the hero is slain fighting. There is also the death which is self-inflicted to escape disgrace as in her most magnificent heroine, Valeria. Death, however, in open fight or for any noble cause may be tragic, but it is far from Gothic, and deserves no treatment here. To be truly Gothic death must either be criminal or be delineated with gruesome detail for the purpose of arousing horror, and in Miss Baillie nothing is more common.

Contemporary critics were struck by the large number of murders in her plays and found a partial explanation of them in her desire for the strongest possible situations, and the natural antipathy of the feminine mind which led her to regard murder as the strongest means of exciting terror. No doubt this is true, but it may also be noted that the murder motif was a rather popular fashion in the literature of this period, especially among the Gothic writers and the imitators of Shakespeare, that Miss Baillie was influenced by it.

Of murders there are two general types in her work,
those committed in the course of the action and the secret and long-buried crime which comes to light somewhere in the story or in some way influences the plot. Instances of the former are De Monfort's murder of Rezenvelt in the forest at night, which is described with such horrible exactness by the monks; Henrique's murder of his friend; 1 Zaterloo's murder of Hubert, another midnight crime; the strangling of the Lady Annabel by Grizeld Bane; Claudien's murder of Baron Hartman. Perhaps the most harrowing of all is the death of the young Prince Edward in ETHWALD. The murderers enter the dungeon where the prince lies asleep, but he awakes and struggles for his life, while the usurper in an adjoining room anxiously awaits the outcome. The scene is a splendid example of the terror and suspense which Miss Baillie is capable of arousing at her best.

The secret murder occurs not only in the plays but in her ballads as well. In ORRA a truly Gothic effect is given when the heroine is imprisoned in the very room where one of her ancestors has committed a bloody

..............................

1. RAYMER, Act II, sc. 3.
2. WITCHCRAFT, Act V, sc. 2.
3. THE HOMICIDE, Act I, sc. 4.
4. ETHWALD, Part II, Act III, sc. 1 and sc. 2.
crime, and on the night of the year when it was committed and when the ghost of the victim was supposed to return. THE DREAM and THE SEPARATION turn entirely upon the revelation of hidden crime. Among the ballads secret murder furnishes the for LORD JOHN OF THE EAST, MALCOM'S HEIR, THE ELDEN TREE, and NIGHT SCENES OF OTHER TIMES.

There is still another kind of death which seems to have a fascination for Miss Baillie and is used with effect in the plays—the execution. In RAYNER and HENRIQUEZ it is public, and though the scaffold is off the stage, we are given the solemn march to the block, the slow tolling of the bells, and the hushed expectant multitude; however, in the former the death is prevented at the last moment. In THE BRIDE we are shown the instruments prepared for the execution, but the criminal is pardoned. A more fearful form of death is prepared for the witches in WITCHCRAFT: the fagots are arranged on the stage, the victims are led to the stakes, and one of them is tied ready for the fire, when again the execution is prevented. In THE DREAM the scaffold is shown on the stage, the victim lays his head upon the block, and the stroke is only prevented by his sudden death from fear. The most horrible example is Ethwald's execution of his old friend, Ethelred, which takes place on the stage behind a thin curtain held up by the attendants.
The order for the stroke is given, the blow is heard, and when the curtain drops, the body lies on the dungeon floor and the head is held up by the executioner in the gloomy light.

All this minute and gruesome delineation of death indicates the morbid taste which was characteristic of the Gothic school. One scene in ETHWALD is a battle-field heaped with the slain, whose bloody, mutilated, unrecognizable features are described with revolting minuteness. ETHWALD is a bloody piece throughout. It is a gigantic conception, possessing an almost epic magnitude, an epic grandeur and spirit, which makes it one of her most powerful reading plays; but it is a tragedy of gloom and blood.

As might be expected, we find also a tendency in Miss Baillie to dwell on the rites of burial, and we have at least two elaborate funeral processions in her plays, and in MALCOM'S HEIR a procession of phantoms bearing the murdered corpse with a wild funeral dirge. In THE DREAM a decidedly Gothic incident is the opening of an old grave near midnight, and the discovery of a skeleton of gigantic size with the bones of one hand missing, proving it to be the remains of the Prior's murdered brother.

In all of this Miss Baillie is in line with the prevailing Gothic psychology. In a similar manner she adopts

1. ETHWALD, Part II, Act II, sc. 2.
2. HENRIQUEZ, Act III, sc. 1 (entire scene); THE PHANTOM, Act II, sc. 1.
the mechanics of the Gothic school—their devices for creating expectancy and suspense, their methods of arousing terror, their settings and plots.

In arousing expectation and suspense, a great deal depends upon the success with which events are foreshadowed. In Gothic literature the "horrors" do not come unexpectedly; that would be a shameful waste of effect. Sometimes the reader enjoys more terror from his mysterious and unaccountable apprehensions than from the event when it actually happens. Miss Baillie is not as successful as Mrs. Radcliffe in arousing terror, but she employs many of the devices for foreshadowing events that were common in the Gothic romances. The dream is perhaps her most successful device. The ghost of a murdered man appears in a vision three separate times to the monks of St. Maurice and reveals enough to arouse suspicions of a violent death, points to the spot where its bones lie buried, and demands expiation of the crime. Out of this dream related in the first scene grows the entire drama.

More frequently used is the omen, often very trifling in itself but suggesting evil to come. The breaking of Bertha's girdle symbolizes Ethwald's desertion; the cloud assuming the shape of a gigantic plumed warrior is

1. ETHWALD, Part II, Act I, sc. 2.
to Orra portentous of imminent evil; young Malcom's
death is foretold in THE MOODY SEER by the shroud which
wovers his feet at first, and rises by degrees till it
encircles his neck. The aurora borealis is used with
startling effect to presage the death of Ethwald.

Prophecies are also used in foreshadowing events. We
are acquainted in the first scene of ETHWALD with the
prophecy that Mollo's youngest son should be the destroy-
er of that noble house. Miss Baillie is so fond of wiz-
ards and witches that she makes frequent use of them
throughout her plays. Usually their prophecies are de-
signed to deceive one or more characters in the drama,
while the reader understands them to be false. This is
true in CONSTANTINE PALEOLOGUS, THE FAMILY LEGEND, and in
a humorous way in THE SIEGE. Of the prophecies which are
to be taken seriously by both the reader and the char-
acters in the play, the finest example is the scene in
the Druid cave in which the Mystic Sisters reveals to
Ethwald his future power and his death as a tyrant. It
is modeled after the witch scene in MACBETH, and, in spite

1. ORRA, Act IV, sc. I.
2. ETHWALD, Part II, Act IV, sc. 3 and 4.
3. Ibid., Part I, Act IV, sc. 3.
of the labored, monotonous incantations, it is surprisingly effective, with its supernatural fire, wild music, and subterranean thunder.

Still another method of foreshadowing is the narration of popular superstitions, which is perhaps best exemplified by Cathrina's story of Count Aldenberg's crime and the black huntsman with his spectre-hounds who haunts the old castle on each St. Michael's eve. As a result of this story, when Orra is imprisoned in the very chamber of the castle and on this very night in which the crime was committed, she is overcome with terror at the thought of the impending visit of the murdered ghost.

In the settings of many of her dramas, especially of the tragedies, Miss Baillie uses the popular Gothic paraphenalia. In general, the time setting of her tragedies ranges from the sixth to the sixteenth century, with THE MARTYR back even in the time of Nero. The place settings of her tragedies also follow the Gothic standard in being remote. DE MONFORT is in Germany, HENRIQUEZ and ROMIERO in Spain, ORRA in the Black Forest in Suabia, RAYNER in Germany near Poland and Silesia, THE DREAM in the Alps, and THE SEPARATION and BASIL in Italy.

1. ORRA, Act II, sc. 2.

2. Appendix.
The occurrence of night settings in the plays is very frequent and often produces a Gothic effect. Of the ten scenes in THE DREAM, nine are night scenes, in which the stage is lighted by torches, some of the scenes being almost totally dark. In ORRA the scenes are evenly divided between the night and day, and out of the fifteen scenes of DE MONFORT nine are at night. Not all of the night scenes are Gothic, nor are all intended to be; but the employment of darkness as an element of mystery or terror is a Gothic tendency. It is found throughout Miss Baillie's work. She pays particular attention to the lighting of the stage, and one of her stage directions runs as follows:

A wood: dark night, with a pale gleam of distant lightening seen once or twice on the edge of the horizon. Advancing from the bottom of the stage a few moving lights, as if from lanterns are seen, and at the same time several signal calls are heard, with the distant answer returned to them from another part of the wood. Enter Count Zaterrloo, Rayner, Sebastian, and others of the band, armed, and a few of them bearing in their hands dark lanterns. It is particularly requested, if this play should ever be acted, that no light may be permitted upon the stage but that which
proceeds from the lanterns.

In the scene on board the ship in THE HOMICIDE the only stage illumination is a small stream of light proceeding from the pinnacle of the ship. Other scenes in the plays are lighted dimly by torches, by the glow of a bonfire, by moonlight through gathering clouds, through grated bars, or through mullioned windows.

The place setting of many of her scenes is the Gothic castle or some part of it. Sometimes the castle is seen by the light of the moon through the trees; sometimes it is the great court, the arched gateway, the battlements, or the dungeons and burial vaults that are shown. The most Gothic of all her structures is the old ruin belonging to the Counts of Aldenberg in the Black Forest. It is impossible to represent on the stage the vastness and mystery of such a place as successfully as Mrs. Radcliffe has represented the Castle of Udolpho, but Orra's description of her room on the night of her arrival in the castle is vividly suggestive. Cathrina enters, bearing a light and followed by Orra, who catches her by the robe and holds her back:

Advance no further; turn, I pray! This room more dismal and more ghastly seems than that which we have left behind. The taper's light,

1. RAYNER, Act II, sc. 1.
As thus aloft thou wav'st it to and fro,
The fretted ceiling gilds with feeble brightness;
While over-head its carved ribs glide past
Like edgy waves of a dark sea, returning
To an eclipsed moon its sullen sheen.

Methinks I hear the sound of time long past
Still murmuring o'er us in the lofty void
Of those dark arches.................

Covents, ruined chapels, monasteries, the Catacombs,—piled
with human skulls and bones, "deep mouldering tombs" and
burial vaults with newly covered graves furnish the setting
for other scenes. There are no secret doors in the castles,
long gloomy corridors, turrets and towers, and three sub-
terranean passages by which escapes are planned or effect-
ed. The following is a typical setting:

An old ruinous vault, with a strong grated door
on one side, through which the moonbeams are
gleaming: on the other side, an old winding stair-

Miss Baillie's use of nature is considered in Chapter

1. ORRA, Act III, sc. 2.
2. THE DREAM, Act III, sc. 2.
and it is only necessary to say here that the Gothic element in her nature settings is found in her "wild and savage" scenery, rugged mountains, dark forests, moonlight, fierce storms, with lightening and hail, and gloomy caves. Such settings are everywhere throughout the plays, and the same Gothic aspects of nature appear also in the ballads.

In plot and situation, as well as in setting, Miss Baillie has, at times, followed the Gothic school. The entire plot of ORRA is essentially that of THE MYSTERIES OF UDOLPHO and other Gothic romances. A very sensitive young lady is imprisoned in an old ruined castle in an effort to force her to marry a lover whom she despises. In THE DREAM we have a Clara Reeve revelation of secret murder through an apparently supernatural vision. In RAYNÉR we have the old story of the young heir deprived of his rights by a cruel usurper, a situation which recurs also in the ballads. THE SEPARATION and the ballads of THE ELDON TREE and MALCOM'S HEIR turn upon the discovery of a secret crime. A very noted Radcliffian situation is adopted in ORRA when the outlaws, in order to frighten away troublesome intruders, give rise to the belief that the castle is haunted.

These situations, the devices used for foreshadowing events, and the settings of the plays all have their
effect in producing an atmosphere of gloom and arousing terror in the characters or in the readers. Among other artifices adopted for the same purpose, one of the most frequent is mysterious, solemn, or unexpected sound. The boy in ETHWALD is terrified by the wind which whistles through the towers and strange sounds which howl and hurtle round his bed. In ORRA the midnight wind howls round the battlement, an owl hoots on the tower and is answered, as with an echo from a distance,

> While a poor houseless dog by dreary fits  
> Sits howling at the gate.

At midnight the inmates of the castle are startled with the loud blast of a trumpet, which is repeated three times, each time longer and louder than before, and then the cry of hounds in full chase round the castle bursts the air. In THE GHOST OF FADON a bugle sounds in the night, first to the west, then to the east, and then to the north of the castle. Music is used in the form of requiems several times in the plays, and supernatural strains are introduced in NIGHT SCENES OF OTHER TIMES. The tolling of bells, especially at a distance, or, as in DE MONFORT and THE PHANTOM to give notice of a death,

1. ORRA, Act IV, sc. 2.
2. Ibid., Act III, sc. 3.
lends a sombre tone to the coloring. A humorous application of this Gothic device occurs in A LAMENTATION.

The forte of the Gothic writer, however, was the depiction of the supernatural. Two types of supernaturalism were common in the Gothic romances, that which is really supernatural and that which is only apparently so. Miss Baillie uses both types, but in the plays the latter is much more frequent. She follows Mrs. Radcliffe's method of explaining her terrors, by natural means. The black huntsman who haunts the castle in ORRA is really Franko and his outlaws, and the apparition which rushes into the heroine's chamber is Theobald in disguise. The dream which comes to the monks at St. Maurice seems to be more than natural until we learn that the facts in the dream had been revealed in a death-bed confession a short time before. The incantation scene in ETHWALD appears to be really supernatural at the time, and only in the second part is a hint given that it may have been produced by natural means.

Real supernaturalism is used, however, in THE PHANTOM and in the ballads. The ghost of Emma Graham in THE PHANTOM is nowhere explained away; it is accepted as a reality, and the drama itself is nothing more than a ghost story, though it would be impossible to agree with "Chris-

1. ETHWALD, Part I, Act IV, sc. 3
2. Ibid., Part II, Act IV, sc. 3.
topher North" that it is a very good one, for nothing it appears to the writer, which might claim the title of a story could be more absolutely pointless. In LORD JOHN OF THE EAST the ghost of a murdered man returns in his bloody winding-sheet and carries away his murderer in a raging tempest; a spectral funeral is held in MALCOM'S HEIR, and in THE GHOST OF FADON the spirit of the slain warrior appears to Wallace who strikes at it with his sword and immediately

The spectre smiled with a ghastly grin,
And its warrior-semblance fled,
And its features grew stony, fix'd, and thin,
Like the face of the stiffen'd dead.

The head a further moment crown'd
The body's stately wreck,
Shook hideously, and to the ground
Dropp'd from the bolter'd neck.

The spectre mounts to the castle roof, waves a burning rafter in its hands, and then with a burst of thunder and wrapped round with a fiery cloud, shoots upward through the night. One of the best instances of Miss Baillie's supernaturalism is the appearance of the phantom in FRAGMENTS OF A POEM. It is preceded by a strange
light breading through the gloom while
A hollow muffled rumbling from beneath
Rolled deeply in its dark and secret course.
The castle trembled on its rocky base;
And loosen'd fragments from the nodding towers
Fell on the flinty ground with hideous crash.
The bursting gates against the portal rang,
And the windows clatter'd in their trembling walls;
While as the phantom trods, far echoing loud,
The smitten pavement gave a fearful sound.
He stopp'd, the trembling walls their motions ceased,
The earth was still; he raised his awful voice.

Miss Baillie's style is ofter characterized by minute psycho-analysis. This is characteristic to some extent of most writers of the Gothic school, but is found most prominently in Edgar Allan Poe. This peculiarity of style is far more unsuited to the drama than to the novel since it deals entirely with a mental state. In Miss Baillie it is found in occasional single lines or in soliloquies.
Orra describes her fear on hearing ghost stories,

when the cold blood shoots through every vein;
When every pore upon my shrunken skin
A knotted knoll becomes, and to mine ears
Strange inward sounds awake, and to mine eyes
Rush stranger tears.

Ethwald expecting a visitation from the spirit of his murdered brother says,

I feel upon my mind

The horrid sense that precludes still its coming.

In the lines

athwart the way'ring garish light,

Things move and seem to be, and yet are nothing

the crazed Orра reveals with too much acuteness for insanity her own mental condition. Jerome carefully analyses his feelings when the vision first appeared to him:

.....at first I was neither afraid, or even surprised; but so wonderfully it rose in stature and dignity as it strode before me, that, ere it reached the door of the stranger's burying vault, I was struck with unaccountable awe.

The second time it appeared, he says,

I waked....impressed with a deep horror, yet irresistible sleep seized upon me again.

1. ORRA, Act II, sc. 2. 4. THE DREAM, Act I, sc. 3.
2. ETHWALD, Part II, Act V, sc. 5. 5. Ibid. Act I, sc.1.
3. ORRA, Act V, sc. 2.
When Osterloo is about to be executed, he is made to reveal the troubled state of his mind by his answer to the question of the Prior:

I heard words through a multitude of sounds,

and to another question immediately afterward,

Ye speak again imperfectly, through many ringing sounds.

But it is useless to multiply examples of such analysis; sometimes it is skillfully managed, while at other times it is bungled and too obtrusive.

The diction, as well as setting, situation, and incident, in the poems and plays is colored by the Gothic taste. There is a long list of terms denoting Gothic objects, such as visitation, vision, apparition, spectre, spectred dead, fiend, devils, ghost, phantom; expressions clustered around the idea of death, such as corpse, death, contagion, grave, burial, malady, tombs, monument, skull, bones, coffin, skeleton, body, interment, grave-clothes, clotted shroud, lipless jaws, fleshless heads, coffin weeds, dirge, gibbet; and others connected with the idea of secret crime, as guilty, fatal secret, long-concealed, guilt, murder, turpitude, blood, retribution. There is a

1. THE DREAM, Act III, sc. 3.
2. Ibid.
long list of terms descriptive of physical appearance or condition, as ghastly, grizzly, sickly, bristling looks, knocking joints, fix'd eyeballs starting, clammy, dead eyes, earthy lips, cold and bony grasp, chilly hand.

Miss Baillie is skillful in combining and blending the proper amounts and tones of light and shade to produce the desired chiaroscuro for her Gothic pictures. This she does by the repetition of terms denoting color or shade, such as black, night, gloom, gloomy, midnight, the noon of night, dark, darkness, darken, dim, dimly, indistinct, sable, pale, misty twilight, dull, shadows, dismal, sullen sheen, mantling fog, murky, wan, sombre, sulphureous blue, pitchy, red, bloody, moonlight.

