COLLECTED ESSAYS

COLLECTED
ESSAYS PAPERS *Sc.*
of
ROBERT BRIDGES

VIII
DANTE IN
ENGLISH LITERATURE

IX
THE POEMS OF
EMILY BRONTE

X
DRYDEN ON MILTON

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PREFACE

THE FIRST VOLUME of Robert Bridges' Collected Essays and Papers is completed with this number. It contains all the principal Essays which he wrote from time to time on various poets; also a Lecture on Free Verse and a paper on Poetic Diction.

Readers may be reminded of his statement at the outset that 'the general purpose of the series of pamphlets is to deal in a practical manner with the problem of our English spelling by furnishing the *desiderata*, beginning with the most evident and most easily supplied', and continuing with a 'gradual introduction of the novelties'.

His own interest in the series lay mainly in the opportunity which it offered for promoting his scheme for spelling reform. Indeed I do not think that he would at the time have undertaken the reprinting of his Prose, had not the Press acceded to his request 'that he should be allowed to spell as he liked'.

He was not able to see the work finished, but

he had planned ahead and had chosen experts to aid in the completion—Mr. David Abercrombie, whose advice on phonetic questions I have already acknowledged in the Preface to the last number, and Mr. Alfred Fairbank, whom I have to thank for designing one special letter.

I should like to repeat my husband's thanks to Mr. Stanley Morison and the London Monotype Corporation for their kind assistance in designing and cutting new symbols; and also to record here my gratitude to the Clarendon Press, not only for their unfailing patience with the numerous revises demanded by the new type and spelling, but also for much friendly help and advice throughout the course of the work.

M. M. Bridges

Chilswell.
1932.

ON THE PHONETIC ALPHABET

ON
THE PHONETIC ALPHABET

In accordance with the promise given in the Preface to Essays VI and V I I , the consonants are treated in this number. Some of the new symbols have already been used in earlier Essays.

THE CONSONANTS

The following are unchanged:

b *dfhj* *kltnnpqrtvwxyz.*

c is soft before *e e / n i i y.*

cis hard before all other vowels and diphthongs.

g is always soft, thus *gem, ntanag.*

g „ hard, „ *go, get.*

s has four forms:

s as in *soft* (unvoiced)

S „ *was* (voiced)

s „ *sugar* (unvoiced)

/ „ *measure* (voiced)

LIGATURES

n, as in *sing*

th „ *thin* (unvoiced)
zh „ *the* (voiced)
wh „ *what*
sh „ *chin*
sh „ *ship*
si = *sh* „ *Asia*
ci = *sh* „ *social*
ti = *sh* „ *notion*

When *ch* or *wh*, unligatured, are used at the beginning of a word, one of the letters is mute: thus, *Christian*, where *h* is mute; *tvhoo*, where *w* is mute.

***Note*. Phonetically, 5 symbols are unnecessary for the sound *sh* (/), but we retain all of them in use at present to avoid the otherwise unfamiliar appearance of words.**

The list of vowels (with the notes thereon, and rules for the effect of *r* and *w* on certain vowels) is here reprinted from the last number, in order that readers may have the whole alphabet before them.

COMPLETE TABLE OF THE VOWELS

NOTES TO TABLE OF VOWELS

I. The form of this symbol was chosen to picture the sound that it stands for; viz. an imperfect *a*—one whose characteristic sound is blurred through being unaccented.

To read *paradox* and *Africa,* for example, may serve to remind a deliberate, careful speaker not to say *paradox, Africa.*

2. Some writers may choose to use *e,* in preference to *t,* for certain syllables which carry a secondary accent only; thus, the last syllable in *tendernes, lyhthearttdnes:—*

and for past participles, bearing a secondary accent, as *comforted, distributed:—*

also for certain words with the prefix *ex*—if they pronounce *ex* rather than *tx,* although the vowel is unaccented: viz. *example, expire, exhavst.* Robert Bridges would have advocated this pro-' nunciation and spelling; and in such words as the above, where the vowel in the second syllable is undoubtedly accented, the reader would not be misled.

3. The use of e, as a mute, sometimes to soften *c,* but chiefly to distinguish long from short final syllables, is explained in Prose V.

Further it is permitted to write mute *e* at the end of certain monosyllables, which, by virtue of their sense, carry weight, even if their vowel be short by nature: thus *hue,* and occasionally *dune, gone, 8cc.*

Some* is written *sDme* or *sum,* according to the context and conse^ quent accent: thus on p. 203, *svme of her frends;* but on p. 206, *zht author had svm despemt \fe'sucrit.

4. / followed by *e,* as in *sincire, chise,* is accented, *iw* is accented, as in *fiw, biwtiful.*

For those who have not seen No. V, it should be explained that this symbol, ?, stands for i, and ?? for i:, in the IP. A. alphabet. It was the intention of the designer (R.B.) to approximate the shape to some form of i, which would in all probability be even' tually substituted.

RULES

FOR THE EFFECT OF r ON PRECEDING VOWELS

RULE I

In standard English,

The vowels, , , , , and the di' graph *ov* (except in *cowry)* are followed by the sound of e, before *r*. In some words this sound is represented in the spelling by the symbol *e* written before the *r* as in *aerate,* or after the *r* as in *flare, f re, more, pre,* but often its presence *is* in dicated by no symbol, as in *Mary, stur, p r.*

RULE 2

In an orthographically closed syllable ending in *r,* or *r* followed by another consonant—

or	has the sound of	*aur (a/r) nor, fort*		
Dr	„	„	*err*	*for, hDrt*
ir	„	„	*err*	*stir, squirt,*
er	„	„	*err*	*her, herd, confer.*[1]
nr	„	„	*ar*	*artistic.*[2]

Inflected and derived forms remain unaltered: thus, *stirrin, forry.*

[1] **R. B. would have written *confzrr* to show the accent on *er* (see V, p. ix), but as this £ is now used in accented places only, *it* is needless to double the r: *it* is always accented, whereas *er* is always unaccented: therefore we write *zher* and *WET,* or ch*er* and *wer,* ac cording to the sentenccstress.**

Also we should spell *general,* though this is not strictly in accordance with R. B.s intention (see V, p. x).

[2] ***nr* is used in such unaccented syllables, because *a* is reserved for accented syllables.**

RULE

FOR THE EFFECT OF *W, wh,* and *qu* ON THE FOLLOWING *a.*

In standard English,

a following *w, wh,* and *qu* has the sound of *o:* thus—*was, uftiat, quarrel.*

[Except before *ck, g, ng,* and *x;* as wh*ack, wag, wangle, wax.]*

Note. **We write *hook, look,* & c , in order to change as little as possible the appearance of these common words. And, for the same reason, *truth, frut,* &c. instead *of troofh,frcot:* this cannot mislead as *y* (cons.) never occurs after *r* before *oo.***

Several mute consonants are retained, thus: *two, answer; know, knife; half, thavht.* Also *of is* always written thus, and not *ov.* But these are matters for personal choice.

Capitals are not dealt with. Proper names are unchanged and quotations given in the original spelling.

I have not lengthened this summary of the phonetic alphabet by reprinting Robert Bridges' explanations of the new symbols, but readers will find them in the Prefaces to the earlier essays: and it may interest them to know that, though this number and the last one (Essays VI and VII) lacked the benefit of his supervision, yet he had designed, or approved the design of all the symbols, except *a* for which I am responsible.

His views on the reform of pronunciation and the need for new symbols are set out at greater length in his *Tract on the Present State of English Pronunciation,* Oxford University Press, 1913.

M . M . B.

VIII

DANTE
IN ENGLISH LITERATURE

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VIII

DANTE
IN ENGLISH LITERATURE

A N Y *educatedEnglishman, if an Italian wer tu ask him what influence Dante had had on the ports of our cvntry, wud probably riplj zhat Chaucer well well acqueintid wich ike* Commedia, *but chat in the general dicey of portry after his time it fell avt of s$ht, and ixcept tu svch consvmmat scolarf as Milton and Gray it was Dn known, or known only b'i name, in England Dntil ch? end ofchi 18th centyry, when Gary's translation intro duced it tu the mdin,poblic; that ovr twoo poetic exiles, Byron and shelley, then istablsht its reputation, whish has grown stedily from favvr tu fashion op tu the present dy, then cher if almost a colt of Dante. Trans' lations are moltipli'd, wich maps of Hell and of Italy, itinerarief, gunialogical tables, concordancis, and ep' exigusis of every kind, bi eid of whish hondnd, of yon, ladies are at chis moment stockin, cheir breins wich che dntals of Ptolemaic astronomy, of medinval divinity, and of che political squabbles of Guelfs and Ghibellins.*

Mr. Toynbee,'s hook [1] is an offsprin, of chis colt; it profesis tu gather together every mention of Dante in English liter atur up tu the you 1844; and in looking thru' it, tu theck our pmviusly untutor'd impresion, which wi hav given abuve, wi find little tu correct. Ther are a fiw names tu add tu Milton and Gray, but they are of scarcely more than personal interest; the mein omision in our svmmary if the influence of Baretti, a literary Italian whoo came tu London obovt 1750. The extracts from his English writings,, and the place whare they enter, sum tu {how that it was ho whoo set the ba/llrollin). Secondly, we discuver thatcary's transla tion, whish was publisht in 1814, most hav had a quicker and more dicisiv influence than wi had attributed tu it.