The spirit of terror which permeates her Gothic scenes is occasioned perhaps more than in any other way by the use of psychological terms either representative or connotative of the emotions of fear, many of them, however, suggesting physical as well as mental states. Such words are awe, awful, terror, terrible, terrified, terrific, horror, horrible, horrid, dread, dreadful, dreaded, tremble, tremendous, fear, afraid, wonderful, stern, threatening, mysterious, frenzied, tormenting, startle, shiver, cower, shudder, faint, cruel, ruthless, hateful, malignant, thrilling, subtle, abhorrence, fiercely, elrich, agony, crazed, frighten, frightful,
Gothic mood and tone are also produced by the repetition of many words and phrases denoting sound, such as "moan", "shriek", "shrill", "cawing" (of rooks), "yell", "bell-blast", "howlings", "wail", "whisper", "wild-goblin-sounds".

Figures of speech which might be called Gothic in their suggestion, are not frequent but are occasionally found and are sometimes very striking. A few are common stock figures, such as "the grave yawns", "yawning vault", "the earth yawns", or "the blood curdles". Other figures, however, are either original with Miss Baillie or have been lrrd commonly used. The horror of the dungeons under Ethwald's castle and the hopeless fate of the prisoners held in them are vividly suggested by

.....the still tinkling of the water-drops

Falling from their dank roofs, in dull succession,

Like the death watch at sick men's beds.

The ominous effect of the aurora borealis immediately before Ethwald's death is increased by a single line describing

.....the dark low'ring east,

Like to a bloody mantle stretched out.

---------------------------

1. ETHWALD, Part II, Act IV, sc. 1.
2. Ibid., Act V, sc. 4.
In THE ELDEN TREE

.....the dark'ning hall
Lower'd like the close of doom,

............................
And colourless banners aloft hung dim,
Like the clouds of the drizzly west.

There is something Gothic, even grotesque, in the grim humor of Morand's question about the earth in the burying vaults of the monastery;

.....hath it grinders in its jaws like your carnivorous animal, to crunch up bone and all?

In summing up the Gothic element in Miss Baillie's dramas (not, however, in the ballads), a striking and fundamental differences must be noted between her Gothicism and that of Mrs. Radcliffe and others of this school. She uses the machinery in abundance—the castles, dungeons, caves, dark forests, subterranean passages, murders, insanity—everything needed, in fact, to turn out a perfectly dressed, respectable Gothic drama. Yet with all the dressing much of the real spirit of the Gothic romance is lacking. In Mrs. Radcliffe the reader is kept on tenter hooks by the expectation that something fearful

............................

1. THE DREAM, Act II, sc. 1.
is going to happen and a knowledge of the mysteries within the veil is withheld from him as long as possible. Miss Baillie's method is entirely different; she reveals to the reader every "mystery" in advance; she has no wish to keep the secret of her horrors from him. The reader knows from the first why the castle is thought to be haunted in ORRA, and just what the heroine is to expect on St. Michael's Eve. The horrors in the plays may shock but they do not surprise us.

This dissimilarity is the result of a fundamental difference in aim. Mrs. Radcliffe proposed to give her readers a thrill. Miss Baillie proposes to teach them what she considers a very valuable lesson to show them the exact nature of a passion. Accordingly, in ORRA fear is to be analyzed; the heroine is surrounded with every circumstance that would cultivate that passion; but that we may see how it grows, what it feeds upon, how large it may become, and to what extent it may lead to an end, we must not be allowed to partake of it ourselves, we must stand off as cool spectators of the scene. Orra only is to be terrified and we are to observe calmly how she acts. Hence, the mysteries are veiled from her but the audience is enlightened in advance. This is the usual practice with Miss Baillie; one or more characters are to be deceived or terrified, but the reader is always informed. In short, Miss
Baillie had a higher purpose in her plays than merely terrifying the reader. In WITCHCRAFT it is to study the nature of witches and account for their delusions on psychological grounds; in ETHWALD it is to show the breaking down of a powerful character under the influence of ambition. This higher purpose is what impresses the reader most of all. Who could get the same thrills, or for that matter, any thrills, from a second reading of Mrs. Radcliffe? With Miss Baillie nothing is lost in a second reading except that sense of novelty which would naturally be lost in the second reading of any literary production. Although she often arouses a degree of terror in the reader, it is not through the cheaper method of deceiving and tricking him but through the representation of large tragic events and passions. The Gothic drama and coloring is used because it was in vogue at the time, because Miss Baillie herself was evidently attracted by it, and because it helped to heighten the tragic terror and gloom.
II. The Catholic Revival.

In their search for the spectacular and their effort to reproduce the spirit of the past, the Romanticists were led back to the forms and ceremonies of the medieval Catholic Church. Imitations of the early ballads were full of priests, confessions, and shrivings. The gloomy side of Catholicism finds expression in the Gothic Romances and the pictorial side in the novels of Sir Walter Scott. The Catholic forms, thought, and setting were used not through any attachment to the Catholic Church or faith in its creed, but for artistic effect, for the romantic coloring to be secured from its antiquity. In this way Coleridge adds a richness in tone to the RIME OF THE ANCIENT MARINER and CHRISTABEL, and Keats to the EVE OF ST. AGNES. The Oxford movement was one natural result of this lavish employment of Catholic effect in literature.

In her tragedies and ballads Miss Baillie connects herself with this phase of the Romantic Movement. Her own religion in youth had been Calvinistic but in later life she accepted the Unitarian views. There is no suggestion of pantheism, which was popular through this period, especially with those who saw in nature a manifestation of the divine spirit. She looks upon nature
as an expression of the glory and power of God, and in at least three poems uses Bryant's figure of the earth as a temple:

A vasty temple, paved with sea and land,
Adorned with forests, hills and mountains grand,

But this is not a pantheistic conception. The expressions of her faith through her poetry show it to be deep and fervid, a spiritual reality in her life and not mere form, and she dwells upon the fatherhood of God and his love for all men in a way that suggests a much broader sympathy than that of the old Calvinists.

Before considering the medieval church in Miss Baillie's book, it is advisable to mention another phase of the religious revival in the literature of the Romanticists, the return to the early church. Sometimes the period represented is late enough to include the elements of early Catholicism, sometimes it is only the primitive church which is represented. The theme is the conflict of the Christian and the pagan religions. Milman's THE MARTYR OF ANTIOCH was one of the earlier pieces to deal with the subject, but though published earlier, was probably writ-

1. Bryant's THE FOREST HYMN.
2. HYMN, WORKS, p. 808.
ten later than Miss Baillie's THE MARTYR. These two plays were followed by other works on the early church, including Kingsley's HYPATIA and Newman's CALLISTA.

The setting of THE MARTYR is in Rome at the time of the persecution of the Christians by Nero. It is an attempt to represent the spirit of the early Christians in suffering for their faith and to show the pagan attitude toward the new religion. A very slight historical coloring is given to the play by the introduction of Nero, the only historical character, the Roman pontiff, a Prince of Parthia, the catacombs, the amphitheatre, senators, and Roman soldiers; by the use of Roman dress and armor; by the Roman names, Cordenius Maro, Sulpicius, Varus, Sertorius Galba, Caelus; and by the mention of a few historical places and events, the Brundusian coast, the war in Armenia, the Roman defeat in Parthia, or the capture of Volundum, a fort in Armenia. But the historical atmosphere is very thin.

The type of the religion represented is not Catholic, but that of the primitive church. There are only two touches suggestive of Catholicism, the use of the term "father" and the mention of the baptismal font. The purity of the early faith untroubled by doctrinal dissensions finds expression in Cordenius. The pagan misconception of the new religion of the Nazarenes is shown in the conversation of the soldiers,
2nd Off. Are these the men who hateful orgies hold,
   In dens and deserts with enchantments wooing
   The intercourse of deamons?
3rd Off. Ay, with rites
   Cruel and wild. To crucify a babe,
   And, while it yet hangs shrieking on the rood,
   Fall down and worship it.

The play gives the impression of being a sermon rather than a drama. Cordenius is a noble character, but sentimentalized; the Prince of Parthia is a truer to the spirit of the times. The arena scene is good. But the style of the poetry is too plain, too much like prose, to be adapted to the subject; it lacks the spiritual beauty, the poetic fire, the purity and sublimity necessary to the handling of the classical theme.

Medieval Catholicism finds expression in some form and in some degree in fourteen of the plays and in four ballads. There are chapels, abbeys, a convent, a monastery, a hermitage, and a pillared isle in the Greek cathedral or church of St. Sophia. The chapels are Gothic and usually appear through the trees in the background. Both the exterior and the interior of the convent in De Monfort are shown in the stage settings, one part of the interior being a burial vault with a newly covered grave. The monastery of St. Maurice is the setting of all but
two scenes of THE DREAM. An interior court with a grated iron door, the refectory, another burial vault with an open grave, the prison chamber, and "grand hall" lighted by a blaze of torches are scenes which appear on the stage, but the cloisters and cells are mentioned in the lines.

The types of religious character in Miss Baillie's work include monks, nuns, priests, friars, a hermit, an abbess, a lord bishop, a papal prelate, and Knights of St. John. There seems to be no difference between the friars, priests, and monks except one instance, when the monks wear gray cowls and the priests purple stoles. The hermit is distinguished from the regular priests by lacking power of a confessor, and the Knights of St. John are distinguished by their duties as soldiers of the church.

The religious life in the plays is interesting. The power of the church is shown in ETHWALD, THE DREAM, THE BEACON, and the ballad of SIR MAURICE. The prior of the monastery of St. Maurice in THE DREAM holds signorial powers under the Emperor Lewis of Bavaria, and keeps a small standing army. To defend himself from a threatened attack of Osterloo's regiment, he sends for the soldiers of the Abbess Matilda, who also holds signorial power, and with the combined forces he thinks he will be able to hold out against the best soldiers of the empire. The
military power of the church in the crusades is also suggested in the ballad of SIR MAURICE. The strong military order of the Knights of St. John introduced in THE BEACON in the characters of Ermingard and his five companions and prowess of the order in the wars against the "Soul-dan" is indicated both here and in the ballad of SIR MAURICE.

The civil powers of the church are shown in THE DREAM, ETHWALD, and THE BEACON. In addition to his military power the signory confers upon the Prior the right to administer civil government, to hold trials, and to execute criminals. In ETHWALD, Bishop Hexeulf, by intrigue and flattery and by working on his superstitious nature, completely dominates the weak King Oswal; and his power is still great under Ethwald, who fears his influence with the people and rather than provoke his ill will delivers to him his own brother to suffer any death which Hexeulf might impose. The greatest instance of the exercise of civil powers is in THE BEACON. Though Ulrick is lord of the island, he holds his rights only by permission of the church. When he hears the Pope's legate has arrived, a meek and peaceful man, he cries,

I would with mailed foes
Far rather in th' embattled plain contend,
Than strive with such.

1. THE BEACON, Act I, sc. 1.
His fears are well grounded, for the legate, invested with the papal authority, demands his immediate appearance at Rome to answer for the abuses of his wardship.

Miss Baillie represents the wealth and luxury of the church in ETHWALD. Hexeulf terrifies the King, Woggarwolfe, and others into making large gifts until the church has more wealth than the government itself. The rich dress of the legate's train is suggested in THE BEACON. The monastery of St. Maurice is richly endowed, and the monks enjoy old wine and rich fare; in the words of Leonora's servant, "in their late prior's time they lived like lords themselves; and they are not very humble at present". Yet one feels disappointed in Miss Baillie's picture of monastic life because it is too faint and shadowy. There was great opportunity to portray the luxury of St. Maurice, and to show the pomp and glory of the church in Hexeulf, but Miss Baillie does not take advantage of it. She merely informs us, partly by footnotes, and partly by a servant's speech, that the monks are rich and live like lords, but we are forced to take this for evidence; very little of it is really shown to us. She gives us some facts but no pictures, a corpse without spirit and without life.

-----------------------------
1. THE DREAM, Act II, sc. 4.
The hypocrisy of the clergy is much more vividly represented. Not all of the priests are hypocrites by any means; there are good as well as evil, and perhaps the good predominate; but the picture is very dark in ETHWALD and THE DREAM. Hexeulf is cunning and crafty, using the terror of his religion for personal gains, and trafficking in sacred things. After being enriched by gifts from the King he is outraged at the suggestion of helping the King in turn.

No, by the holy mass! that were to bring
The curse of hamv'n upon our impious heads.
To spoil the holy church is sacrilege:
And to advise such spoil in any wise
Is sacrilegious and abominable.

The Monks of St Maurice, with all their profession of piety, are afraid to visit the pestilence-stricken people. Benedict is the only honest monk among them, and of him the Prior says,

......................He is a troublesome, close-searching, self-willed fellow. He hath no zeal for the order. Were a miser to bequeath his possession to our monastery, he would assist the disappointed heir him-

1. ETHWALD, Part I, Act IV, sc. 6.
self to find out a flaw in the deed.

It is chiefly the ritual or ceremonials of the Catholic Church which appear in Miss Baillie's work. The one in DE MONFORT is chanted by the nuns, as bearing torches in their hands they march twice around the grave. There are three requiems or dirges in the plays. The dirge in THE MARTYR is also sung by characters on the stage, but the other two dirges are behind the scenes. Mass is spoken of more than once but is not presented on the stage. Prayers are usually off stage, but in one instance a monk is shown kneeling in one corner of the room. Telling of beads is mentioned in the ballad of MALCOM'S HEIR. Processions are frequent in the plays. Besides the procession of nuns already noticed, there are three or four processions of the monks in THE DREAM. The procession of the Knights of St. John is shown in THE BEACON, but that of the legate and his train is only described. A striking instance in THE MARTYR is the march of the martyrs, who sing exultingly as they are led to the place where the fire awaits them. The priestly office of confession has a large place in the plays, but with only one exception the confessions take place off the stage. The priests,

1. THE DREAM, Act II; sc. 2.
2. DE MONFORT, Act V, sc. 5.
3. THE MARTYR, Act I, sc. 2.
however, are shown comforting and advising the penitents and in the four executions they accompany the prisoners to the scaffold.

The doctrines of the medieval church do not occupy a large place, since Miss Baillie is interested chiefly in the pictorial effect of the religion. The belief in purgatory finds expression in the dirges in THE PHANTOM and DE MONFORT, and in Jerome's effort to comfort Osterloo: "Months, nay years after thy death, masses shall be said for the repose of thy soul, that it may at last be received into bliss". The doctrine of celibacy is very prominent in THE BEACON. After years of patient waiting for the return of her lover, Aurora again sees him only to learn that he has taken the vows and become a Knight of St. John. The ideal of celibacy appears also in SIR MAURICE where the lovers, because of the lady's previous marriage with a Moslem lord, take the vows and enter the holy life.

The belief in the efficacy of bodily suffering to expiate sin has a rather large place in the plays. It is the central idea of THE DREAM, and, as already stated, it is one of the reasons which induce Henriquez to demand his own death as a murderer. It is the cause of the separation of Garcio and the Countess, and is the ideal

1. THE DREAM, Act III, sc. 1.
of the hermit in the same play and of the penitent Knight in *The Eldon Tree*. Another doctrine of the medieval clergy, expressed only in *Ethwald*, is that the Scriptures are to be read only by the priests. To build up their own power, the priests in *Ethwald* also encouraged the superstitious belief in the people that learning, except in the priests, was a magic power of the devil's lending. Various superstitions of the medieval church are found in the ballads and plays, such as, for example, the belief that the spirit will rest easier if buried in consecrated ground; that certain holy relics have power to charm away evil; or that sandals blessed by a priest will keep the wearer from any harm.

Miss Baillie's acquaintance with the diction of the medieval church is not extensive, but is sufficient to give a Catholic atmosphere. She employs forms of address that are characteristic of the Catholic church—"father", "holy father", "holy sisters", "holy reverence"; or the patronizing and fatherly "my son", "daughters", "my children". There are many references to patron saints, such as St. Francis, St. Alban, or St. Maurice. The diction of ritual and service includes the terms "requiem", "dirge", "confession", "confessional", "ghostly counsel", "ghostly minister", "consolation", "devotions", "penance", ........................................

1. THE SEPARATION.
"expiation", "paternosters", "Ave-Marias", "mass", "hair-cloth", "beads", "absolution", "benediction". The oaths "by the holy rood" and "by our blessed lady" occur. Besides these a few miscellaneous expressions complete the list of her Catholic diction---"heresies", "heretic", "holy men" (in the sense of priests), "shrines of holy saints", "sacred walls", "consecrated ground", "zeal for the order", "dispensation", "croziers", and "holy relics".

The very limited size of her vocabulary is not noticeable, however, in a casual reading, because the religious coloring is given chiefly by the constant repetition of the terms of address and by the setting and characters. The impressions Miss Baillie's Catholicism make on the reader are different in the different plays. Although De Creda in THE BRIDE is a Spanish physician and of course a Catholic, his interpretation of the teaching of Christ is undenominational. In THE BEACON the prelate and his company add richness and bright color as well as a high moral quality and dignity to the play. In ETHWALD and THE DREAM Catholicism distinctly lowers the moral tone and casts a deep gloom over the entire piece. But in every instance, except in THE BRIDE, the Catholic element deepens the impression of Medievalism and adds picturesqueness to the scene.
III. Celtic and Anglo Saxon Revivals.

One of the most definite phases of the Romantic Movement was a revival of Celtic history and legend in literature. Of this revival Scott and Burns were the greatest exponents, but it included many lesser writers among whom were Ramsay, Hogg, Lady Nairne, and Joanna Baillie. It received its first impulse from the publication of Mac Pherson's Ossianic translations (the first number appeared in 1760), but a more lasting, if a less sudden and sweeping, impulse came through Percy's RELIQUES OF ANCIENT POETRY (1765).

Two definite verse forms appeared in this revival, the old ballad and the popular dialect song, both of which are prominent in Miss Baillie's work. She has eight complete ballads exclusive of the two fragments in the plays. With the exception of SIR MAURICE, THE MOODY SEER, the ballad of the Highlandman in THE PHANTOM and possibly the two fragments, her ballads are more German than Scotch, but are connected with Scotland either in setting

1. There are three ballads in the plays: a fragment in THE BEACON, Act II, sc. 1; the fragment in HENRIQUEX, Act I, sc. 2; and a complete ballad in THE PHANTOM, Act I, sc. 1.
or by reference. She does not attempt to follow strictly the model of the ancient ballads but adapts rather the romanticized form which Scott and others employed. There is no incremental repetition, and in only one is the refrain used; they are narrative rather than lyric, and the narrative is detailed rather than compressed or suggested. LORD JOHN OF THE EAST contains almost the only instance of the rapid, leaping narrative style in which a whole life's tragedy maybe compressed into a single line. The ballad use of dialog to advance the narrative is at times skillfully handled and intensely dramatic, as in two stanzas of THE ELDON TREE:

"The thunder hath striken your tree so fair,
"Its roots on green-sward lie,"
"What tree?" -"The Eldon planted there
"Some thirty years gone by."