Thirdly, and this comes out very cleery, the recog nition of Dante was immndiatly due tu twoo passages of the Commedia*—die Erancesca and Vgolino episodef; these wan universal admiration while the other parts of his poem wer still condemn d or despis'd; and critics wer slow tu see that the art which is so transcendent in those narrationf if present thru'ovt the whole wark, hovever ansympaflietic or revoltin, the material that is handled.*

[1] **Dante in English Literature from Chaucer to Cary. By paget *Toynbee. (Methuen, 21s. net.)***

The warm admiration that Cary's version, in spite of its awkwardnes, wan from the best jadges is very sarprisin). Coleridge, Moore, Southey, Landor, Rogers, and Wordsworth are all quoted; bvt nothing is more sarprisin, than Coleridge's preise of it He speeks of its learned simplicity . . . and the peculiar character of the Blank Verse . . . the most varied and harmonious to my ear of any since Milton'. Here if a specimen of it, an an' favarable wan, no davt, bvt it if not exceptional and feirly exhibits Cary's poetic style—exactly contem porary, be it noted, wich shelley's Alastor:—

From high descends the virtue, by whose aid
I *to thy sight and hearing him have led.*
Now may our coming please thee, in the search
of liberty he journeys: that how dear,
They know, who for her sake have life refus'd.

Cud enythin be more like broken crockery? Nor whare bewty if eesily wichin his grasp dves he seeze it. The bvly terzina *at the end of the second canto—*

Quale ifioretti, dal notturno gielo
chinati e chiusi, poi che'l sol gl'imbianca,
Si drizzan, tutti aperti, in loro stelo;

—of which he givs chaucer's renderin in a note—

But right as floures thorugh the cold of night
Y'dosed, stouping on hir stalkes lowe,
Redressen hem ayein the sonne bright,

he renders thas:—

As florets, by the frosty air of night
Bent down and clos'd, when day has blanch'd their leaves,
Rise all unfolded on their spiry stems;

what clamsines and what a nvmber of favlts are here! Tu take a few of them, we obferve first that the indis' pensnble miracle'warkin) san has disnppee'd: then leaves', which he has not the excuse of rime for in' sertiti), introdnctf an avkward and meeninles distinction: florets if a wron) translation, and 'spiry' if Castalian rabbish: bvt what is this 'blanch'd'? The poor little flavers first frozen and then blanch'd! He is translatin imbianca, *and, as which his florets', preferrin literalism tu sense. The ward in the? original is anfortunat and i l l' chosen,for immudiatly follwin) after the frost* (prata canis albicant pruinis), *it mast suggest wicherin), and it if actually us'd in tatt sense bi Dante elseufhare*

(Par. *xii.* 29). *The translator'? duty was tu avoid this accidental* malentendu, *not tu emfasize it; and how bewtifully had Chaucer shown him the way!*

Bvt this liids vs off tu ask whi Dante us'd this word here. Wan thin is, of corse, certan, and thatt if that it cud not hav com of his spontaneas thinkin. when wan milts with sach a favlt in an artist whoo, like Milton, Dante, or Virgil, has a natural giinivs for riht expre' sion, and the cvltivatid habit of obfervirn it, wun mey be sure that somthing external has interfiliir'd tu distract him. The actual caual it my bi impossible tu trace, but since it most commonly if the suggestion of a pruvius writer, and the intruson of a forein frase, it if of'n traceable, so hire, rimemberirng that Dante was making the languag, and that alba *was a/lredy the Italian wurd for davn, wi my gess that hi had bun attractid bi the opening sentence of the Vllfh book of Apuleius's* 'Metamorphosis' (ut primum tenebris abjectis dies inalbebat), wh*are the very rare Latin wurd* in albere is *us'd of the davn, and that hi had ditermin'd tu Use* imbiancare *with the same sense in his Italian; and, if so, the pruoccupation miht hav distractid him, and led him tu introduce the wurd withavt observing its unfitnis in this particular place. Havever this my bi, some sush*

explanation is requpr'd; and it if a strange confirmation of avrgess—overpaverityly strong,, indeed, if the unlikli' hood of coincidence bore eny logical weiht—that the wurd had apparently exercis'd the same sort of attraction on Apuleius; for the passag quotid from him abuve if taken directly from Ennius (whoo wrote inalbabat): *and we hav stvmbled on a link that connects, houever fancifully, the twco greit fathers of the Latin and Italian literatyirs.*

shud the ruder finance tu be interested in the history of English terza rima, *hi my find abundant facts and clues in this book, it if strange that nither Byron nor Shelley understood the meetre.* Mr. *Toynbee incidentally observes this, and it my be sun in* The Prophecy of Dante *and* The Triumph of Life. *The* terza rima *of Dante is a three-line stanza, the first and fhird linees riming tugecter, the mid-line being unrim'd. It if true that the unrim'd line is taken up in the following stanza, but the close of the stanza purposly luves it unsatisfid. Byron and Shelley, and most English poets after them, hav consider d merely the uqually interlaced rj>mef; and when* terza rima *is written on this con' tin us skime it Icoses its nativ crispnis and vigur, whish depend on the stanza'Stop, for thatt differentiates the*