"And wherefore starest thou on me so,
"With a face so ghastly wild?"
"White bones are found in the mould below,
"Like the bones of a stripling child."

１. Even the fragment in THE BEACON speaks of "the north countree" and "the frontier", which can only refer to Scotland. A Scotch ballad seems strangely out of place sung by a fisherman on a little Mediterranean Island in the 14th century when it would be a safe wager that the fisherman had never heard of "the north countree" nor of any "frontier" except the rocky cliffs of his island.
THE MOODY SEER and the fragment in HENRIQUEZ contain similar instances of this dramatic effect, but in most cases the dialog is narrative instead of dramatic.

The subjects of the ballads are of the conventional type. In the ballad of the Highlandman and in the fragment in the BEACON it is elopement or bride stealing, as in the old ballad of KATHARINE JAFFRAY and Scott's LOCH-INVAR; in THE MOODY SEER it is a popular superstition; in SIR MAURICE it is love and war in Paynim land; and in the fragment in HENRIQUEZ it is adultery.

Miss Baillie's ballads were once highly praised. They are interesting stories, told simply and vividly, but as imitations of the ancient ballads they are not very successful, for they lack the compression, the lyric and dramatic quality, and the naivety of the popular ballads. The narrative often halts for the introduction of a stanza or two of moralizing, and occasional lines are too suggestive of pseudo-classic polish.

The Scotch songs are much better. She has thirteen dialect songs, some of them written to the measures of old Scottish airs. They are in the spirit of Burns; they sparkle with humor and brim over with genial good nature. Burns thought SAW YE JOHNNY COMIN' unparalleled for "genuine humor in the verses and lively originality in the air". Even better is the rollicking humor in WILLIE

1. Keddie and Watson, vol. II. This poem was first published anonymously in Johnson's MUSEUM, Vol. I.
WAS A WANTON WAG and the delicate touches of nature in WOO'D AND MARRIED AND A'. Besides these the best of the Scotch songs are THE GOWAN GLITTERS ON THE SWARD, POVERTY PARTS GOOD COMPANY, THE WEARY PUND O' TOW, HOOLY AND FAIRLY, and the two ballad-like songs IT WAS UPON A MORN and TAM O' THE LIN. O SWIFTLY GLIDES THE BONNIE BOAT, the least Scotch of them all, has been apparently the most popular; it was set to music by Beethoven for Thomson, and has had at least four subsequent editions with musical settings.

As has been justly pointed out, her songs do not reach the heart of the Scottish peasant life as those of Burns, or Lindsay, or Mrs. Oliphant. For this reason they can never take rank with the best poetry of this kind, but they were deservedly popular and public approval has apparently chosen them out of all of her work as the part which is to be longest remembered.

In the Celtic revival Ireland and Wales also had a place, and Miss Baillie has three songs composed for Irish airs, besides the verses written as an introduction to Thomson's IRISH MELODIES. Yet apart from the fact that they were designed for Irish songs and the occasional reference to Ireland, Erin, or the shamrock, one would never suspect that they had any relation to the Irish.

1. Beethoven also wrote the music for the song in THE BEACON, UP QUIT THY BOWER. See Appendix B.
The same thing is true of the four songs written for Welsh airs.

Following the suggestion of Home's DOUGLAS, Mrs. Porter, and Scott, Miss Baillie turned to the revival of Scottish legend and history. Her first effort in this field was THE FAMILY LEGEND (1810), which was founded on a legendary incident in the ancient feud of the Campbells and MacLeans. Holcroft, five years before, had found the story in Mrs. Murray's GUIDE TO THE WESTERN ISLANDS OF SCOTLAND, and had dramatized it with little success in his LADY OF THE ROCK. But Miss Baillie heard the story from Mrs. Damer and appears to have known nothing of the Holcroft play. Her selection of it as the subject for a drama is significant of her taste. Sir John Sinclair had asked her to write a play for charity and had proposed a subject which should have been dear to the heart of the classical dramatic muse, THE FALL OF DARIUS. Miss Baillie turned instead to the romance of her own country, which had been tapped by Home's DOUGLAS and was yielding such rich treasures in Scott's poetry. The story, as a part of the return to Scottish history, is important for its presentation of the clan system.

THE METRICAL LEGENDS of Wallace and Lady Griseld Baillie were the next attempts in Scottish history. The subject of Wallace had already been so often used in
literature that Miss Baillie apologises for adding another poem to the number. Her method of treating the life of Wallace in this poem is not romantic in the sense of being free in the use of historical facts; the romanticism is in the subject rather than in the handling. She condemns such romantic treatment of historical characters as would change the actual facts of history and throw over "the venerated form of a majestic man, a gauzy veil, on which is delineated the fanciful figure of an angel". She aims to be rigidly true to every fact of history, even indicating in footnotes or appendices any doubt as to the authenticity of a record. Neither will she impute to her hero motives or sentiments beyond what the facts of history would warrant. She aims to present in a single poem all the facts of a hero's life in such a way that the reader may fully understand and appreciate his character. Needless to say this method of treatment is not in harmony with the spirit of the Romantic Movement. Carlyle's statement is to the point: "A versified chronological, confined within rigid limits of historical truth, is evidently one of the most unpoetical things in nature. ....It leaves no room for invention, except of a low kind, partly allowed even in prose: there can be no unity

1. WORKS, p. 705.
of action, for no man's life was ever in whole directed to a single object; hence, no unity of interest, no unity of result. The legend of LADY GRISelda BAILIE, though first of all the story of a simple and beautiful life, has as a historical background the struggles of the Scotch for their kirk and for the Stuart succession in the time of James II and William of Orange, a period of intense excitement in Scotland and of romantic interest to the descendants of those who took part in the struggle.

The national life of the Scottish people is shown chiefly in THE FAMILY LEGEND and WILLIAM WALLACE. In the latter Miss Baillie does not give the vivid and satisfactory picture of the life and manners of her people that we should naturally expect from her. The country is represented as being enslaved by the English, the chiefs suspicious and jealous of one other, the people subdued and without a leader to unite them. But she writes in the dull manner of an historian, not in the vivid, dramatic manner of the novelist or the poet,---not in the manner of Scott or even of Mrs. Porter.

In THE FAMILY LEGEND, however, with its rugged Highland setting and its storm clansmen, we have no cause for disappointment. The real life of the old clan system is revived again in its pages. Loyalty to the ties of blood

comes before all else with these simple, brave highlanders, and next to the ideal of blood-loyalty, or perhaps equal to it, is the duty to hate the members of a rival clan. So fiendish and implacable is the hatred the MacLeans bear the Campbells that, to paraphrase Miss Bailie, they would gladly leap into the fiery pit of damned fiends if their grasp might pull a Campbell with them. Even the children,

\[\ldots\text{when they discover}\]

A loathsome toad or adder on their path,
Crush it with stones, and grinding wickedly
Their teeth in puny spite, call it a Campbell. 1

War is the glory of the highland clansman. The MacLeans and Campbells chafe at the long peace which has lasted, in fact, two years, and strain to be at each other's throats again. The wage war for the pure joy of fighting quite as much as for the preservation of their clan. They are ruthless and cruel in battle and do not blanch at feeding infants to the flames to exterminate an opposing clan; yet they recognize the bravery and worth of their foes. The picture in THE FAMILY LEGEND, it must be admitted, is very partial to the Campbells, and the MacLeans appear cowardly and weak, but the rough old fighter Benlora saves his clan from being utterly despicable,

\[1. \text{THE FAMILY LEGEND, Act I, sc. 2.}\]
and suggests the real bravery and honesty of his people.

THE FAMILY LEGEND deals with the large phases of Scottish life, the domestic life is shown in LADY GRISELD BAILIE, in the songs and ballads, and in THE PHANTOM. The opens with a marriage celebration, the bride dances a "bumpkin" with her friends, and there are singing, laughter, and jokes. Marriage, with its attendant gaieties, the winning the "broom", kissing the bride, and dancing, is also prominent in the songs. Wooing and trysting, plighting of troth, flirtation, and little domestic troubles are told in the songs with rare humor. The simplicity of the peasant life is suggested by the fact that most monotonous events are the daily duties of spinning, sewing, churning, and cheese making, with the diversion of going to fairs, looking through the chapman's pack, or rowing and fishing. A death is a time of merrymaking; the latewake is held with dancing and feasting and music. This seems to be the custom in the highlands among even the higher classes. MacLean's messenger says of the funeral of Lady MacLean:

Three days and nights through all the isle
Have bagpipes played, and sparkling beakers flowed;
And never corpse, I trow, i' th' earth was laid
With louder lamentations.

1. THE FAMILY LEGEND, Act IV, sc. 3.
Miss Baillie loves to picture the happiness and romance of the simple Scottish people, as in the lines in THE PHANTOM beginning,

Where lo-roof'd cots, with curling smoke are seen, 1

While this is a picture no doubt common enough in Scotland, it is the idyllic side of life. At other times with rare good humor she draws back the curtain and shows us the other side—

The cottage matron, with her cumbrous spade,
Digging the stubborn soil; and lazy husband
Stretched on the ground, or seated by the door,
Or on his bagpipe droning some dull dirge. 2

The hospitality of the Scotch is shown in THE PHANTOM and in LADY GRISELD BAILLIE. The author's portrayal always emphasizes the simplicity of their life, their poverty, their rugged honesty, and their bravery. She describes the "shieling" of the highlander. She is attracted by the picturesque dress of the highlands, and mentions in the lines the plaid or tartan, checkered hose, and bonnets decked with heather. The claymore is prominent in both the dialogue and the action of THE FAMILY

1. THE FAMILY LEGEND, Act IV, sc. 3.
2. THE PHANTOM, Act I, sc. 2.
LEGEND, while in WILLIAM WALLACE the sword, spear, burnished mail, helmets, and other details of the armor are mentioned.

A prominent element in the Scottish life, and one which attracted Miss Baillie especially, is superstition. The belief in witches was in her day current among the Scotch, especially among the peasant class. Miss Baillie founded the entire play of WITCHCRAFT on this popular belief. Incantation scenes are performed on the stage, one in the height of a terrific thunder storm on the open moorland. She represents the belief in water-elves or water-kelpies, the song of the mermaid, the "evil-eyes", and the power of the witch to "cast spells" on children and cause sickness or accidents, to drain cattle dry, to raise storms, and to unroof houses. She introduces the old superstitions that witches will not cross running streams, that certain colors have more suggestion of evil than others, and that people, who have received the second sight, can see the shroud covering the feet of those who will die within a year. In LADY GRISELD BAILLIE witch-fires and Brownies are mentioned. In a footnote Miss Baillie explains that she once knew a woman whose mother was the last person who had seen a Brownie attached to a certain family, and that she "swarfed" (swooned) at the sight; but she
describes the Brownie as a "short square man, of a brown color, and hairy". Various charms against the power of witches are mentioned in the plays, such as crooked pins, a sprig of the rowan tree, a leaf of the Bible, or the repetition of a psalm or the Lord's prayer (always forward, of course). Miss Baillie is so interested in the romance of this old superstition that she introduces it not only in her Scotch pieces but in many of the dramas and poems which have no connection with Scotland or with the Celtic race.

The Scottish dialect is found chiefly in the songs and WITCHCRAFT, but suggestions of it occur also in the ballads, THE FAMILY LEGEND, and THE PHANTOM. Realizing the difficulties of the dialect to the English reader, she changed some of her Scotch expressions in reprinting her earlier songs, but she was unwilling to forego entirely this mark of nationality. The dialect, however, as with Burns, consists rather more in a peculiar pronunciation than in foreign or unusual terms. There are no strictly Gaelic words, and one can usually guess the meaning of an unfamiliar form. The different pronunciation is exemplified in faither, wark, gaes, dinna, ane, sae, siller, frae, yestreen, luve-pouther, Tam, stane, auld, snaw, nae, mair. There are not many words which are actually unfamiliar to the average English reader,
although few occur, such as dowie, haverels, dree, kebbuck, bicker, broose, cruise, reiver, yaud, sark, hooly, kimmers, buskit, lyart, kow, skeigh, gree, wappen-schaw, tuim, ben, waff, tint. Some few words which are used in England, have a peculiar significance in the coloquial Scotch, as the terms crack (to talk), chap (to knock).

A large part of the Celtic revival in Miss Baillie's work consists of her pictures of highland scenery, the mountains, the waterfall, the streams, and the rugged coast of Mull. The discussion of this matter is reserved for Chapter III.

In using the Scotch material Miss Baillie connected herself with one of the most distinct phases of the Romantic Movement. There has always been a strangeness and freshness about Scottish legend and history, and about the superstitions and the scenery of the Highlands which has kept Scotch literature romantic through all the centuries. Throughout the period of pseudo-classical domination, the Scotch poets were romanticists. Theirs was the romance of action and adventure, of free natural living, and of wild rugged scenery rather than the subtle and spiritual appreciation of nature found in Wordsworth, it was romance, and it was as natural to the Scottish poet as the air of his native land.

......
Another path in the Romantic Movement led back to the early English or Anglo-Saxon history. Knowles's ALFRED THE GREAT and Mason's CARACTACUS AND ELFRIDA return to Saxon history, and IVANHOE represents the clash between Saxon and Norman. To this phase of romance Miss Baillie contributes ETHWALD. The setting of this tragedy is in Mercia, near the end of the Heptarchy. The reason which she assigns for returning to this early period is that she may have entire freedom in the handling of her plot. The period was so full of discord and change and so remote as to be little known even to the careful student of history; hence, she could construct her plot without regard to historical facts, taking account only of the spirit of the time.

In accord with the general spirit of the period, she paints a gloomy picture of the clergy and the hypocrisy of the church. She introduces wars between Mercia and the Britons and West Anglians, and later between Mercia and Wessex. Ethwald plans to invade Northumbria and unite all the tribes in England under him. The lawlessness and cruelty of certain powerful chiefs is suggested in the character of Woggarwolfe. Both the people and thanes are unlearned and look with suspicion on Ethelbert, who has learned to read. Superstition is prevalent among the chiefs as well as the common people, and Miss
Baillie gives an historical touch in connecting the witches, or mystic sisters, with the old Druidical religion. An historical atmosphere is secured by the use of old Saxon names for her characters—Ethwald, Ethelbert, Sægurth, Selred, Hexulf, Hereulf, Elburga, Sigurtha, Woggarwolfe; by employing the geographical terms of that period—Mercia, Wessex, Kent, Northumbria, Caenarvon, Snowdon; and by the use of a few social terms which were common to the time, such as thane, ceorl, ethling, chief, the Thane of Mairnieth, the Thane of Mordath. No historical persons are introduced, and only two are referred to, St. Cuthbert and St. Alban. It is not an historical play, and cannot be called successful as a representation of Saxon life and character, but it is only fair to Miss Baillie to say this was not the purpose of the drama. The romantic age demanded freshness, change of scene, the remote and the unusual, and Miss Baillie sought it in the unexplored history of the early Saxons. ETHWALD was published in 1802, seventeen years before the appearance of IVANHOE and twenty-nine years before the appearance of ALFRED THE GREAT; hence, after Mason, Miss Baillie is a pioneer in the return to Saxon History.
IV. The Elizabethan Revival.

The return to the Elizabethan age for models in poetry and the drama was one of the prominent features of the Romantic Movement. Spenser, Shakespeare, and Milton were the three fixed stars round which the new satellites revolved. Imitations of Spenser began very early in the movement. The return to Shakespeare began in the better performance of his plays by Garrick, the Kembles, and Edmund Kean, and in the appearance of more scholarly editions of his work.

Among the first of those writers who selected Shakespeare as their model in the dramatic art was Joanna Baillie. At the time when German drama was the fashion, she recognized in him the supreme genius of dramatic technique and resolved to follow his principles. In the Introductory Discourse, which accompanied the first volume of PLAYS ON THE PASSIONS, she says, "Shakespeare, more than any of our poets, gives peculiar and appropriate distinction to the characters of his tragedies...... Neither has he, as other dramatists generally do, bestowed pains on the chief persons of his drama only, leaving the second and inferior ones insignificant and spiritless. He never wears out our capacity to feel by
eternally pressing upon it. His tragedies are generally chequered with a variety of scenes, enriched with good sense, nature, and vivacity, which relieve our minds from the fatigue of continued distress. If he sometimes carries this so far as to break in upon that serious tone of mind, which disposes us to listen with effect to the higher scenes of tragedy, he has done so chiefly in his historical plays, where the distresses set forth are commonly of that public kind which do not, at any rate, make much impression upon the feeling."

Following the example of Shakespeare, Miss Baillie sought to invest the minor characters of her plays with some degree of individuality. In BASIL the old veteran, Geoffrey, though in no way essential to the plot, is one of the most clear-cut characters in the entire play. The characters in Shakespeare often reveal themselves through those slight, incidental occurrences which have no direct bearing on the plot but which often serve better than great actions to indicate the real nature of a man. Such is the scene in which Lucius plays for Brutus or that one in which Caesar receives the conspirators. In a similar manner Miss Baillie's characters reveal themselves. In a similar manner Orra reveals one trait of her char-

1. WORKS, p. 18.
acter by playing with the hound, and De Monfort by picking up the handkerchief for old Jerome. She follows his example in interspersing her tragedy with humorous situations or at least with scenes which relieve the tension and allow the spectator a breathing space. Such is the purpose of Basil's conversation with old Geoffrey, the little quarrel of Freeberg and his wife, or better still, and more in the spirit of Shakespeare, the spleen of the old piper in THE FAMILY LEGEND, or the boasting of the headsman in RAYNER. In two of her plays Miss Baillie follows Shakespeare in using prose for comedy or the less poetic parts of the story, and verse for the impassioned parts.