lines, giving, tu sh of them special and definit nlations with the thers, whara$ mglect of the stanza dissipates thye nlations, and makes the opposit effect of laxity and diffusion. Shelley mglectid the stanza uven when translating Dante. Our pats in fact compos'd their terza rima *continyusly, as they shud hav printid it, and printid it in stanza, as they shud hav compos'd it. And this makes the flippancy of Byron' s letter tu Murray (March 20,1820) more amusing than hi intendid, when hi wrote, 'Enclosed you will find in* terza rima, *of which your British blackguard as yet understands nothing,* Fanny of Rimini': *for the insult on his cortius pvblisher and generus pvblic mvst be nturn'd upon himself. Dixon in his* Mano *made a profesion of obferving the stanza, but in the use of the liberties whish are neassary for varsity, and disiale for special iffects, hi rather pass intu the wrong wey of writing than inforas the rule bi his exceptions. Hi did, nevertheless, a greit dal very well, and it was, no dovt, this greiter strictms that wun Swinburne's ad' miration, In a letter—part of whish has a lredy bun pvblisht—hi wrote tu Dixon thus:—*

'You have put more life and spirit into the form

of verse, given it more straightforwardness and ease than any other poet who has tried it in English; and as I *have just been re-reading Dante it is perhaps a greater tribute to your triumphant success than it would otherwise have been to say how greatly* I *am struck by the wonderful power and force with which you have adapted his metre to original narrative in a language different from his'*

Hav Dante's ntteinment in pottry has actually influenced English ntteinment is a difficult question; and Mr. Toynbee dues not npprodh it, tho' his book gathers mush matter indispensnble tu sush an inquiry. His method if tu giv a short ipitomt of the life of every English writer whoo has mention' d Dante, tugether with all the passagrfs in thish the mention occurs; and this involvs meny tndius pngis, and sume thish wi ventyr tu fhink nselts. Ther if, for instance, a Iife of Ben Jonson, whoo kniw nuthing about Dante, and only mentions him wunce in all his wurks. It sums that the only excuse for inserting Jonsons Iife wud be an uqunlly good mson for inserting the lives of all the writers whoo did not mention Dante at all, but miht hav bun expectid tu doo so. This dues not lessen avr gratitude for

the avfhor's contientius and wellorder'd laburs. Still, the more interesting side of the subjtct wud bt tu analise the influence of Dante. The mm exhibition of parallel passagis if of little valyie; what interest ther if in them lies, indud, less in their similarities for whish they are quotid, than in their differences, whish ysually ripey investigation. For instance the terzina *quotid from Dante abuve was copy'd bi Boccaccio, whoo alter'd it thus:—*

Comefioretto dal notturno gelo
chinato e chiuso, poi the il sol I'imbianca,
s'apre e si leva dritto sopra il stelo

from whish, amuing uther fhings, it wud sum that hi objected tu die meny flavers having only but stalk, but not tu imbianca; *and it if very interesting that Chaucer —if, as afhorities asure us, hi was following Boccaccio and not Dante—instinctivly ristor'd thefloavers tu the plural while hi avoidid* imbianca.

The best mefhod of inquiry wud perhaps bi sush as wun wud use in music; thatt is, first tu dttermin what qualities and ffects an original gunius had introduced; and then observe hav the later men had climb'd on his sholders. But nven in such a question as what Milton

ow'd tu Dante the difficvlties are insuperable, and the difference oftheir material obscures the issue, in sush a formal matter as versification whoo can sey that it was not Dante 's rime that ditermin'd Milton tu tsfiw rime, while the example of his prosody led him tu copy his rtifons and bold ryfhms as far af hi dar'd? In the greit matter of artistic stile and handling, in whish Dante if so suprime, it if difficult tu distinguish Milton' s dett tu him from his dett tu Virgil. It is impossible tu davt that Milton proftid immensely from his study of Dante, and sthat all the best English poins, setting aside their direct contact with Dante, hav bun influenced bi him thru Milton. Had Keats liv'd, hi wudprobably hav naturalized svmfhing, that Milton misst. The link btwun thise rtmarks and the book in hand if the criti cism of Dante that if given under the names of Coleridge, Hazlitt, Macaulay, Carlyle, and udiers. The dicta *are both amysing and instructiv, and make wun ngret that the date 1844 puts an end tu them. Ruskin if for mson mson reprifentid bi wun letter written tu Rogers in 1842.*

IX

THE POEMS OF EMILY BRONTE

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IX

THE POEMS OF EMILY BRONTE

T H O ' THE *editor dues not explicitly aSure us that no potms are still withheld, wi are led tu btlttve that this volym*[1] *reprtfents the final ransacking of Emily Bronte's notebooks, and that wt hav at last a comphte tdition of her potms. it is made up of for sections. The first twoo are the selections printid bi charlotte rtspectivly in 1846 and 1850. The third is a rttprint of the 67 potms pri vatly issy'd bi Dodd (New York) in 1902; and the forth isa gathering of 71 potms new printtd for the first time. with the 21 and 18 of charlotte's twoo sections, the total if 177. it is stattd in the introduetory essy that char lottes twoo gazherings comspond with a* MS. *book of Emily' s, from whish only for potms wer omittid. This suggests that Emily herself was rtsponsible for the stlec tion bi whish herpotry has has hithertu bun known. It wud bi interesti tu identifi the for potms whish charlotte rjectid, but wr are not inform 'd on this point. The luver*

[1] ***The Complete Works of Emily Bronte.*** **Edited by Clement Shorter. With Introductory Essay by W. Robertson Nicholl. In Two Volumes. Vol. I: Poetry. (Hodder and Stoughton.6s.net.)**

of pottry if abvndantly grateful for the tresurs new pri sentid tu him, and the critic has full matnrial for an estimat of Emily'f poetical pavers. We *shud, havever, first answer twoo questions whish the impatient ruder wil at wunce ask—first, Was the exclyisivms of charlotte's second selection jvstify'd? The answer if No. Secondly, If the forth and last instalment what it logically {hud b?—thatt if, mnely dregs? The answer agein if No: it conteins sum of the best poims. We shall assume the mder tu bi fully acqueintid with the first twoo sectionf of the book, whish hav bun long known, and wi wilgiv him sum account of the mw poimf. But it wil bi well tu bigin with a fiw general rmarks.*

The transcendent g??nivs of Emily Bronte if new well recogniz'd; Wuthering Heights *has taken its place amvng the yink crtations of literatnr. But what of the poitess? Ther if no question of her poetic faculties. The wide intellectual grasp, the unsvrpass'd paver of vivid repr?fentation, the almost isolated originality, the con' centrat?d fire of nativ pasion are all vndispnt?d; and yet, with wun or twoo exceptions, her poims—*whis*h are her most personal revlation—hav made no impresion at all. The editor of this collection almost apologizis for them, 'NO one to'day, hi seys, 'will deny them a*

certain bibliographical interest'; while Sir W. *Robertson Nicoll in his introductory essy writes, 'lt is not claimed for a moment that the intrinsic merits of the verses are of a special kind! Emily herself wrote:—*

Dreams have encircled me.

But now, when I *had hoped to sing,*
My fingers strike a tuneless string;
And still the burden of the strain—
I *strive no more, 'tis all in vain.*

And the casual ruder of this book wil, likely inuff, look intu a ftw pagis and then close it with indifference or disnpointment what if the impediment? Whi *when sush a gnnivs bravht her syprme gifts tu bar on the task, and luv'd it, whi did shi produce sumthing whish is at first siht cold and we doo not forget that Matthew Arnold sed of wun of her poims that it 'shook my soul', nor that shi herself never wrote enyfhing so vnlike poitry as the poim in whish hi preis'd her; and wi know that stanzas shosen from her poim s miht w hibit her as a poit of the first order—still, the general iffect if what it is, and the msons my bi percuv'd and stattd.*

"First of all, Emily Bronte if very direct, and is shiws ornament \ndiid, it sums probable that what artistic difect her instinct had wasindifference tu artistic biwty, and that therfore the biwty in her wurk is thatt whish cumf of bare truth and insiht rather than of isfhetic handling and ornament Secondly, shi never master'd the tecnuk of poitry, and took what shi had shafly from poits like Cowper. Her bigrafers, it is true, assert that shi was mufical; but proficiency in her dy, and at a girls' boarding scool, implies little; and it wud bi difficult tu find in her writings eny evidence of the true musical faculty. In her poims shi if certanly not delicatly con' sius of the mufic ither of her rythm or of her rime;s/hi if rather indifferent, for shi wil consent tu breik the ryihm at eny obftacle, widiavt rispect tu its tjfect; and in her trutment of rime shi is sumtimes quite shildish; whare the rimes are not common they are of'n avkward or bad, and are allcwd tu nullifi themselves bi uncon' siderd assonancis. it is pitiful tu su her wurking with 'anguish' and'languish' and sush like commonplacis, not knowing hov tarnisht the ornaments are, or else rivolting from them tu dco sumfhing wurse. And for this mson meny ofherpoims wud show tu greiter advantag in a translation, incompetence in tecnuk is a reddy sorce

of obscurity or avkwardms of grammar; and indifference tu isthetic biwty allavs the diction tufall; nor if Emily incapable of stvmbling intu the mannerisms of the sccol with whish shi was most familiar. The ruder my n member the pom biginning—

On a sunny brae alone I *lay*
One summer afternoon:
It was the marriagetime of May
"With her young lover June.

and hav after the characteristic lines—

But her father smiled on the fairest child
He ever held in his arms.

shi continues—

In sooth, I *did not know*
why I had brought a clouded eye
To greet the general glow.