The influence of Shakespeare on her work is especially noticeable in theme and incident. ETHWALD is almost a second version of MACBETH. He gains his throne by the murder of his sovereign, has a bloody and unquiet reign, and is finally slain by his own subjects. Both plays are founded on ambition and its overthrow. ROMERIO is similar to OTHELLO in treating the subject of jealousy. Many incidents have their prototypes in Shakespeare. The scene in the witches' cave in ETHWALD is similar to the

1. DE MONFORT, Act IV, sc. 2.  4. THE FAMILY LEGEND, Act III, sc. 1.
2. BASIL, Act III, sc. 2.  5. RAYNER, Act V, sc.1.
cave seen in *MACBETH*. Bertha's madness is that of Ophelia. Ethwald's wooing of Elbruga is similar to Richard the Third's wooing of Anne; the killing of Edward with its preliminary steps is modeled after the murder of the princes in *RICHARD III*. The Lochtarish and Bendlora sue for the pardon of the exiled Allan of Dura just as the conspirators ask Caesar for the recall of Publius Cimber. Romiero conceals himself and listens to Guzman question the old servant just as Othello conceals himself while Iago questions Cassio. There are numerous touches of description which remind us of passages in Shakespeare. Jerome says,

```
I hear the swallows stirring in their nests,
Disturb'd with sudden sight. Such creatures
Build in ev'ry crevice of those mouldering arches!
```

We are at once reminded of Banquo's speech:

```
........................no jutty, frieze,
Buttress, nor coign of vantage, but thus bird
Hath made his pendent bed, etc.
```

Rosinberg reminds us of passages in *AS YOU LIKE IT* when he says:

```
........................
```

Miss Baillie was so thoroughly acquainted with Shakespeare that she unconsciously reproduced many of the words, turns of speech, and phrases that belong to him or to his age. Jeffrey condemned her severely for using the language of the sixteenth century. One continually finds such phrases as "in faith it galls me shrewdly"; "gnaw him shrewdly"; "full glad"; "full sorry"; "full ready"; "a shent cur"; "wound doth gall thee sorely"; "he shends me sorely". "Still" is repeatedly used in the sense of "always", and "let" in the sense of "hindrance".

Aside from Shakespeare Miss Baillie has little to do with the Elizabethan writers. One finds a very few echoes of Spenser, as in the line

The traveller pricks along the plain,

and in the archaic terms "I trow" and "ycleped".

There is more reflection of Milton in her work, both

1. BASIL, Act III, sc. 3.
2. EDINBURGH REVIEW, Vol. XIX, p. 271
in a certain dignity and boldness in her style and in echoes of his lines. Her description of Elburga:

How like a ship with all her goodly sails
Spread to the sun, the haughty princess moves.

is suggestive of Milton's description of Delilah, who

Comes this way sailing
Like a stately ship, etc.

The song WAKE AWHILE reminds one of L' ALLEGRO, especially in the line

Hunters rous'd with shrilly horn.

THE FRAGMENT OF A POEM contains several descriptive lines which suggest the vastness of PARADISE LOST:

Dull heavy clouds hung in the lower air,
Misty and shapeless, like the humid chaos,
Ere God divided it, and called it water;
or the description of

the deep embodied darkness
Which, curling round in many a pitchy volume,
On either side, did slowly roll away,
Like two huge waves of death.

1. ETHWALD, Part I, Act III, sc. 3. 3. ETHWALD, Part II.
   Act IV, sc. 1.
2. SAMSON AGONISTES, II. 713-719.
Other echoes of Milton are similar to these. Sometimes the quick light movement of her octasyllabics or a turn of phrase suggests L' ALLEGRO and IL PENSERO; and sometimes the sense of the boundless in a description suggests the grand style of his epics.
CHAPTER III. INTEREST IN NATURE.

It is unnecessary to enlarge upon the general interest in nature which characterized the Romantic Movement—an interest which began in a joyous, childlike admiration of its external beauty and passed by degrees into the mystical and spiritual interpretation of its inner meaning. With this reawakened interest in the out-door world Miss Baillie shares in a large measure, but notwithstanding the fact that the first of the plays were published in the year of the LYRICAL BALLADS, she belongs with the earlier Romanticists, or to be more exact, perhaps, with the Scotch Romanticists, who loved nature intensely but saw only its outward forms.

The geographical settings in Miss Baillie's work include the new world, the Orient, the British Isles, and various other parts of Europe. Scotland is represented chiefly by THE FAMILY LEGEND, THE PHANTOM, WITCHCRAFT, and the legends of WALLACE and LADY GRISFELD BAILLIE. English scenery appears in ETHWALD, THE ALIENATED MANOR, and in other plays, and in several of the poems---A WINTER'S DAY, A SUMMER'S DAY, THUNDER, and others. The Continental geography includes parts of Spain, Italy,
Switzerland, Germany, Greece, and the Mediterranean. Oriental geography embraces Central India, the island of Ceylon, and a landscape in Armenia. Miss Baillie's knowledge of geography, however, was very limited. She is fairly accurate in her few details and escapes such extreme blunders as Goldsmith's American tigers, but she knows too little about the new world, the Orient, and parts of the continent to give any distinctly local coloring to her work.

The topographical features which most attracted Miss Baillie are those which possess wildness, ruggedness, grandeur, or strength. She cares comparatively little for plains or gently undulating landscapes, but she loves mountains, rocky cliffs, rushing rivers, dark caves, and forests.

Of her mountains the most prominent are the Scottish Highlands. These she knew intimately by travel and loved not only for their rugged and picturesque beauty but because they belonged to Scotland. The scenes of THE FAMILY LEGEND and THE PHANTOM are laid in the Highlands. In the latter play Malcom described the mountains veiled by the soft summer haze and then as they appear in their winter guise,

Like grim gigantic chieftains in array,
Bidding defiance to approaching host.

1. THE PHANTOM, Act I, sc. 2.
In WILLIAM WALLACE, Miss Baillie pictures the Cartland Craigs,

    With jagged breach, and rift, and soar,
    Like the scorch'd wrecks of ancient war.

and mentions in more than one poem the "high" or "lofty" Ben. We are given a glimpse of the Alps in THE DREAM. The stage setting calls for "rocks and mountains wildly grand", appearing in every direction from the monastery, with a "narrow pass through the mountains opening to the bottom of the stage"—the pass of St. Gothard. One of Miss Baillie's most picturesque stage settings represents the mountains of Ceylon:

    A wild mountain pass, with a bridge swung from one high perpendicular rock to another. The course of a small stream with its herby margin, seen beneath....a military procession winding among the rocks, and at length crossing the bridge.

Miss Baillie's rivers, with very few exceptions, show the same characteristics of wildness, power, and grandeur. She had known the Clyde, however, in childhood, and refers to its "sunny shallows" in the ADDRESS TO A STEAMVESSEL.

1. WILLIAM WALLACE VIII.  3. THE BRIDE, Act II, sc. 5.
2. BEN NEVIS, or BEN LAWERS, probably the latter.
There are also two small streams in her stage settings and others of a gentle nature mentioned in *A SUMMER'S DAY, THE ALLIENATED MANOR*, and in a simile in *THE SECOND MARRIAGE*. But she loves best the impetuous, noisy mountain stream or the river at full flood. She gives an elaborate description of a flooded stream in *RAYNER*, beginning with the line:

> From bank to band the red swol'n river roars;

There are several brief but graphic pictures of Highland streams; the swift Carron lashes its "margin's flinty guard" and churns into foam;

> The mountain torrent from its rock
> Shoots to the glen with furious shock;

and

> O'er its jutting barier gray,
> Tinted by time, with furious din,

4. *RAYNER*, Act V, sc. 3.
5. *WILLIAM WALLACE*, XXIX.
86.

The rude crags silver'd with its spray,
Shoots the wild flood.

In almost all of her descriptions of rivers it is the wildness, the freedom, the irresistible rush of the water which appeals to Miss Baillie.

Islands occupy an important place in two of the plays. THE LEGEND OF COLUMBUS is concerned with the West Indies but contains hardly a line describing them, and the scene of THE BRIDE is laid in Ceylon, but again the insular nature of the setting is unimportant. In THE BEACON, however, the island itself, with its rocky, dangerous coast, is a prominent feature, and one of Miss Baillie's finest stage settings is that of the beacon light from the top of the loftiest cliff overlooking the sea:

A flat spot of ground on the top of a cliff, with broken craggy rocks on each side, and a large mass of rock in the middle, on which a great fire of wood is burning; a dark sea in the background; the scene to receive no light but the fire.

The most distinctly romantic use of the island occurs in THE FAMILY LEGEND. Helen of Argyle is left by the Macleans on one of the small rocky islands in the frith be-

1. WILLIAM WALLACE, CLI.
2. THE BEACON, Act II, sc. 1.
tween the coast of Mull and the mainland—an island which is completely submerged at high tide. One setting shows the "rugged craggy rock on the front of the stage", with the sea in the background; the water beneath the crag lies fourteen fathom deep. Another scene shows the island a mere speck in the distance, "like a little pointed rock standing out of the sea"; the tide is now at flood, and the water is gradually covering the distant peak.

Miss Baillie's love of the wild and mysterious in nature finds expression in her caves, of which there are no fewer than seven in the plays, with the description of another in WILLIAM WALLACE. The least romantic of these is the grotto in THE SIEGE, "the roof and sides of which are crusted over with shells and corals" in true eighteenth century style; but even here Miss Baillie is not satisfied with anything quite so conventional, and romanticizes it in Livia's speech:

If you hear any sound without, 'tis but the rolling of forty fathom water over-head; and nothing can intrude on our merriment, but a whale, or a mermaid, or a dolphin.

............... 1. WILLIAM WALLACE, CIII. 2. THE SIEGE, Act IV, sc. 2. 3. BASIL, Act V, sc. 2, 3.
The entrance to the cave in BASIL is "tangled with brushwood" and "dark and choked with weeds". The Druid Cave has many mouths;

Some like hollow pits bor'd through the earth,
O'er which the list'ning herdsman bends his ear,
And hears after their lakes of molten fire Swelt'ring and boiling like a mighty pot.

Nay, some, they say,
Deep hollow'd underneath the river's bed,
Which show their narrow op'ning through the fern
And tangled briars, like dank and noisome holes
Wherein foul adders breed. But not far hence the
Chiefest mouth of all, 'midst beetling rocks
And groves of blasted oaks, gapes terrible.

The cave of the outlaws in ORRA is concealed in a tangled thicket and the mouth is covered with bushes; the murderer's cave is in a wild and savage wood; the interior of the cave in THE FAMILY LEGEND is "lighted by flashing brands fixed aloft in its rugged sides, bushes over-

1. BASIL, Act I, sc. 2, 3.
2. ETHWALD, Part I, Act IV, sc. 1, 2, 3.
4. ORRA, Act III, sc.4; Act IV, sc. 2; Act V, sc. 2.
5. RAYNER, Act II, sc. 3.
6. THE FAMILY LEGEND, Act II, sc. 2.
hang the mouth of the cave in WITCHCRAFT, and a brook banked by precipitous rocks runs past the opening.

In depicting landscapes Miss Baillie was greatly hindered by the dramatic technique, which does not well allow long descriptions. Yet in THE MARTYR she paints an elaborate picture of an Armenian landscape; in ETHWALD she introduces in a figure a landscape after an earthquake:

here swelling heights and herby knolls,
Where smok'ed ed the cottage and the white flocks browz'd
Sunk into turbid pools; there rifted rocks,
With all their shaggy woods upon their sides,
In the low bosom of the flowery vale
Resting uncouthly.

In the tragedies the landscapes are usually rough and mountainous, or wild and heavily wooded. There is the view of the Highlands in THE PHANTOM, the Alps in THE DREAM, and the dense, black forests of RAYNER, DE MONFORT, ROMIERO, and THE SEPARATION. But in the comedies and occasionally in the tragedies, the landscapes are marked by a sylvan, idyllic beauty. There is the beautiful grove

1. WITCHCRAFT, Act III, sc. 1.
2. THE MARTYR, Act II, sc. 1.
Its velvet turf, where little elfins dance,
And fairies sport beneath the summer's moon;

the woods with "winding paths, and ferny dells, and dark
covert nooks, and tangled thickets"; the open lawn; the
view of the distant water gleaming through the trees; and
the park or garden with its flowers and shrubs.

Landscape gardening, which had passed through all the
stages from the ultra-artificial floral representation
of mathematical figures, sundials, human forms, and the
shapes of the animals, to the ultra-natural requirements
of serpentine walks, gnarled and dead oaks, Gothic ruins,
"Moss-grown fortresses, and ivy hung abbeys", was in Miss
Baillie's time a much discussed art. In two of her plays
she satirizes the practices of such gardeners as William
Kent and especially Lancelot Brown, who was never content
until he had "shorn and shaved" the entire estate. Free-
man in THE ELECTION has been beautifying his friend's
grounds and "Have I not," he says, "made the ground
round his house, as well as my own, look like a well-
weeded garden? I have cut down the old gloomy trees.....

1. BASIL, Act IV, sc. 5.
2. THE ALIENATED MANOR, Act I, sc. 1.
The stream which I found running through the woods, as shaggy and wild as if it had been in a desert island, and the foot of man never marked upon its banks, I have straightened, and leveled, and dressed, till the sides of it are as nice as a bowling green." Sir Level Clump in THE ALIENATED MANOR is an "improver". He plans to cut down the heavy mass of forest trees and give the grounds an "elegant, tasteful, parkish appearance"; he is indignant at an "impetuous, angry, perverse sprite of a stream" because it "would neither serpentine, sweep, nor expand in any direction but as it pleased its own self"; and he is in ecstacies over a superb site for a ruin—a dilapidated washhouse for a foundation, an old stag-headed oak, Lombardy poplars, and a yew-tree, all in exact harmony with the rules of construction. Miss Bail-lie does not object altogether to landscape gardening; in THE SECOND MARRIAGE Seabright has a beautiful garden with the conventional Oriental Temple; but she lashes those who would destroy natural beauties to replace them with artificial ones. She loves nature free and untouched by the human hand. The house plant with its faint, sickly sweetness cannot be compared with the wild flowers of spring that take their nurture from the clouds of heaven.

1. In THE ALIENATED MANOR.
2. See VERSES TO OUR OWN FLOWERY KIRTLED SPRING.
It is singular, when we consider the fact that Miss Baillie was out of England but once in her life, that the sea plays such an important part in her work. It appears in THE HOMICIDE, THE FAMILY LEGEND, THE BEACON, ROMIERO, CHRISTOPHER COLUMBUS, LADY GRISELD BAILLIE, several of the shorter poems, and frequently in similes through all her work. Sometimes it is placid and smooth. The picture of the boundless, trackless level of the ocean in COLUMBUS is almost startlingly graphic. Usually, however, it is the sea in storm or in darkness which we find in Miss Baillie. One scene of THE HOMICIDE is in a ship during a terrific storm. The vivid and powerful description of the sea storm in CHRISTOPHER COLUMBUS is by far the finest thing in the poem, and indeed one of the most graphic in all her work, but it is too long to be given here, and breaking it spoils its effect. There is sometimes a gloominess in her sea pictures, which is well illustrated by the lines from THE BRIDE,

.....my joy is like the shimm'ring brightness
Of moving waves, touch'd by the half-risen moon,
Tracing her narrow pathway on the deep:

1. CHRISTOPHER COLUMBUS, VII.
2. Ibid., XLII, XLIV.
Between each brighten'd ridge black darkness lies,
While far on either side, the wat'ry waste
Spreads dim, and vague, and cheerless.

Miss Baillie constantly uses such descriptive terms as "the dark sea", "the wild ocean", "the roused and angry deep", "storm rock'd cradles", "ãdead immensity of waters", "deep bed of sunken floods", "the rude contention of the waves", "the rude billow's back", "seas dark as subterraneous night", "the lashing waves", or

The weltering billows of a midnight deep.

A very interesting and unusual touch of the sea is the description of the waterspout found in the FRAGMENT OF A POEM

The towering, wan, majestic waterspout.

The storm on both sea and land is one of the phenomena of nature which attracted Miss Baillie. Like the mountains and the rivers it appeals to her because it represents nature in its grandeur, its freedom, and its irresistible power. There is the hurricane on the desert,

1. THE BRIDE, Act I, sc. 3.
2. THE HOMICIDE, Act I, sc. 4.
Tossing aloft in the air dun clouds of sand,
Tearing the blasted herbage from its bed,
And bloating the clear face of beauteous heaven
With the dissever'd fragments of the earth.

There is also the fierce thunderstorm; the hail, spreading "motley winter o'er the plain"; the heavy downpour of rain; the winter blast. She addresses the thunder as "Spirit of strength", whose tremendous crash is

Like the upbreaking of a ruin'd world.

The lightening is a "streaming catarack of flame",

......and from the war of cloud

Red, writhing, falls the embodied bolt of heaven

Stage storms occur in DEMONFORT, RAYNER, WITCHCRAFT, and THE HOMICIDE. Descriptions of storms appear in many of the poems.

Miss Baillie shows a special interest in clouds. Her descriptions of storm clouds are strikingly vivid, The immensity of the dark masses, which


1. FRAGMENT OF A POEM.
2. THUNDER.
3. LADY GRISELD BAILLIE; CHRISTOPHER COLUMBUS; A WINTER'S DAY; THUNDER; THE LADY IN HER CAR; THE ELDON TREE; LORD JOHN OF THE EAST; MALCOM'S HEIR:
Grandly dilated, clothe the fields of air, and brood aloft o'er the empurpled earth,

fills her with awe and wonder. Thin, fleecy clouds are not so frequently found in her work as the dark heavy ones, and this is in harmony with her love of the rugged features of nature throughout. Yet what could be more exquisite than Basil's picture of the soft, downy, "veil which tempers heaven's brightness",

As though an angel, in his upward flight, had left his mantle floating in mid air.

The Aurora Borealis occupies a unique place in Miss Baillie's work. Others have felt the power of its strange beauty, but it seems to have had a peculiar fascination for her. She refers to it again and again in similes to suggest the light glancing from spear points, burnished mail, or flashing brands, the glow of the London lights, or the faint flush of morning after the ocean storm. In ETHWALD it appears with startling and ominous effect. The lurid glare is thrown across the stage, and the officer describes the sky,

............... 

1. THUNDER.
2. BASIL, Act IV, sc. 5.
3. ETHWALD, Part II, Act V, sc. 3, 4, 5.
Where like a mighty dome, from whose bright centre
Shoot forth those quiv'ring rays of vivid light,
Moving with rapid change on every side,
Swifter than flitting thought, the heavens appear!
While o'er the west in paler brightness gleams
Full many a widely undulating tide
Of silver light.

Miss Baillie seems interested almost as much in animal life as in the inanimate forms of nature. She is acquainted with birds of many different species—the wild heath-cock, the lavrook, the owl, screech-owl, or "bird of night", the lark, the wild duck, wild geese, ring-birds, parrots, blackbirds, swallows, linnets, chattering jays, crows, rooks, daws, hummingbirds, kittywakes, and sea-fowl. Besides these wild birds, she includes in her pastoral the domestic fowls. Her animals are chiefly domestic, such, for example, as horses, dogs, sheep, cows, calves, and cats; but she also mentions the hare and the mountain deer, while other untamed animals are included in her "beasts of prey" and "creatures of the forest". Of fish she has minnows, spotted par, "herring sheath'd in silvery green", whiting mackerel, dolphins, flounders, soles, thornbacks, slippery eels, and "creatures of the deep" in general. Even the insect world comes in for a share of her attention, and in both the plays and poems
are found spotted butterflies, silver moths, lady-birds, bright beetles, glow worms, gnats, bees, and "night flies, twinkling through the gloom". In addition to these there are reptiles, "twisted adders", water snakes, and lizards. THE BRIDE contains a number of tropical animals which will be noticed in the discussion of her Orientalism.