And in thefollowirg quotation su hov a profound thavht, poetically illyiminaud bi a masterly imag, if damag'd bi profaic diction, while the grammar lnves the application of the imag ambisyus;for'all' and 'each one' my suggest persons, not the thavhts as intended:—

And yet there is—or seems at least to be—
A general scheme of thought that colours all;
So though each one be different, all agree
In the same melancholy shadelike pall;
Even as the shadows look the same to me,
Though cast, I know, from many a varying wall
in this vast city—hut and temple sharing
In the same light, and the same darkness wearing.

Emily has not, therfore, a perfected stile. Wi *must not expect ither full artistic tecnuk or sustein'd hiht of diction; shi wurks withavt them: and this pleinnis mey dicuve; for it is a gnnius that is spoking, and in her spnsh the common wurds hav ngein'd their essential and primal significance, and, bring the simphst, are therfore for her the best muns of direct verbal tush with felt nalities.* A.s *a Erench critic, whoofe book on the Brontes is just publisht*—M. *Dimnet—seys of the potms with true perspicacity:*—'A*vec des mots simples, Emily atteint a chaque instant la fet rare . . . cette file extraordinaire a garde la puissance de regarderface a face la realitepres de laquelle nous passons sans la voir! it is just bicavse wi are so familiariz'd bi languag with idnas that the simple prefentation of rtality in thatt languug dues not*

stir avr motion, nor carry us biyond the mire recognition of the accustom'd idua. And thus Arthur symons wrote of her, wity the same wurd 'rare, 'A rare and strong beauty comes into the bare outlines, quickening them with splendour', indud, a nur acqueintance with herpotms— w*hish with ftw exceptions are the pleinist revdation that fhi can make of herself—brings wun tu giv the same value tu her commonest txpresions that wun givs tu the most consvmmat artistic diction. Never wafs ther a pott whoo so mush rtquires tu bi kept apart from uthers, awey from conventional contagion; and then wun has got accustom'd tu her voice it is wunderful what a range it cuvers, and hav varivs are her successis.*

Wi *wilgiv afw examples of the niw poims, hire is a madrigal whish invites its music:—*

Tall, leaves, fall! die,flowers, away!
Lengthen night! and shorten day!
Every leaf speaks bliss to me,
Fluttering from the autumn tree.
I *shall smile when wreaths of snow*
Blossom where the rose should grow;
I *shall sing when night's decay*
ushers in a drearier day.

Hire is a short lyric:—

If grief for grief can touch thee,
If answering woe for woe,
If any ruth can melt thee,
Come to me now!

I *cannot be more lonely,*
More drear I *cannot be:*
My *worn heart throbs so wildly*
'Twill break for thee.

And when the world despises,
when heav'n repels my prayer,
Will not mine angel comfort?
Mine idol hear?

Yes, by the tears I've pourd
By *all my hours of pain,*
O I *shall surely win thee,*
Beloved, again.

Ther are a good meny poims similar tu thise twoo, and ther are sum romantic pttcis, whish hav tu dco with the land of Gondal and its mythical huros. Thise are full of fire and blud, and not a /weys intelligible, riminding

wun of William Blake and hi; qu r imaginings. wun ex tract wil giv an idna of them: it is very fine of its kind:

percy, my love is so true and deep,
That tho' kingdoms should wail and worlds should weep,
l'd fling the brand in the hissing sea,
The brand that must burn unquenchably.
Your rose is mine; when the sweet leaves fade,
They must be the chaplet to wreathe my head,
The blossoms to deck my home with the dead.
I *repent not—that which my hand has done*
Is as fixed as the orb of the burning sun;
But I *swear by Heaven and the mighty sea*
That wherever I *wander, my heart is with thee.*

Her ethics are sumtimes like Blake:—

And what shall change that angel brow,
And quench that spirit's glorious glow?
Relentless laws that disallow
True virtue and true joy below.

Ther are a good meny whish hav the terring pasion of Wuthering Heights. *The most powerful if the poim on the deth of Branwell, 'shed no tears o'er that tomb'; and 'strong* I *stand' is of the same calibre.*

But wi are compell'd tu Shorten aur poetical extracts In order tu discribe the piculinr 'bibliographical interest' of this volym. The pofessor of it my bi congratulated on having, a book whish it wil bi hard tu rivnl for mis' prints and wrong mdings; they are incredible.[1]

That eny wun thud hav kept Emily Bronte's potms in his desk for yurs, and shud then apologize for publishing shem, and not take the trvble tu print them correctly, if a pace of magnificent insouciance. *The pity of it if that sume of the blvnders are likely tu rimein.*

[1] ***Here follows a list of misprints. [Ed.]***

X

DRYDEN ON MILTON

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X

DRYDEN ON MILTON

WHAT *did John Dryden man when, after mding* Para' dise Lost, *hi wrote under Milton 's portrat the well' known verstf?*

Three poets in three distant ages born,
Greece, Italy, and England, did *adorn.*
The first in loftiness of thought surpass'd;
The next in majesty; in both the last
The force of nature could no further go;
To make a third, she joined the former two.

Not very good lines; and the conteind (havht if an arti fisiality warm'd up extravagance; sush a common trick that it is a desperat explanation tu suspect Dryden of having bun enfhusiastic over his epigram rather than for the svbjut of it.[1] *And yet in his sober prose hi givs the very opposit judgment:*

'Let Homer and Virgil (h? seys) contend for the

[1] ***Mark Vattison, in his life of Milton, cavlls this 'Dryden' s pinchbeck epigram.***

prize of honour betwixt themselves, I *am satisfied they will never have a third concurrent'.*[1]

whish of thise twoo opinions wud hi stand bi Hi is more feifhful tu the second. Hi seys in anuther place:

'We *must be children before we grow to be men. There was an Ennius, and in a process of time a Lucilius and a Lucretius, before Virgil and Horace; even after chaucer there was a Spenser, a Harrington, a "Fairfax, before* WALLER *and* DENHAM *were in being, and our* numbers *were in their nonage till these last appeared.'*

It my bi sume cronological explanation of this qunr compendium that Waller and Denham'flihts antidatid Paradise Lost, *but, tu sty nufhitng of Milton's erly pottry, what an account if this for a poit tu giv of English poitry fhirtytwco yurs after the pvblication of thegrat masterpiece, of whish hi had sed the force of natur cud no farther go, c.\ Agein, ther is this,*

'Neither will I *justify Milton for his blank verse, though* I *may excuse him by the example of Hannibal Caro and other Italians who have used it: for what ever causes he alleges for the abolishing of rhyme, his*

[1] ***Hi did not know of Dante?***

own particular reason is plainly this, that rhyme was not his talent With what *a bolstering of blvnders wil hi nav 'sho away the worthy bidden guest', anda/ll tu make room for Waller and Denham; when at anuther time Homer and Virgil must be conglomerated tu matsh him! Vera we hau mush more, thsrfore, af Euclid wud put it, is* WD *griiter than* HV. *Nor can thatt old inflated panegyric* per contra *count for mush, when hi cooks the same dish for thi Earl of Roscommon; using thi identical rime and artifice; prey excyse them, and also shi auk' ward metnfor whish intrudes with the rime tu Rome:*

The French pursued their steps; and Britain, last.,
In manly sweetness all the rest surpass'd.
The wit of Greece, the gravity of Rome,
Appear exalted in the *British* loom:
The Muse's empire is restored again,
In Charles his reign, and by Roscommon's pen. &c.

All thise quotations exhibit what Professor Saints. bury calls 'the singular justice which always marked Drydens praise as well as his blame'.[1] *But mi thinf*

[1] English Men of Letters, *edited by]ohn Morley.* Dryden, *by* G. *Saintsbury, 1881, p. 11.*

pvzzle ahovt Dryden has bun tu understand hav, when fa substitntd 'epigram and wit in poetry for romance and imagination, fa did not see hav monstrvsly DULL *fa was. He sinks tu dulnes of meetre, dulnes of ryfhm, dul ms of rime (of whish fa was most proud), dulnis of matter; a dulnes gross as his ryiinus self'conceet; nor if it a point of disputable or thanging taste and fashion, as sume critics wud bilive; it is bravdly demonstrable.*

Dryden, for instance, consider d Chaucer a shild in versification, and wasted meny havrs of his Iife inputting him intu 'numbers'; sn nau what his wit cud dco. From The Knight's Tale *rnd this intelligent imprcovment bi Dryden:*

And left the pillagers, to rapine bred,
without control *to strip and spoil the dead.*
There, in a heap of slain, among the rest
Two youthful knights they found beneath a load oppress'd
of slaughter d foes, whom first to death they sent,
The trophies of their strength, a bloody monu' **ment.**
Both fair, and both of royal blood *they* seem'd,
whom kinsmen to the crown the heralds deem'd;

That day in equal arms they fought for fame;
Their swords, their shields, their surcoats were the same,
close by each other laid, they **pressed the ground,**
Their manly bosoms *pierced with many a grisly wound.*

This nally is tyldishly inexpert, bisides bring poetically unradable. **sn** *hav fresh and masterly is chaucer:*

To ransake in the taas of body es dede,
Hem for to strepe of harneys and of wede,
The pilours diden bisynesse and cure
After the bataille and disconfiture.
And so bifel that in the taas they founde,
Thurgh'girt with many a grevous, blody wounde,
Two yonge knyghtes, liggynge by and by,
Bothe in oon arm'es, wroghtful richely, &c.