The mood in her pictures of animal life is usually joyous. There are gloomy Gothic touches in the adders tenanting old ruins, and the bats fluttering and owls screeching around old castles and through dark forests. More often, however, the descriptions are as happy and bright as the life they represent. Sophera in THE SEPARATION says,

...............how sweet and fresh and fragrant
The dewey morning is. There o'er our heads
The birds conven'd like busy gossips sit,
Trimming their speckled feathers. In the thick
And tufted herbage, with a humming noise
Stirs many a new-waked thing; among the grass
Beetles, and lady-birds, and lizards glide
Showing their shiny coats like tinted gold.

And how spontaneous and free is the picture of the wild happy life of nature in the simple RHYMES FOR CHANTING.

....................

1. THE SEPARATION, Act IV, sc. 4.
Butterfly, butterfly, speed through the air,
The ring-bird follows thee fast,
And the monkey looks up with a greedy stare;
Speed on till the peril is past!

It is interesting to notice Miss Baillie's attention
to color and form in her nature descriptions. The clouds
to Orra's imagination assume the form of a gigantic
plumed warrior in the act of hurling a dart. Again they
appear to be a long line of rocks crowned with pine wood,
or
A file of spearmen, seen through drifted smoke,

To Rezenvelt they assume the shape for an instant of a
crocodile or winged snake, and immediately change to
that of a flying Pegasus. The same sense of form ap-
pears in her description of the mountains as pillars, as
an army descending into the sea, or as "grim gigantic
chieftains in array". Her sense of color is even strong-
er than that of form. The bold fiery red of the aurora
borealis has already been noticed. A sunrise is described
in THE BEACON:

1. ORRA, Act IV, sc. 1
2. DE MONFORT, Act IV, sc. 3.
3. THE PHANTOM, Act I, sc. 2.
Cloud after cloud begins to glow
And tint the changeful deep below;
Now sombre red, now amber bright,
Till upward breaks the blazing light;
Like floating fire the gleamy billows burn.

Dawn streaks the east with purple; the clouds dye the blue sea with deeper blue; the ridgy waves rear their white manes; the western waters shine like fire-flood. She describes the delicate and the bright colors of the Highlands.

When soft haze
Spreads o'er them its light veil of pearly grey,
Through the slight rents of which the sunshine steals,
Showing bright colour'd moss and mottled stones
Like spots of polish'd beauty.

She speaks of the "azure sea and the azure air", the "empurpled earth" under the storm cloud, the "wiry web of silver dew", the "pearly mist of ocean", the "purple shades of lofty Ben, the geyser's spray "silver'd by the moon's pale beam", white clouds against the "cerulean blue", crags silvered and grey, and "brown reeds that

1. THE BEACON, Act I, sc. 2.
2. THE PHANTOM, Act I, sc. 2.
skirt the winter pool". The humming bird is like a streak of light, the parrot has plumage of green and azure with wings of scarlet and talons of silver gray; the heath-cock has "silver moon and azure eye"; and the herring is "silvery green". There is perhaps a tendency to stereotype certain shades of color and apply them promiscuously to any object of nature without inquiring carefully if a more exact shade might be found; there is an excessive amount of "grey", "silvery", and "pearly" shades; yet, on the whole, Miss Baillie's sense of color is remarkably accurate and indicates an intimate and first-hand knowledge of nature.

She had, however, little ear for the music of nature. She does, indeed, have the striking phrase "the mingled music of the forest", and notices the brawling din of the brook, the humming of insects, the chatter of the daw, the cawing of rooks, the shriek of owls, and the crash of thunder, but this is almost the extent of her interest in natural sounds.

Another characteristic appears in Miss Baillie's nature descriptions which definitely connects her with the Romantic poets. Aside from a small element of Oriental and Occidental nature, her out-door world is distinctly English or Scotch. She has no Philomelas, no shepherds playing on oaten reeds by shallow brooks, no olive
and bay. Her birds are the lark, the crow, or the blackbird—birds that fly in English skies; her trees are the rowan, the birch, or the elm—trees that grow on English and Scottish soil. She wrote several pastorals, but she always follows the example of Thomson and Cowper and adopts English country settings with dogs, cats, chickens, horses, cows, and hogs, and haymaking instead of idle shepherds and their sheep. She loved the nature which she knew.

It has been already stated that Miss Baillie's attitude to the out-door world distinctly that of the early Romanticists. She never professed to see deeper than the surface. Nature had for her no mystical connection with her life of man. She saw in it, indeed, God's power manifested by his work, and the contemplation of its beauty and grandeur inspired her with awe and adoration for its creator; but she has nothing which could suggest the pantheism of Wordsworth. Nature gives pleasure and soothes the mind, or it fills it with fear as circumstances are different. Its power to strike the heart with terror is shown in ETHWALD, ORRA, DEMONFORT, THUNDER, and the FRAGMENT OF A POEM; but in the TRAVELLER BY NIGHT IN NOVEMBER, COLUMBUS, and elsewhere she represents the soothing and calming influence of nature.

Miss Baillie's work indicates a close personal ac-
quaintance with the out-door world, and a deep and intense interest in almost every phase of it, but the features which predominate in her work are the picturesque, the rugged, or the wild, and those which suggest power, sublimity, and grandeur.
CHAPTER IV. INTEREST IN MAN.

I. Humanitarianism.

The last part of the eighteenth century and the first of the nineteenth were periods of great changes in thought. Science, religion, political enfranchisement, and education for the masses were the subjects of common discussion. There was a growth of interest in man as an individual and a recognition of the equality of all men. A deep regard for humanity and a tendency toward democracy and radicalism in political and social views characterize to a greater or less extent almost every writer of the Romantic Movement.

Owing to Miss Baillie's exclusion from political and even from extensive social life, we should naturally expect to find little of the popular humanitarian interest in her work. One is agreeably surprised to find that it is not only there but, considering her life, there in no small measure. She was not a revolutionist as were Byron and Shelley, and had little to say about government itself. She satirizes political scheming and pettifoggery, indeed, but she loves England and English institutions
and history. Her patriotism is deep and warm in THE VOLUNTEER'S SONG, THE HORSE AND HIS RIDER, THE BANISHED MAN, and the opening strophe of WILLIAM WALLACE.

In a minor way, however, she lends her voice and influence to the cause of democracy in government, and in a larger way to the improvement of social conditions for the poor. In ETHWAULD she condemns in no uncertain tones wars for conquest and sordid gain. She holds that no ruler has a right to sacrifice the lives and property of his subjects in foreign conquest, even if his reign might bring peace and prosperity to the conquered land. She speaks against injustice and governmental oppression in BASIL. The duty of the King or ruler, she declares, is to protect his people and to promote their welfare, and he has no more right than his humblest subject to disturb the peace and happiness of a fellow creature. Orra seems to express Miss Baillie's own views of a ruler's duties when she plans to devote herself to improving the conditions of her peasants. To promote their happiness and prosperity she would have no wars, no feuds, and no military rivalries; and she would make provision for the stranger, the traveller, and the worn out soldier.

Miss Baillie does not deal directly with social caste. She appears to accept it as an existing fact to be met

............... 

1. ORRA, Act II, sc. 1.
with common sense. The landlord of the COUNTRY INN says, "Some folks must be low in this world, and others must be high", and Miss Baillie does not question this idea through all her work. She shows no respect, however, for distinctions based merely on wealth or worldly position and not supported by worth of character. It is the value of the individual along which weighs with her. The poor curate of Crofton in THE SECOND MARRIAGE is much greater in her estimation than his stupid but wealthy brother. Lady Griseld Baillie's life is beautiful because of her kindness and simple helpfulness, and is placed by Miss Baillie in proud contrast with the empty and useless life of her who

Wheel's gaily round the room on pointed toe,

Softly supported by some dandy beau.

Though Miss Baillie nowhere directly attacks social caste she holds that all men possess certain invicible rights and that the rich should respect the rights of the poor, and the nobility the rights of the lower classes. Miss Frankland, the heiress has no right to waste the time of the shop girl who waits upon her. The Duke of Mantua, speaking of the nobles and the common people, says:

1. THE COUNTRY INN, Act V, sc. L.
Society of various parts is form'd;
They are its grounds, its mud, its sediment,
And we the mantling top which crowns the whole.
Calm steady labour is their greatest bliss;
To aim at higher things beseems them not.
To let them work in peace my care shall be;
To slacken labour is to nourish pride.

Miss Baillie condemns the Duke for this attitude toward the people, but even here it is not so much the idea of caste which she attacks, as the refusal of one caste to recognize the rights of another.

Miss Baillie heartily supports the movement of her time to educate the masses, and her views are practical and full of common sense. In the light of modern education she is extremely antiquated in some of her ideas, and even for her own time she must have been conservative. "Women", she says, "have this desirable privilege over the other sex, that they may be unlearned without any implied inferiority; and I hope our modern zeal for education will never proceed far enough to deprive them of this great advantage. At the same time they may avowedly and creditably possess as much learning, either in science or languages, as they can fairly and honestly

1. BASIL, Act II, sc. 3.
attain, the neglect of more necessary occupations being here considered as approaching to a real breach of rectitude. The "more necessary occupations" evidently mean the domestic duties, which her honest Scotch nature exalted as woman's greatest work, and for the neglect of which she mildly rebukes those popularly styled "blue-stockings". Narrow as this view of education seems to-day, it was perhaps in advance of all except a few extremists in the year 1821. The movement for the education of women did not begin until the last half or the last quarter of the nineteenth century, and the question of "Woman's Rights" was still unknown. Miss Baillie encourages the education of the natives of Ceylon, and pronounces the policy of maintaining British rule by keeping the natives in ignorance both "unmanly and ungenerous". Yet her idea of education for these natives included only "the useful, simple learning, which promotes industry and charity. Of those superfluous acquirements which the over strained refinements of modern plans of education seem anxious to extend to the lower classes of society, I do not speak". She is conservative on the education of the lower classes. Her idea is to give them a practical industrial education, and she commends Lady Byron's schools for the poor. In

1. WORKS, p. 709.
2. Conclusion of LADY GRISELD BAILLIE
3. WORKS, p. 666.
4. RECOLLECTIONS OF A DEAR AND STEADY FRIEND.
THE MATCH she suggests finding the natural bent or ability of the child and suiting his training to it.

The growth of democracy through this period brought about the abolition of slavery; and the negro became important in fiction and poetry because of a humanitarian interest in his condition, and because he "was regarded as the most available specimen of man in the state of nature". It is unnecessary to mention here the works dealing with the negro. That Miss Baillie shared the popular sympathy is shown in her POEMS FOR NEGRO CHILDREN, in which she pictures them rejoicing in their freedom.  

In the two negro characters introduced in the plays, she suggests the simple primitive nature of man as she conceived it—gratitude and love for kindnesses received, and hate for wrongs. In RAYNER she makes an appeal against slavery.

To find human nature unsophisticated and untouched by the shame and affectations of society the Romanticists turned to the lower classes and the country people. In the plays Miss Baillie represents almost entirely the aristocracy or higher classes, but in her pastorals she pictures English country life, and in the Scotch songs,


2. Sancho in THE ALIENATED MANOR and Ohio in RAYNER.

3. RAYNER, Act III, sc. 2.
which have already been noticed, the Scotch peasantry.
In the pastorals the men are not of the conventional classical type, but are hard-working farmers with brawny shoulders who earn their bread by the sweat of their brow. They plow, thresh, and make hay, and the women milk, make butter, also bheese, and help in the fields. She shows an intimate acquaintance with country life, and represents both its hardships and its joys. Her bare realism at times suggests the influence of Crabbe, but in the main, her pictures have the romantic coloring of Thomson.

The spirit of helpfulness pervades all Miss Baillie's work. She sympathizes with the aged, who are no longer able to provide for their own needs, with the traveller and the stranger, with the sick or maimed, and with the feeble-minded. Her best characters are all philanthropists. De Monfort has been noted for his kindness, Ethelbert takes care of his ancient enemy, Basil honors the aged Geoffrey, Orra would provide for all the helpless, Rayner frees the negro slave, old Morgan settles his fortune upon a ruined family, Miss Frankland cheers the sick child and surrenders her fortune to him, Lady Grisel Baillie gives everything to the wounded, homeless soldiers, Agnes Baillie constantly ministers to the poor and the sick. In all the passions Miss Baillie presents
the sordid love of money has no place. It would be difficult to find in the work of any other author so much generous kindness and such universal love of human kind.

Lord Jeffrey paid her a high tribute when he said, "there is, in all her writings, a character of indulgent and vigilant affection for her species, and of a goodness that is both magnanimous and practical, which we do not know that we have traced, in the same degree, in the compositions of any other writer."

This interest in humanity includes the child, who had been largely excluded from literature until the nineteenth century. Miss Baillie's love of children is one of the most exquisite characteristics of her work. Thirteen of her miscellaneous poems are either written for children, addressed to them, or show the mother's love for her child; while the plays contain several beautiful child characters. The best of her child poems are TO A CHILD, TO TWO BROTHERS, A MOTHER TO HER WAKING INFANT, TO SOPHIA BAILLIE, In BASIL the little Mirando with his

Dark eyes shining through forgotten tears,

his happy childish prattle, and his grateful mimicry of

2. BASIL, Act II, sc. 4.
old Count Wolvar is a charming character, and perhaps her most realistic portrait of a child. But the heroic little Samar, who saves his mother's life by his determination to die with her, is the most beautiful and touching of her child characters. Besides these, there are a large number of other children in the plays, the page in DEMONTFORT, Charlotte in THE ELECTION, the Boy in ETHWALD, Seabright's entire family, the infant in THE FAMILY LEGEND, and THE SEPARATION, the brave Caelus in THE MARTYR, and little Hugo, the street juggler, in ENTHUSIASM. Miss Baillie infuses her own love of children into her characters, and even the cruel and savage Woggarwolfe, inconsistent as it seems with his true character, has a woman's love for his arrow boy, whose life he had spared as he lay

Smiling all witless of the uplifted stroke
Hung o'er his harmless head.

Miss Baillie's children are almost never pathetic; they are happy, rosy-cheeked urchins full of mischief and fun. She does not make intellectual prodigies of them but mere children, with all the spirit of childhood, to be spanked and played with and loved---delightful pictures of child life.

........................................

1. ETHWALD, Part I, Act II, sc. 4.
The humanitarian spirit in Miss Baillie again finds expression through her interest in dumb animals. Her love for dogs and cats borders upon the sentimental; they run through her plays and poems in almost countless numbers. She can tolerate no cruelty to them, and her one stinging rebuke to England is for the maltreatment of domestic animals. England cannot be called a land of mercy so long as horses with galled sides are still urged on with lash and goad, and dogs and cats are kicked and starved. Unlike Thomson, however, Miss Baillie does not extend her mercies to game birds and wild animals. The sportsmen in A WINTER'S DAY is not rebuked for killing the blackbird, and the hunt is one of the delights of Victoria and Orra.

1. VERSES WRITTEN IN FEBRUARY, 1827.
II. Sentimentalism.

Sentimentalism in English Literature did not, of course, begin with the Romantic Movement. The sentimental comedy was a definite type of the eighteenth century drama, and despite the attacks of Sheridan and Goldsmith, it continued to dominate and weaken the moral stamina of the theatrical public through the entire century. "The auditor of the late eighteenth century", says Professor Schelling, "had long lost the robustness of constitution necessary to the endurance of the rigours of tragedy; and, while still willing to be harrowed and thrilled by situations, at which good taste in any age must revolt, demanded that he be sent home satisfied that no real harm had been done to any human creature, that morals had been upheld, the wicked reformed (rather than punished), and the good substantially rewarded for being good." Though sentimentalism had been prevalent in the drama since the days of Steele and Cibber, with the ascendency of the Romantic spirit and the growth of the German influence a new wave swept over literature.

The editor of the QUARTERLY says of Miss Baillie, "Her tenderness (and in the expression of the softer affections

she is often a consummate mistress) never degenerates into sentimentality." If this startling dictum were true, in view of the tendencies of the period, it would indicate in Miss Baillie a sameness and critical judgment such as few, if any, of the writers in that age possessed. However, it does contain a moiety of truth. In her tragedies the emotions very seldom degenerate into sentimentality, and in the best passages of her tragedies they perhaps never do; but we cannot say so much for the comedies. Hazlitt says of THE ELECTION, which he saw at the Lyceum, it "appears to me to be the perfection of baby-house theatricals. Everything in it has such a do-me-good air, is so insipid and amiable. Virtue seems such a pretty plaything at make-believe, and vice is such a naughty word...She treats her grown men and women as little girls treat their dolls...makes moral puppets of them, pulls the wires, and they talk virtue and act vice, according to their cue and not from real passion of their own, or love either of virtue or vice". The summary judgment, harsh as it seems, is true of all the comedies and to some extent of the tragedies, but especially of THE TRIAL, THE ELECTION, THE SECOND


2. Hazlitt: LECTURES ON ENGLISH POETS. Lecture No. VIII.
MARRIAGE, and THE COUNTRY INN.

The weak desire to have all turn out well in the end is not always gratified in Miss Baillie's work; very few of the tragedies would fulfill this expectation, and even the comedies sometimes end without a complete reformation of character and with some of the dramatic personae outside of the pale of sympathy. Cases in point are the fop Worshipton in THE COUNTRY INN, the phrenologist in THE MATCH, and the countess in THE SIEGE, all of whom are despicable to the very end. In THE SECOND MARRIAGE, however, Miss Baillie attempts to arouse some sympathy for Lady Seabright at the close, and accordingly concocts a sentimental, forced reconciliation between her and Mrs. Beaumont, brought about by the command of Mr. Beaumont, who then exclaims, "Now everything is right. O it is a splendid thing to find that there is some good in every human being." In THE ELECTION the sentimental denouement is most clearly illustrated. Baltimore, who had hated Freeman with deadly hate because of his successful rivalry and his bourgeois pretentious-

1. Badstuber says of THE SECOND MARRIAGE "eine wirkliche, gute Komödie". "Die Handlung ist hier so komisch und auch so klar und scharf gezeichnet, dass sie unser ganzes Interesse in Auspruch nimmt, wenngleich auch die die Hauptpersonen umgebenden Charaktere manchen interessanten Zug aufweisen."
ness, suddenly discovers they are half-brothers. Immediately and apparently without a thought as to the un-
changed grounds of his prejudice, a sentimental reconc-
ciliation ensues, while Charles shouts, "Conquest and 
triumph and victory! O it is all right now!"

Almost the entire plot of THE TRIAL is marked by sen-
timentality. The comedy receives its name from the ab-
surd attempt to test the love of Harwood for Agnes by a 
trick too vulgar and cheap to be tolerated by a refined 
taste, which no girl with any respect for her lover 
would ever have devised; yet Harwood merely faints and 
revives, and all is well. Many incidents in both the 
tragedies and comedies are sentimental, often of them-
selves and often because of the place or circumstances. 
Basil cannot shoot himself like a man in broad day or 
above ground but must choose time and place and crawl 
away into a cave at night. Bertha's madness in ETHWALD 
is also touched with sentimentalism, but of a higher 
order than that in the comedies.

The characters as well as the plot in Miss Baillie's 
comedies, and to some extent also in the tragedies, are 
sentimentalized. Lady Louise Stuart wrote Sir Walter, 
"Your friend Miss Baillie gives us the female character, 
not the male, in her gentler heroes". Basil, Romiero,

p. 282.
Henriquez, Constantine, Cordenius Marc—all have touches of feminine softness. At words of love, Cordenius blushes like a girl, tears of joy fill his eyes, and his lips quiver! De Monfort twice buries his face in his sister's shoulder and weeps; Romiero has a thousand times gazed on his wife's picture "tears in his eyes and blessings on his lips"; Rosinberg in love sighs at ladies' feet, sings soft ditties, and scrawls sonnets; the manly old Geoffrey sinks on Basil's breast and weeps; and Basil sobs at the prospect of leaving his Victoria: (as if he could never return) and speaks with difficulty in a "convulsed broken voice" like a veritable school-girl.

Scott wrote Miss Baillie that Sir Hubert de Grey in THE FAMILY LEGEND was a most delightful character, the most interesting stage lover I have the honor to be acquainted with. But even Sir Hubert is more woman than man; and one is hardly indignant at the Edinburgh audience for expecting him to be present at the fight to avenge his lady, instead of stepping away to take care of the child.

Miss Baillie's sentimentalism is often shown in the excess of emotion of her characters, which sometimes leads them to act in a very strange and foolish manner.

When Harwood is finally honored with Agnes' hand, he runs to her, "catches her in his arms, and runs two or three times round with her, then takes her hand and kisses it, and then puts his knee to the ground". Occasionally her characters are so overcome with emotion as to faint. Harwood in THE TRIAL faints at merely reading a letter, a pretended confession of his sweetheart that she has fibbed and is asking forgiveness. Bertha faints when Ethwald escapes to join the army, and Garcia and the Countess faint together at the thought of separation, and their friends help them to couches.

A frequent form of sentimentalism is found in the over-perfect character. Miss Baillie approaches this type in De Grey, Harwood, Freemantle, and others. It is a noteworthy fact that Miss Baillie's women, with the exception of Agnes in THE TRIAL, the feeble-witted Hannah Clodpate in THE COUNTRY INN, and Lady Worrymore in ENTHUSIASM, are almost entirely free from all traces of sentimentalism; and even Agnes is much better in this respect than her lover. Her finest type of woman is remarkable for one thing above all others—common-sense. She is always rational, capable of judging, strong to lead and dominate the weaker vessel, man; serious, strong-willed, perfectly balanced; she possesses a masculine strength coupled with feminine delicacy and
purity. Such are the countess Albini, Helen of Argyle, Jane Demonfort, Mrs. Baltimore, Miss Frankland, and above all the inimitable Valerin.

Certain themes in Miss Baillie's work are of the sentimental type. THE TRIAL is based on the old idea of testing a lover's devotion, which was so frequently used in sentimental medieval romance. BASIL also deals with love at such length and so minutely as to cloy the reader beyond endurance. Miss Baillie's careful regard for moral instruction in her plays and poems is of a sentimental nature. In THE ELECTION, ETHWALD, THE SECOND MARRIAGE, THE BRIDE, and elsewhere she preaches moral sermons on love, forgiveness, temptation, vice, duty to parents. The PLAYS ON THE PASSIONS were written with the express purpose of teaching moral lessons on the control of passion. It is also a habit with Miss Baillie to meditate in a sentimental way on the hardships of life and the changes of time. In the lines TO A CHILD, after picturing his happy, innocent life, she closes with a thought of the uncertainty of the future:

Well; let it be!—through weal and woe,
Thou knowst not now thy future range;
Life is a motley, shifting show,
And thou a thing of hope and change!
In a similar manner—her lines to A PARROT turn from the present happy condition of the bird to the hardships of old age and ends with a moral; the lines to A TEAPOT repeat this formula, pointing to the time when the pot will be relegated to the shelf, no more to enjoy the company at the table; THE KITTEN, too, must some day become a cat and suffer the kicks and cuffs of life.

As a rule Miss Baillie's style is a very far from sentimental. It is characterized by simplicity, sincerity, dignity, even severity. There is no gush or fine writing, and the purple patches usually arise naturally from the warmth and glow of emotion. Yet we may find, occasionally, especially in the comedies, touches of sentimentality in style. In expressing emotions of sadness or grief Miss Baillie has a tendency to overwork the interjections "oh" and "alas". Occasionally her language shows affectation or an emotion is insincere.

The anger of the Baron Baurchel is a flash in the pan when he shouts at his brother, "Walter Baurchel! Walter Baurchel! flesh and blood cannot endure the offensive virulence of thy tongue." Affectation is subjected to satire in ENTHUSIASM, but elsewhere it creeps in when Miss Baillie is not aware, as, for example, when Sophia

1. THE SIEGE, Act I, sc. 1.
says in all seriousness of her dead mother, "O dear! O dear! she sleeps quietly under the green sod whom I would right gladly lie down beside". Harwood's friend advises him to break with Agnes, and he cries, "What a fool was I to send for this man!...What do the people mean? They will drive me mad amongst them...Othey will drive me distracted!" There is a tendency to overdo natural feelings as if one could not be merely vexed or sad but he must dance through the whole gamut of emotions, and be perfectly distracted with grief, mad with jealousy, or delirious with joy. At times the language is not only affected but even nauseous. Harwood tells Agnes so long as she is on earth he cannot move an inch from her side:

Agnes. You are a madman!

Har. You are a sorceress!

Agnes. You are an idler!

Har. You are a little mouse!

Agnes. Come, come, get your hat then, and let us go.

1. THE SECOND MARRIAGE, Act II, sc. 4.
2. THE TRIAL, Act IV, sc. 1.
3. Ibid., Act IV, sc. 2.
A few passages in the plays are even vulgar, as when Agnes commends Sir Loftus Prettyman for running "nine times to the apothecary's to fetch green salve to rub" a monkey's tail, or asks him if he hasn't "rubbed the skin off his shins" while on his knees to her; or when poor Hannah Clodpate says to her lover who sighs and groans with his love: "La! what is the matter with you? Have you the stomach-ache? My aunt can cure that."

All of this, however, represents Miss Baillie at her worst. She could not write comedies; she is pleasant, good-humored, and delightfully entertaining if she attempts no more than she can do; but when she tries to be witty or humorous she fails almost completely and becomes affected, dull, nauseous. It is a relief to turn back to her tragedies with their sincerity, dignity, and strength. Her sentimentalism is found almost entirely in the comedies, and the occasional touches of it in the tragedies, except in BASIL, are not objectionable, hardly noticeable.

-------------------
1. THE TRIAL, Act IV, sc. 2.
2. THE COUNTRY INN, Act II, sc. 2.
One of the ideas of the Romantic writers was to reveal human nature not through objective action, but through the emotions. Of the two great leaders in the Romantic Movement Schelling says, "Moreover, incident, even character itself, was not that in which they were primarily interested; it was rather 'the power of passion to reveal the depths of human nature' that was their quest; and for the expression of this they found solution not in drama but in the lyric raised to new and more insigneificant uses in LYRICAL BALLADS". With exactly the same purpose, however, Miss Baillie turned to the drama.

The Introductory Discourse which accompanied the first volume of THE PLAYS ON THE PASSIONS exalts the study and faithful representation of human nature as the chief duty of the poet and dramatist. Elsewhere Miss Baillie says of the lawyer, "He who pleads the cause of man before fellow-man, must know what is in the heart of man as well as in the book of records; and what study is there in nature so noble, so interesting as this?" She


2. THE TRIAL, Act II, sc. 2.
points out in the Discourse the natural curiosity in every man which leads him to trace "among the individuals he converses with, the varieties of understanding and temper which constitutes the character of men"; the curiosity which makes us observe the actions of men in sorrow, joy, or pain, and note their behavior in crises which bring out their inmost nature. Since the gratification of this curiosity in life furnishes man the very highest delight, its gratification in literature should be equally delightful; hence the highest value of a literary production is the human nature which it portrays. The finest poetry, the most exquisite language, pales beside this; for "amidst all this decoration and ornament, all this loftiness and refinement, let one simple trait of the human heart, one expression of passion, genuine and true to nature, be introduced, and it will stand forth alone in the boldness of reality, whilst the false and unnatural around it fade away upon every side, like the rising exhalations of the morning".  

It should be the first aim of the dramatist to reveal the depths of human nature, not so much the mere outward eccentricities of men as the inmost secrets of their

1. WORKS, p. 1.

2. Ibid., p. 6.
hearts. "Our desire (is) to know what men are in the closet as well as in the field".

This inner nature of man can be most clearly revealed, Miss Baillie believes, through the passions. It is not to be interpreted through the hieroglyph of action, but rather the heart, stripped of all outward encumbrance, unclothed, disembodied, reveals itself to the spectator. Nature is to unfold itself from within, instead of lying as gold to be mined from the outside and its glittering particles lost or detected among the rock and the sand. The action which reveals the character is that of the heart and passions rather than that of outward circumstances.

This notion of studying human nature intensely and representing the whole of it truthfully in literature, and this exaltation of character above plot, are thoroughly in the spirit of the Romantic writers.

So far in Miss Baillie's theory there is much more to praise than to condemn; but she seems now to become be-

1. WORKS, p. 5.

2. Browning seems to have had a somewhat similar idea about representing the soul of man apart from the action; Dowden says, "Perhaps Browning regarded the action which can be exhibited on the stage as something external to the soul, and imagined that the naked spirit can be viewed more intimately than the spirit clothed in deed and circumstance. (LIFE, Everyman Library, p. 23.)
wilder in her ideas, confusing nature, passion, and character in a strange way, and proposes the passions themselves as the object of study and representation. It is now no longer human nature, but only a single phase of it. A single passion is to be traced minutely from its origin, through the different stages of growth, until it either crushes the person in whose breast it is harbored or is crushed by him. In order that the progress of the passion may not be obscured, everything else must be strictly subordinated; action, pageantry, spectacle, scenic effects, all must be rigidly suppressed. The other characters must also be held down that the hero and his passion alone may absorb our attention; nay, even within the hero himself, all other traits of character must be rigidly subordinated to this single passion, which must dominate him completely throughout the action.

The faults of such a theory for the drama are so evident and have been so often demonstrated that it is only necessary to give a brief summary of some few of the chief objections here. In the first place the theory is not true to life or nature. No sane man is ever complete-

1. In spite of her theory Miss Baillie does allow much spectacle in her plays; sometimes this is a concession to the taste of the public, but her idea about the amount of spectacle allowable is responsible for much of it.
ly and constantly dominated by a single passion. Miss Baillie says of characters in popular literature who were always marked by some peculiar eccentricity, whim, or crotchet, "such singularities, if they are to be found in nature, can nowhere be sought for, with such probability of success as in Bedlam". But, we ask, what greater singularity than a man always under the influence of a single strong passion? Such persons are scientifically known as monomaniacs. De Monfort, Orra, and other characters in the plays are so completely dominated by their passion that they become utterly unbalanced and irrational; we cannot escape from the sensation that we are observing a mind obsessed by a mania. In the second place, in substituting passion for character, we do not have an individual represented to us but an abstract type. Just as the players in the old Moralities stood for Love, Hope, Hate, and other virtues and vices, so Miss Baillie lets one character represent Jealousy, another Fear, and another Hate. The character has too much the appearance of an abstract emotion, with a number of minor abstract qualities, harmonious or inharmonious, bound about it, instead of the appearance of an individual. De Monfort is Hate; but Miss Baillie knows

1. WORKS, P. 13.
Hate alone would be utterly despicable, and to make the character who represents it more acceptable, she selects a number of minor virtues—generosity, kindness, a womanly softness that would not allow him to harm a worm—and combines them all into an inharmonious whole. This objection, however, does not apply to the minor characters, many of whom possess strong individuality; her great men and women (and she has some who are really great) are always found among her minor characters or in the Miscellaneous plays. Another objection to the theory is that it undervalues plot, and there is insufficient action to support such strong passions and to keep the interest of the audience alive. Again the play itself is written for the sake of the passion, instead of the passion being used as a motivating force for the sake of the play; hence we have not true drama but as Badstuber has expressed it "dramatisierte Essays über die Leidenschaften".

Turning then to the dramas we find Miss Baillie following her theory of the passions scrupulously in the thirteen plays. Each play is a minute study of a single passion, which is revealed not in action but by soliloquy and dialog. The passion is not used as a motivating

1. Badstuber, p. 22.
force leading to action, but as the end in itself. In this respect Miss Baillie differs from all the great dramatists and forsakes the soundest principles of dramatic art. For it is not the business of the drama, as Freytag says, to present a passion merely for its own sake, but for the sake of the action to which it leads. A passion which lives to itself and does to itself, and spends its fury in empty words, has no place in the drama, and this is too much the nature of the passions in the SERIES OF PLAYS. In scene after scene De Monfort raves and storms in uncontrollable passion, but his rage spends itself in execrations, a degree of calm ensues, and no action results. If action follows, as it sometimes does, it is usually trivial or imperfectly developed.

This concentration of attention upon the passion itself indicates that Miss Baillie is far more interested in psychic phenomena than in action. Her dramas are studies in the psychology of passion. To observe its inception and its gradual growth, its influence on and complete domination of, the character, and to note the manner in which it accomplishes its supremacy—these are the points of absorbing interest to her.

Outside the PLAYS OF THE PASSIONS Miss Baillie dis-

plays the same desire to study the mind of man. This is observable in ENTHUSIASM, THE HOMICIDE, THE SEPARATION, and especially WITCHCRAFT. She wrote Scott after the appearance of THE BRIDE OF LAMMERMOOR that she would have him write a tale to be called THE WITCH. "It would be connected with much curious history of human nature and of the time when so many people were executed for witchcraft, confessing the crime....I can imagine a malevolent mind in those days by degrees actually believing that it acted by power from the devil, and to trace those steps would be very curious and subtle, and give much insight into human nature". When Scott failed to gratify this desire, Miss Baillie herself wrote WITCHCRAFT in pursuance of her idea. Her interest in the play is not in the forms and terrors of witchcraft, but in psychology, the mental processes by which one arrives at the belief that she possesses supernatural powers.

In the PLAYS ON THE PASSIONS and in WITCHCRAFT, Miss Baillie hears some resemblance to George Eliot. The novelist concentrates the light upon the gradual psychic changes in a character, while the dramatist turns it upon the development of the passion, or upon the psychic process by which a mind becomes obsessed with a single

-----------------------------------------------

idea, as in WITCHCRAFT. The novelist disregards extravagant action, and shows what powerful influence upon character the small and apparently insignificant deeds may have; and in a similar way the dramatist shows how passions, influenced and fed by the most trivial circumstances, may become tyrants in the human breast. George Eliot spends page after page and Miss Baillie soliloquy after soliloquy, not in narrating action, but in portraying the mental state of a character.

Unfortunately, however, Miss Baillie was not successful in her dramas. In restricting herself to a single passion, she has largely killed interest in her work; for we enjoy following the process of change in a personality, but we do not care for abstract passion. She also chose the wrong medium for minute psychological analysis for the drama is unsuited to the delineation of mental states. She is driven to long soliloquies and bare dialog without action, which soon become intolerably dull. With the novel she would have had the proper medium, but even then it is doubtful if she would have been successful with her plan, for she lacks the genius of the psychologist. She could draw a rough and powerful sketch of the passion, but she cannot give the delicate touches and shades which please in psychological studies. Her analysis is open and palpable rather than subtle and penetrating. We
are never astonished and delighted by the lightening flash of genius, revealing hidden and unsuspected depths of the soul, but the human nature which she represents is on the surface, that which the ordinary man would be expected to know. She is lacking also in artistic instinct. She is not content with covert suggestion, leaving the reader to interpret as he may; she must also be the interpreter. This is especially noticeable at the close of THE DREAM in her anxiety to make us understand the cause of Osterloo's death. At times she is eminently successful in suggesting a mental state or a trait of character by means of those slight acts or shades of expression which would not be noticed by the ordinary person, as when Basil reveals his agitation at the sight of Victoria by failing to see her hand, or De Monfort recognizes the step of his enemy before the others are aware of any sound. Usually, however, she fears we shall overlook the hidden meaning, and by over-emphasis spoils the artistic effect of the suggestion. She also employs the same suggestions until they become mere tricks. When a character is in a state of mental agitation, he is invariably forgetful, deaf, or blind. De Monfort says,

I hear thy words but do not hear their sense.

-----------------------------

1. BASIL, Act II, sc 1; THE TRIAL, Act II, sc. 2; Act IV, sc. 1; THE ELECTION, Act IV, sc. 1; THE ALIENATED MANOR, Act I, sc. 2; etc.

2. DE MONFORT, Act V, sc. 2.
Romero says,

I hear your voices murmuring in mine ear
Confused and dismal. Words I comprehend not.

Orra and Osterloo have similar experiences.

These faults, however, should not obscure the really noteworthy thing about Miss Baillie as a psychologist, that in a time when spectacle overran the stage, she turned her attention to the study of character and the human mind, and helped to bring psychological drama back into English Literature. She was perhaps influenced slightly by Richardson, and there is no doubt that her own work, with her once great popularity, added impetus to that growing interest in psychic study which found its greatest exponents in George Eliot, Meredith, and Browning.

1. ROMIFRO, Act V, sc. 2.

2. By his interest in psychology; perhaps also by that lingering on in him of the practice of the Moralities, the concrete representation of the virtues and vices.
IV. The Orient and the Occident.

Orientalism in Miss Baillie's work is perhaps best considered in the present chapter, because it was largely an interest in man which turned her to the Orient. Sir Alexander Johnston, one time President of His Majesty's Council in Ceylon, asked permission to have THE MARTYR translated into the Cingalese, believing it "might have some good effects upon a people of strong passions, emerging from a state of comparative barbarism". At the same time he asked Miss Baillie for another drama which would be more peculiarly appropriate to the circumstances of Ceylon, and "which would naturally have a stronger moral effect upon the minds of its inhabitants".

The answer to this request was THE BRIDE, written expressly to aid in lifting the people of Ceylon to a higher moral plane, Christianizing, and educating them.

At the time Miss Baillie wrote THE BRIDE, the Orient was a comparatively unexplored field in literature. Interest in it had been growing through the eighteenth century; the English were adorning their gardens with Chinese temples, and poets were writing Oriental ecologues;

1. WORKS, p. 665.
but there was little real knowledge of Oriental life and thought. The writers of the Romantic Movement, prompted by the desire of novelty and by the increasing interest in primitive and savage man, naturally turned to this new field. Still a very intimate knowledge of the Orient is not to be found in English Literature until the latter part of the nineteenth century. We should not be disappointed, therefore, when we do not find it in Miss Baillie. Although the time represented by the play is shortly after the discovery of Ceylon by the Spaniards, she pictures Samarkoon's house as a castle with walls or battlements, and the life in general is much more English than Oriental.

The most distinctly Oriental character in Miss Baillie's work is Mahomet in CONSTANTINE PALEOLOGUS. He is not so much a character in the true sense as a type of the cruel and despotic Eastern ruler. All his people crouch and cringe before him, and even Osmir his grand vizir is careful to speak of himself as a slave. When he plans his attack upon the city, he places all the refuse of his army in the forefront, because garbage is good enough for filling ditches up.

Some thousand carcases, living and dead,
Push'd in pell-mell, by those who press behind,
Will rear for us a bridge to mount the breach
Where ablest engineers had worked in vain.

Behind his untrustworthy Georgian troops he places a com-
pany with cords and hatchets to execute those who turn
back. There is sublimity and savage grandeur in Mahomet's
ambition and his confidence in his own power. One of the
most impressive passages in all Miss Baillie's work is
his speech as he listens at night to the distant noise
of the city.

Mah. What sounds are these?

Osmir. Hast thou forgot we are so near the city?

It is the murm'ring night sounds of her streets,

Which the soft breeze wafts to thine ear, thus softly

With the chafings of the distant waves.

Mah. (eagerly). And let me listen too! I love the sound!

Like the last whisperings of a dying enemy

It comes to my pleased ear. (Listening.)

Spent art thou, proud imperial queen of nations,

And thy last accents are upon the wind.

Thou hast but one voice more to utter; one

...............................

1. CONSTANTINE PALEOLOGUS, Act III, sc. 1.
Loud, frantic, terrible, and then art thou
Amongst the nations heard no more. List, list!
I like it well! the lion hears afar
Th' approaching prey, and shakes his bristling mane,
And lashes with his tail his tawny sides,
And so I hear this city's nightly sound.

As for Miss Baillie's other characters, the vizir and
the soldiers are mere types of the Eastern slave. Though
the characters in THE BRIDE have some Oriental traits they
are largely English. In AHALYA·BAEE we have a much finer
picture of the East in the Queen's devotion to her idols
and her reverence for the institutions of her country,
but the poem is tantalizing because it promises more than
performs. As in the other metrical legends, the Queen is
not introduced to us as a character and allowed to live
before us, but is merely described. One wishes to know
about Muchta Baee, also, for the bare glimpse we have of
her simple loyalty to her husband, a truly Eastern sub-
missiveness, incites our curiosity; but of both her and
her mother we have only a matter-of-fact account.

Miss Baillie knew little about the life and manners
of the East, and gives only a few glimpses of it. Polyg-
amy is a prominent feature in THE BRIDE, but it is seen

1. CONSTANTINE PALEOLOGUS, Act III, sc. 1; Act IV, sc.1.
through European and not through Oriental eyes. It is also suggested in CONSTANTINE PALEOLOGUS. The wearing of veils by women is another Eastern custom, and the young bride considers herself disgraced when her face is seen by Rasinga and Samarkoon. There are suggestions of the Eastern method of warfare by the use of spear, bows, and arrows, and elephants. The most striking Oriental custom represented is the burning of the wife alive on the funeral pyre of her husband. The description of Muchta Baee's death is the finest part of the legend of AHALYA BAEE.

The Mohammedan, Brahmin, and Buddhist religions have some place in Miss Baillie's work, the first chiefly in CONSTANTINE PALEOLOGUS and the ballad of SIR MAURICE. The Brahmins read the sacred shasters to Ahalya Baee, whose zeal for Brahma is so great that she builds temples everywhere and at her own cost sends water from the sacred Ganges to wash the holy idols. Miss Baillie curiously apologizes for relating this part of the story. The Brahmins also preside at the cremation of Muchta Baee and her husband. Buddhism is the religion of the Cingalese. The doctrine of the Nirvana (spelled by Miss Baillie Niwane) is referred to four times in THE BRIDE. The state of Nirvana, which Miss Baillie indicates is the Muyo Nehan, in which body and intellect are completely annihilated or "blown out", and there is perfect in-
sensibility. The doctrine of transmigration is mentioned three times. The little Samar wants to die with his mother, and says,

We'll be still together:

When, in the form of antelope or loorie,
She wends her way to Boodhoo, I shall still
Be as her young one, sporting by her side.

There is also the belief in spirits both good and bad; Artina speaks of the spirits of the Peak, and Samarkoon addresses "Kattragam, terrific deity", the spirit of Evil or Destruction; and the popular superstition of "Boodhoo's rays" is mentioned.

Oriental nature is found chiefly in THE BRIDE. Here the forests are described as "jungles", "thick rank woods", or "tangled thickets", through which a way must be cut by pioneers. The strong Nahagaha, or iron tree, is the "pride of the wood". These tropical forests are infested by leeches which drain the blood of those who would penetrate into them. Various tropical animals are also mentioned. Ehleypoole shows how his escort will scatter any robbers who dare attack them:

............... 1

THE BRIDE, Act III, sc. 2.

.................. 2

Ibid, Act II, sc. 6.
'Twill be as though a troop of mowing monkeys, With antic mimic motions of defiance, Should front the brindled tiger and his brood. Full soon, I trow, their hinder parts they turn, Lank and unseemly, to the enemy, In scamp'ring haste, to gain the nearest shelter. The elephant is several times mentioned, with emphasis upon his size or strength. There are also tigers, lions, antelopes, jabb'ring apes, coiled boas, "glaring, tawny pards", loories, speaking birds, locusts, ants, water-snakes, and "filthy lizards". In AHALYA BAEE there is a rather striking description of Central India where

The brindled tiger in his reedy lair,
Purrs gruffly, while aloft is singing
The loorie gay, on light spray swinging.

Miss Baillie's Oriental vocabulary is not extensive. The diction of the Eastern religions include the terms Brahma, Brahmins, shasters, Niwané, Boodhoo, and Kattragam. Names of countries include Ceylon, Libya, Parthia, India; of peoples, Syrian, Georgian, Saracen, Moslem, Moors, Mussulmen, Hindus, Cingalese. Her social or political terms include Sultan, Vizir, Janizaries, Rajah, .................

1. THE BRIDE, Act I, sc. 3.
Rany, Ryot. Miscellaneous words are Ganges, Doombra (a high mountain of Ceylon), Hanagaha, carvanseras, palanquin, howdah, doulas (a kind of drum used in Ceylon), mancka, and turban.

In Miss Baillie's work the interest in the Orient is much greater than the interest in the New World, but in *CHRISTOPHER COLUMBUS* she touches briefly upon America. She describes geographically the mighty continent stretching from the frozen north to the frozen south, with its rivers on which "the midway skiff scarce sees the shore", its forests, its plains, and its mountain peaks

Like snowy watch-towers of the sky---

Like passing visions of a dream.

She gives an idyllic picture of the new land and the simple life of its people. She relates how the natives revived the Spaniards with wonder and admiration, thinking them celestial beings, and how they were soon undeceived. She casually refers to the belief of the Indians in the Great Spirit. The only words of American derivation are Cazique and Carib. This brief account in *CHRISTOPHER COLUMBUS* is the only place in Miss Baillie's work in which America appears.

1. *CHRISTOPHER COLUMBUS*, XXXVII.

2. Ibid., XVI.
CHAPTER V. GENERAL LITERARY INTERESTS.

Toward the close of the eighteenth century and through the first half of the nineteenth, the drama in England was at its lowest ebb. The religious influence of the Wesleys, the Licensing Act of 1737, which closed all but two theatres and consequently limited the number of plays that could be performed, and many other causes tended to discourage the production of acting drama and turned the writers to the novel, poetry, or the closet play. To evade the restrictions of law the legitimate drama was replaced by numerous hybrids such as opera, operetta, burlesque, burletta, melodrama, and pantomime. Although the legal restrictions were gradually removed, it took long for the drama to regain any prestige. Carlyle wrote in 1829, "Nay, do not we English hear daily, for the last twenty years, that the Drama is dead, or in a state of suspended animation; and are not medical men sitting on the case, and propounding their remedial applicances, weekly, monthly, quarterly, to no manner of purpose".

Joanna Baillie recognized clearly the condition of the dramatic art and set out determinedly to reform the drama and correct the evils of the stage. Her Introductory Discourse, as a critical composition, is a crude piece of work. The manner in which she shifts about between character, human nature, and abstract passion shows only too clearly that she did not fully understand her own mind; but she was striking out bravely into the dark, hoping to discover a new path by which the drama could at last be led up to its old heights again. Discarding the erroneous idea of representing certain passions, Miss Baillie proposed four cardinal principles in her reform; (1) exclude as much as possible all spectacle and pageantry; (2) study human nature minutely, as it may be found in its purity in the middle or lower classes; (3) make the faithful representation of character the main purpose of the drama; (4) return to Shakespeare as a model and be guided by his technique and art. These four principles apply to the dramatist. Miss Baillie, however, believed that the theatres themselves were quite as much the cause of poor drama as the writers; hence she wages continual warfare with them in notes and prefaces. She believes they are too large for artistic performances, the size making the expression of the finer, more delicate traits of character impossible and encouraging mere spectacle. She would reduce their size, dispense with
the footlights, which throw shadows upward, and install lights above, and would do away with boxes, which mix the audience and the players. In the preface to the Second Volume of "Dramas" she discusses the immorality of the ordinary plays and of the theatre-going public, and urges that the attendance of a better class of people would encourage a better type of drama.

Miss Baillie did not pose as a reformer outside of the drama, but her views of poetry coincide with those of Wordsworth. In the Introductory Discourse she pleads for simplicity and truth to the "plain order of things in this every-day world". In the conventional poetry about shepherds "whose sheep, with fleeces of purest snow, browse the flowery herbage of the most beautiful valleys; whose flute is ever melodious, and whose shepherdess is ever crowned with roses; whose every care is love,---in all of this decoration, she declares, if a single touch of real nature is found it will immediately arrest our attention by its truth and reality. She also opposes the extravagant conceits and highly figurative language by which the dramatists decked out their speeches of passion, and which often passed "beyond nature altogether

...............................

1. WORKS, p. 528.

2. Ibid., p. 6.
into the regions of bombast and nonsense". Simplicity, sincerity, and truth as determined by "that rule of nature which our own breasts prescribe to us", are the requisites of good poetry. She criticizes the later poetry of the Romantic Movement for becoming so "imaginative, impassioned, and sentimental, that more homely subjects, in simple diction, are held in comparatively small estimation". She apparently did not understand fully the trend of poetry through her century, but in her stand for simple diction, homely subjects, and truth to nature as found in plain and unsophisticated life, she stands with the Romanticists and especially with Wordsworth. It is almost needless to say that she herself tried to observe these principles carefully. Her diction is almost always simple, her style never inflated or extravagant, her language, except for her curious inversions, almost prose in its plainness. Her poetry, aside from the

1. WORKS, p. 10.
2. Ibid., p. 6.
3. These inversions are found everywhere, and produce an unnaturalness and stiffness which makes it very difficult to read her aloud with any degree of pleasure. "It is a sort of broaded style, a thick kind of silk that has no fall or play", says Macready, (REMINISCENCES, Feb. 16, 1836). Sometimes the very accent is changed to allow the inversion: With human frailty so combined are. (ETHWALD, Part II, Act IV, sc. 3.)
dramas, is often on commonplace subjects, in ordinary metres, and executed with simplicity and charm. Some of her lyrics have a light caroling melody and a spontaneity which still attract and please. Perhaps the best of her songs are THE CHOUGH AND THE CROW, UP! QUIT THY BOWER, GOOD-NIGHT, HARK, THE COCK CROWS, WHERE LAYST THOU THY CARELESS HEAD, and the Scotch songs already mentioned. It is a rest to turn from the dignified, stiff style of the dramas to the free and often spontaneous melody of these songs.

From Miss Baillie's work alone it would be impossible to determine her tastes as a reader, for no one has fewer literary references; but from her work, her letters, and contemporary accounts it is possible to learn something of her tastes in literature. It is evident that she had read pseudo-classic writers, like Pope, Dryden, and Sheridan, and she used a chapter in Gibbon's DECLINE AND FALL OF THE ROMAN EMPIRE as the basis for CONSTANTINE PALEOLOGUS. Shakespeare she loved and knew almost by heart, and she had read PARADISE LOST, SAMSON AGONISTES, COMUS, and the minor poems of Milton. We find suggestions in her works and references which indicate an ac-

...............

1. ORRA, Act III, sc. 1. 3. THE PHANTOM, Act I, sc. 3.
2. THE BEACON, Act I, sc. 1. 4. ETHWALD, Part I, Act, V, sc. 2.
quaintance with Spenser, Gray, and the old ballad-makers. In connection with her WALLACE she read BLIND HARRY, Barbour's BRUCE, Holinshed's CHRONICLES, Buchanan's HISTORY OF SCOTLAND, Mrs. Heman's poem, and the SCOTTISH CHIEFS. For the legend of COLUMBUS she drew from the histories of America by Herrera and by Robertson; for the story of LADY GRISELD BAILLIE she used Lady Murray's NARRATIVE and the histories by Laing and by Wodrow; for AHALYA BAEE she used Sir John Malcom's CENTRAL INDIA: in the preface to THE DREAM she refers to Mrs. Plumptre's RESIDENCE IN FRANCE, Planta's HISTORY OF SWITZERLAND, and Pope's ODYSSEY: and in connection with THE MARTYR she mentions Fox's BOOK OF MARTYRS, Stewart's ELEMENTS OF THE PHILOSOPHY OF THE HUMAN MIND, Samuel Clarke's SERMONS, and a recent drama by Milman. She seems to have read Hayley and Seward, and her work shows the influence of Thomson, Cowper, and Burns. She knew George Thomson's COLLECTIONS OF IRISH, WELSH, AND SCOTCH MELODIES, and Hogg's BROWNIE OF BODSBECK. She read the work of her friends and contemporaries, Scott, whom she ranks higher than Byron in poetry and higher as a poet than a novelist, Wordsworth, Byron, Crabbe, Miss Edgeworth, Rogers, Sotheby, Mrs. Barbauld, Mary Berry, Campbell, Moore. There is no refer-

1. Perhaps THE MARTYR OF ANTIOCH.
ence to Coleridge, and but a single one to Shelley, but from her friendship with Wordsworth it is safe to assume she had read the former, and her love of poetry is a guarantee for her acquaintance with Southey, and the other writers of the Romantic Movement. To determine Miss Baillie's tastes as a reader we are compelled to interpret her silence. She is almost completely silent about the pseudo-classic writers, while the few literary references in her work and her letters are to those who were popular with the Romantic writers,—the ancient balladmakers and chroniclers, the Elizabethans including Milton, the narrow stream of nature poets through the eighteenth century, which included Gray and Burns, and the contemporary Romanticists.

The new German influence did not affect Miss Baillie as strongly as it affected many dramatists and poets of the period. Scott, inspired by Taylor's translation of the German ballad LENORE, translated both LENORE and DER WILDE JAGER. Lewis's TALES OF TERROR showed the influence was of the German ballad. The drama also for a time dominated by the German influence. German dramas were translated into English and performed everywhere. Kirke White says of them, "they have drawn tears from an audience in a

barn as well as in a theatre royal; they have been welcomed with plaudits in every little market-town in the three kingdoms, as well as in the metropolis. Kotzebue was the most popular of the German playwrights. He was a consummate craftsman, but his plays were filled with sentimentality, and were devoid of ethical principle. Goethe and Schiller won their way more slowly but also more surely. For the popularity of Kotzebue, died as suddenly as it arose, and Carlyle writes in 1829, "Ill-fated Kotzebue, once the darling of theatrical Europe! This was the prince of all playwrights, and could manufacture plays with a speed and felicity surpassing Edinburgh novels. For his muse, like other doves, hatched twins in the month; and the world gazed on them with an admiration too deep for mere words". But by 1829 the glory that was Kotzebue's had passed from the earth, and the place which had known him, knew him no more. Although it was sentimental and weak, the German drama, coming at a time of direct drouth in England, dominated the greatest writers. Scott wrote his HOUSE OF ASPEN, Wordsworth THE BORDERERS, and Coleridge OSORIO, later revised as REMORSE.

When Miss Baillie began her dramatic work, she had been so rusticated and confined that she was unaware there

1. CURSORY REMARKS ON TRAGEDY: COMPLETE WORKS, p. 360.
was such a thing as German drama in existence. She had herself been inspired by a love of Shakespeare and other English dramatists, and when she became acquainted with the German influence, it made no appeal to her. She read Scott's HOUSE OF ASPEN and wrote him, "The dry bare German way of writing suits a poor Poet, but not a rich one."

If, however, the German influence affected Miss Baillie little in a direct way, it is quite certain that she partook of it indirectly. She disclaims such influence in the robbers' midnight carousal in RAYNER, but it is altogether probable that the idea came from English imitations of the German. In fact, the whole of RAYNER with its robbers, its black forests and fierce storms, its petty morality in the characters of Zaterloo's mother and courtesan, and its sentimentality, suggests at least faintly the influence of German drama. The scenes also of six of Miss Baillie's plays are laid in Germany or Switzerland, which further suggests some influence. Perhaps the German ballad made a greater impression on her than the drama, because she received it through the hands of her friend, Scott, whose poetry she considered the greatest the century had produced. Her ballads of MALCOM'S HEIR, LORD JOHN OF THE EAST, THE ELDON TREE, and THE GHOST OF FADON,

with their gruesome horrors and supernaturalism, are much more German than Scotch.

It is true, however, that Miss Baillie on the whole was not captured by the German craze. She saw more clearly than Scott the weaknesses of the German drama, and endeavored to hold fast to the principles and models of the great English masters.
CHAPTER VI. SUMMARY OF JOANNA BAILLIE'S ROMANTICISM.

The chief aspects of Miss Baillie's Romanticism include her return to the past, in setting rather than in spirit; her intense and unsophisticated love of nature; her humanitarian purpose; her interest in the lower classes and primitive man; and her effort to reform literature. She caught the spirit of the Romantic Movement in the love of the strange and the unusual, which is shown in the remoteness of her settings and in the features of nature which she must often represents. She loves the picturesque, the wild and savage, the sublime and awful in nature. Love of beauty is present, but is not so marked as her love of strength and power. In her treatment of nature, in some of her characters, and in her gloom she is allied with Byron, but she lacks his pessimism, his satire, and his revolutionary ideas. Like the other Romanticists she considered a first hand knowledge of nature essential to the poet. Like them also she was more poet than dramatist. Scott, Coleridge, and Byron knew very little of stage technique and never troubled themselves to learn; they were interested only

1. See FRAGMENT OF A POEM.
in the characters and the poetry of the drama. Miss Baillie, although a truer dramatist than any of these, had the same interest in character and to some extent in poetry, for her plays abound in passages and single lines of great beauty. Finally as a reformer, attempting to bring the drama back to the old standards, she is distinctly of the Romantic Age.

Although Miss Baillie is practically forgotten to-day, her influence on her age was much greater than her present obscurity might indicate. She was regarded by her contemporaries as one of the greatest dramatists England had ever produced, and her popularity with the critics was perhaps the greater at one time than that of any other poet of the period except Scott and Byron. The QUARTERLY REVIEW speaks of her as "one whom, as a poet we scruple not to oppose to every other woman of ancient or modern times, save only that immortal lyrist of old Greece, whose words breathe and burn, and whose broken 1 snatches are the pulsations of a heroine's heart". It is even stronger in her praise; "we most unfeignedly esteem her as equalled by none of her own sex, in any age and country, in the powers which she has displayed throughout the most difficult, as well as the noblest ...

walk of poetic genius". John Wilson does not hesitate to rank her above even Corinna and Sappho. "But our own Joanna", he says, "has been visited with a still loftier inspiration. She has created tragedies which Sophocles or Euripides—nay, even Aeschylus himself, might have feared in competition for the crown. She is our Tragic Queen; but she belongs to all places and to all times."

He says of her plays: "They are of the same order with those wonderful productions (of the Elizabethan Age) and exhibit the same mastery over the emotions and passions of the human heart, embodied in action. They transcend all other tragedies produced by contemporary genius, though some of our highest poets have attempted the drama and with success....try Joanna Baillie's dramas by the common test, and they will be found far better acting plays than the best of her contemporaries—excepting always those of that true dramatic genius, Sheridan Knowles. Coleridge's, Byron's, Scott's, Crolely's, Mitford's—on the stage how heavy all." Scott's praise of Joanna in MARMION is confirmed by Wilson, "What the mighty minstrell has said of her, let no inferior spirit gainsay;

2. RECREATIONS OF CHRISTOPHER NORTH, p. 79.
4. Introduction to the Third Canto.
and be assured that his judgment, rightly understood, is the truth, and has been confirmed by all the Poets.\(^1\)

With such popularity among her contemporaries it would have been strange had she failed to leave her impress upon the literature of the period, and some marks of her influence may be found in a few of the chief writers. Scott says of his HOUSE OF ASPEN, "At one time I certainly thought, with my friends, that it might have ranked well enough by the side of the CASTLE SPECTRE, BLUEBEARD, other drum and trumpet exhibitions; but the PLAYS OF THE PASSIONS have put me entirely out of conceit with my Germanized brat; and should I ever again attempt dramatic composition, I would endeavor after the genuine old English model." Southey greatly admired Miss Baillie, and after her manner, was possessed with the idea of "delineating the progress of the hero's mind" in drama. Lamb's JOHN WOODVIL also shows the influence of her theory of delineating the passions from within by soliloquy, and the hero's ambition smacks strongly of Ethwald in certain speeches. Wilson thought some of Scott's characters had their prototypes in Miss Baillie's work, and that she also had a strong influence on Byron; but like all the

\(^1\) BLACKWOOD'S EDINBURGH MAGAZINE, vol. XXXIX, p. 1.


\(^3\) Haller: EARLY LIFE OF ROBERT SOUTHEY, p. 227.
judgments and high praise of that entertaining critic we must allow for a large amount of extravagance before we arrive at the truth. There are resemblances between her and both Scott and Byron, which might suggest her influence, and in turn nothing is clearer than the influence of these writers, especially of Scott, upon her. There is a similarity between HENRIQUEZ and Coleridge's REMORSE, and Ziegenrückr takes for granted that Coleridge has followed Miss Baillie; but in this instance the REMORSE was written first, although it did not appear until long after. Her theory, however, might have suggested to Coleridge the idea of the play. Ziegenrückr also notes a resemblance between THE CENCI and DE MONFORT. Although this would prove nothing, it is not at all impossible, as Badstuber suggests, that DE MONFORT

............................

1. Badstuber (p. 6, 28) says Miss Baillie's influence extended even to Germany, and that Grillparzer's dramatic method suggests her theory of the passions. "Auch unser größter heimischer Dramatiker Grillparzer scheint......in gewisser Beziehung zu den Theorien unser Dichterin gestanden zu sein". "Es müssten sich dramatische Stoffe die Fülle finden, wenn man die menschlichen Leidenschaften und Fehler Reike nach durchginge: Der Neid--JUDAS; Selbstvertrauen---GYGES; Hypochondrische Scheelsucht ---SAUL; Selbstquälerender Ehrgeiz---FRANZ PAZZI; Übermut sein Fall---KONIG OTTAKAR." (STOFFE UND CHARAKTÈRE).
gave him the impulse, since he could easily have learned of her through Byron.

Aside from specific instances Miss Baillie's influence was felt in a general way through the entire period. Wilson attributes to her "a strong influence in operating the change that has taken place in our poetic literature.....every one of the master spirits, who have arisen into subsequent celebrity have received, almost as boys, the impressions of her genius, and have either avowedly or unconsciously followed in the track marked out by her example." The QUARTERLY also ascribes to her a "subordinate, but most useful and effective part" in that great revolution of the public taste in literature, which was brought about chiefly by Wordsworth and Coleridge. "Many whose yet unyielded prejudice made them neglect or even ridicule the LYRICAL BALLADS were unconsciously won over to the adoption of the essential principles of the literary reformation then in progress, by works in so different a form, and coming from so opposite a quarter. The very defects of the views and arguments with which the authoress—not herself fully sensible of the part she was in truth acting—accompanied her works, made her less an object of suspicion to those whose literary ani-

1. BLACKWOOD'S EDINBURGH MAGAZINE, vol. XVI, p. 162.
osity had been provoked by the determined, unevadeable protest and manifesto of Wordsworth in his celebrated Preface." Miss Baillie appeared at a critical moment, when the old standards were fast giving way and before new ones had been formed; when the English stage was flooded with spectacle, farce, melodrama, and trash, and serious drama seemed forever dead; then appeared the PLAYS OF THE PASSIONS, and for a time broke the thraldom and gave new impulse, new life, to dramatic art. The novelty of her theory raised a storm about her ears; it was bitterly opposed by Jeffrey and was as ardently supported by others; but like a stone dropped into a stagnant pool it rippled the waters, and fresh and determined attempts were made to recover the drama.

Miss Baillie's place in English Literature has been pretty effectively decided by Time, who favors none and must be paid for every courtesy with coin that is purer than gold. Despite her once great popularity her dramas are no longer read and hardly ever known except to the student of literature. The PLAYS ON THE PASSIONS, if read at all to-day, are considered mere curiosities of another time, experiments in literature which were tested and failed. Yet one who will may still find genuine

pleasure, and that in no small degree, in reading THE FAMILY LEGEND, CONSTANTINE PALEOLOGUS, DE MONFORT, ORRA, or BASIL. With all their weaknesses they still possess a strength, a masculine power and vigor, which makes them readable. Notwithstanding all that has been said in the last hundred years against her work, and in spite of its many faults, up to the present time Miss Baillie is perhaps the greatest woman dramatist in English Literature. In the field of the drama she compares favorably with the greater writers of that period. Yet it is an irony of fate that not her most ambitious works, but the simplest and most unassuming are the ones which appeal to us to-day. Several of her songs are still included in collections of English verse and seem destined to endure the test of time. She did not attain the permanent place among the greatest poets of her century which she desired, but her work undoubtedly raises her far above the least.

1. It has been only seventy years since her death but most of her work was finished by 1821 or earlier.

###
APPENDICES.
APPENDIX A.

The following letter, which may be of interest, was received at the commencement of this study.

St. Hilda's, 111 Vinland Road, London, W.9.

Dec. 16/20.

Dear Sir,

As regards yr letter about my grand aunt Joanna Baillie have I not had the pleasure of answering one of yours before. If not some one else in America is also writing about her. I thought you might like to know this. I have all the letters written by her to Miss Berry with me. There are none at Long Calderwood now let as a farm. In my opinion all the essential letters have seen publication. My father's biography pub. in the last edition of her works, is I consider a very complete picture of her character. I have made provision for the preservation of this correspondence as of all others in my possession, but I do not feel inclined to have more published. I have recently read many of them over again. I am glad her works are still living in America, but I think they speak forth themselves...I remain,

Yours sincerely,

Helen Hunter Baillie.
APPENDIX B.

Chronological List of Publications. (Including also the performances of these plays.)

1790—FUGITIVE VERSES.

1798—A SERIES OF PLAYS, in which it is attempted to delineate the stronger Passions of the Mind, each Passion being the subject of a Tragedy and a Comedy. London, printed for T. Cadell, Jim, and W. Davies.

Contains: BASIL, THE TRIAL, and DE MONFORT.

1799—A SERIES OF PLAYS, etc.—2nd ed. London, printed for T. Cadell, Jim, and W. Davies.

1800—DE MONFORT staged at Drury Lane. Eleven nights.

De Monfort—Kemble; Rezewelt—Talbot; Jane De Monfort—Sarah Siddons.

1802—A SERIES OF PLAYS, etc. 2 vols.


Vol. II contained: THE ELECTION, ETHWALD, Parts 1 and 2, THE SECOND MARRIAGE.

1804—MISCELLANEOUS PLAYS. London, printed for Longman, Hurst, Rees, and Orme, and A. Constable and Co.

Contains: RAYNER, CONSTANTINE PALEOLOGUS, THE COUNTRY INN.


A SERIES OF PLAYS, etc. 2 vols. London, printed for Longman, Hurst, Rees, and Orme.


Vol. II contained: THE ELECTION, ETHWALD, Parts 1 and 2, THE SECOND MARRIAGE.


DE MONFORT staged at Edinburgh one night, March 29. De Monfort---Henry Siddons; Jane De Monfort---Mrs. Sarah Siddons.


Same 2nd edition.


THE FAMILY LEGEND staged at Bath, March 19.

1812---A SERIES OF PLAYS, etc. vol. III. London, T. Cadell, Junior and W. Davies; and Longman, Hurst, Rees, and Orme.


1815—THE FAMILY LEGEND staged at Drury Lane, one night, May 29. Argyll---Bartly; John of Lorne---Rae; Maclean---Walloch; De Grey---Penley; Helen---Mrs. Bartley.


1820—CONSTANTINE PALMOLOGUS performed as a melodrama under title of CONSTANTINE AND VALERIA, at Sunray Theatre, at Liverpool, Dublin, and Edinburgh, upward of fifty nights.


A SERIES OF PLAYS, etc. New Edition, Clippings are inserted. Longman, Hurst, Rees, Orme, and Brown.

DE MONFORT staged at Drury Lane. De Monfort---Edmund Kean.

1822—O SWIFTLY GLIDES THE BONNY BOAT: a Scotch air arranged with an accompaniment for the pianoforte by Beethoven, the words by Joanna Baillie, with three additional verses by John Pattison. Baltimore, Published by John Cale.

1823—A COLLECTION OF POEMS, chiefly manuscript and from living authors. Edited for the benefit of a friend by Joanna Baillie. London. Longman, Hurst, Rees, Orme, and Brown.


Same---arranged for the Pianoforte. Philadelphia. Published by J. S. Klemm.

Same---arranged for the pianoforte. Philadelphia. Published by George Willig, 171 Chestnut Street. (Two stanzas.)


Vol. II. contained: THE STRIPLING, THE PHANTOM, EN- THUSIASM.


DRAMAS (In Carey's LIBRARY OF CHOICE LITERATURE) vol. 2, pp. 1-57.


HENRIQUEZ staged at Drury Lane by Vandennoff.

THE SEPARATION staged at Covent Garden by Kemble.


1844---FUGITIVE VERSES, (same), London. William Smith.


1853---DRAMATIC AND POETICAL WORKS. 2nd edition.


APPENDIX C

BIOGRAPHY.


Blackwood's EDINBURGH MAGAZINE, vols. XVI and XXXIX.


CRITICAL REVIEW, Second Series, vol. XXIV.


EDINBURGH REVIEW, vols. II, V, XIX, XXXIX, EVII, LXIII, CCXVI, CCXVII.


Piozzi, Hester Lynch: AUTOBIOGRAPHY, LETTERS AND LITERARY REMAINS. Boston. 1861.

QUARTERLY REVIEW, vols. XXI, XXIV, XXXVII, LV, LVII.


Wilson, John: RECREATIONS OF CHRISTOPHER NORTH. D. Appleton & Co. n.d.


(NOTE: The two following works were inaccessible in the preparation of this thesis:

Druskowitz, Dr. Helene: DREI ENGLISCHE DICHTERIN-EN. Berlin. 1885.

<table>
<thead>
<tr>
<th>Address to a steamvessel</th>
<th>83</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agnes</td>
<td>118, 121, 122</td>
</tr>
<tr>
<td>Ahalva Bae</td>
<td>136, 145</td>
</tr>
<tr>
<td>Alienated Manor</td>
<td>91</td>
</tr>
<tr>
<td>Arnold</td>
<td>11</td>
</tr>
<tr>
<td>Bane, Griseld</td>
<td>27</td>
</tr>
<tr>
<td>Banished Man</td>
<td>104</td>
</tr>
<tr>
<td>Basil (character)</td>
<td>117, 116</td>
</tr>
<tr>
<td>Basil (play)</td>
<td>32, 104, 106, 119, 157</td>
</tr>
<tr>
<td>Baurchel, Baron</td>
<td>120</td>
</tr>
<tr>
<td>Beacon</td>
<td>52, 53, 59, 61 (note) 62, 98</td>
</tr>
<tr>
<td>Benlora</td>
<td>78</td>
</tr>
<tr>
<td>Bertha</td>
<td>30, 78</td>
</tr>
<tr>
<td>Bride</td>
<td>28, 59, 85, 133-139, 104</td>
</tr>
<tr>
<td>Caelus</td>
<td>111</td>
</tr>
<tr>
<td>Cathrina</td>
<td>32, 34</td>
</tr>
<tr>
<td>Charlotte</td>
<td>111</td>
</tr>
<tr>
<td>Chough and the Crow</td>
<td>144</td>
</tr>
<tr>
<td>Christopher Columbus</td>
<td>139, 145</td>
</tr>
<tr>
<td>Claudien</td>
<td>127</td>
</tr>
<tr>
<td>Clodpate, Hannah</td>
<td>122</td>
</tr>
<tr>
<td>Constantine Paleologus</td>
<td>15, 26, 31, 133-136, 144, 157</td>
</tr>
<tr>
<td>De Grey, Sir Hubert</td>
<td>117, 118</td>
</tr>
</tbody>
</table>
Lady Griseld Baillie..................66, 69, 70, 145
Lamentation..................................38
Lines to Agnes Baillie on her Birthday.................7
Lord John of the East..................28, 39, 61, 148
Macmuren, Mary..............................23
Mahomet........................................134
Malcom's Heir..................21, 28, 29, 36, 39, 56, 146
Maro, Cordenius............................50, 117
Martyr........................................32, 50, 51, 56
Match...........................................108
Metrical Legends.............................64, 66
Mirando........................................110
Moody Seer.....................................31, 60, 62
Night Scenes of Other Times.........................28, 37
Orra (character).........25, 31, 32, 34, 40, 41, 104, 126
Orra (play)..................21, 23, 25, 27, 32, 33, 35, 38, 46, 47
Osterloo........................................42, 57
O Swiftly Slides the Bonny Boat.........................63
Phantom.................................37, 38, 57, 60, 69, 71, 83, 99
Poverty Parts Good Company..........................63
Rayner.......................................23, 28, 32, 33, 85, 148
Rhymes for Chanting............................97
Romiero...............................26, 32, 78, 117
Samar............................................111
<table>
<thead>
<tr>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saw Ye Johnny Comin'</td>
<td>62</td>
</tr>
<tr>
<td>Second Marriage</td>
<td>91, 115</td>
</tr>
<tr>
<td>Separation</td>
<td>21, 25, 26, 28, 32, 36, 97</td>
</tr>
<tr>
<td>Siege</td>
<td>31, 87</td>
</tr>
<tr>
<td>Sir Maurice</td>
<td>52, 53, 57, 60, 62</td>
</tr>
<tr>
<td>Sophera</td>
<td>97</td>
</tr>
<tr>
<td>Tam o' the Lip</td>
<td>63</td>
</tr>
<tr>
<td>To a Child</td>
<td>110, 119</td>
</tr>
<tr>
<td>To Sophia Haillie</td>
<td>110</td>
</tr>
<tr>
<td>Traveller by Night in November</td>
<td>101</td>
</tr>
<tr>
<td>Trial</td>
<td>114, 116, 119</td>
</tr>
<tr>
<td>Two Brothers</td>
<td>110</td>
</tr>
<tr>
<td>Up! Quit Thy Bower</td>
<td>144</td>
</tr>
<tr>
<td>Valeria</td>
<td>26, 119</td>
</tr>
<tr>
<td>Verses Written in February 1826</td>
<td>112</td>
</tr>
<tr>
<td>Volunteer's Song</td>
<td>104</td>
</tr>
<tr>
<td>Weary Pund o' Tow</td>
<td>63</td>
</tr>
<tr>
<td>Where layst thou thy careless head?</td>
<td>144</td>
</tr>
<tr>
<td>Wilkin</td>
<td>23</td>
</tr>
<tr>
<td>William Wallace</td>
<td>65, 66, 83, 145</td>
</tr>
<tr>
<td>Willie was a Wanton Wag</td>
<td>62</td>
</tr>
<tr>
<td>Winter's Day</td>
<td>112</td>
</tr>
<tr>
<td>Witchcraft</td>
<td>21, 22, 23, 25, 28, 47, 70, 71, 129</td>
</tr>
<tr>
<td>Woo'd and Married and A'</td>
<td>63</td>
</tr>
</tbody>
</table>