Hav cud Dryden imagin that hi was improoving chaucer when hi was stuffing in a/ll thatt stodgy padding? Nor dues hi knp his grammar riht, for it wud make the pillagers kill Palamon and Arcite; nor cud thise hav bun liin **beneath** *thi Ahxandqne monument of their victims, unless they had cravl'd in afterwards, like Trinculo under Caliban' s cloke. it is wurth noting, too, hav the discription of the knots' armur gets misplaced*

awey from their identification, apparently for the sake of a uisehs rime/line. Dry den has also translated the Nun's Priest's Tale. *Ther are in chaucer's original three passages whish a/lweys tu mi memory when* I *flunk of* The Cock and the Fox. T*he fast is his description of the cock crowing:—*

A *yeerd she hadde, enclosed al aboute*
With stikkes, and a drye dych withoute,
In which she hadde a cok, heet chauntecleer.
In al the land of crowyng nas his peer.
His voys was murier than the murie orgon
On messe dayes that in the chirche gon;
Wel sikerer was his crowyng in his logge
Than is a clokke, or an abbey orlogge.
By *nature knew he eche ascencioun*
of the equynoxial in thilke toun;
lor whan degrees fiftene weren ascended,
Thanne crew he that it myghte nat been amended.

The second if whare chaucer prefaces his discvsion on Free-will and Necessity, thus:—

But what that God forwoot moot nedes bee,
After the opinioun of certein clerkis.

The third is his idnal description of pigs running and squiiling in the general panic of the farm:—

They ronne so hem thoughte hir herte hreek.
They yolleden, as feendes doon in helle;

Nov hov doo thise old favurits appnr in Dryden? The first if thus:—

A *yard she had with pales enclosed about,*
Some high, some low, *and a dry ditch without,*
within this homestead lived, without a peer,
For crowing loud, *the* noble *chanticleer;*
So hight her cock, whose singing did surpass
The merry notes of organs at the mass.
More certain was the crowing of the cock
To number hours, *than is an abbeyclock;*
And sooner *than the matin'bell was rung,*
He clappd his wings upon his roost, *and* sung.

All if spoilt; and it if characteristic that crowing if con' fus'd with sing.-in). The second if omitted. The third mds thus:—

With many a deadly grunt and doleful squeak,
poor swine, as if their pretty hearts would break.

Hav difastrus tu Dryden' s common intelligence, not tu

spuk of his artistic sense, if the comparison of his version with thatt of the master whoom hi fhavht tu imprcove!

Wun question more. Dry den sed that Milton wrote in blank verse bicause hi cud not rime. 'He had neither the ease of it nor the graces of it; which is manifest in his Juvenilia, *where his rhyme is* always *constrained and forced, and comes hardly from him, at an age when the soul is most pliant* (sic) *and the passion of love makes almost every man a rhymer though not a poet'*

Thi end of this wel/wvurdid paragraf if a quibble, thish, if it bi not folly, if sumthing wurse. if the writer was not himself blindid bi julusy, hi wisht tu dicuve his ruders.

Excellence in rime is a tecnicnl quality whish im' plies study or practice; and Milton had master 'd it erly. I *hav fovnd scolars thinking they know a/ll about* Ly cidas *whco had never discover' d that it conteins un rim'd lines; nor wil everywun at wunce percuve what a mastery thatt muns. as for Dry den' s rime, it is no daut of'n polisht up as successfully as the rest of his verse; but the passagis whish* I *hav shanced tu quote show that hi was content that it shud sumtimes override both grammar and sense. And what did hi doo when his 'soul was most pliant*[3]*?* I *torn tu his* Annus Mirabilis

tu discuver.I find in the first six stanzas of it did go, did sweat, *and* did bear *a/ll usf'd for the narrativ preterit tu make rime;* far, war, *and* long, strong, *ash rime tugether twtwice in thise twenty for lines; while* year ri*mes* bear, *and* lost ri*mes* coast. [1]*And ther if an example of the very wurst kind of bad riming in thi epigram whish* I *hgan bi considering whare Natur in her effort* to make a third, *is sed tu hav* joined the former toe! *Milton 'lacked this ease and grace ! hi rim'd thvs:*

Com, and trip it as ye go
On the light fantastick toe.

I *hav not written this in order tu run davn a poit with whhoose wurks* I *am bi shoice unfamiliar. Certanly* I *can sey that, if all poitry had bun like Dryden's,* I *thud never hav felt eny inclination tuwards it.*[2] *Eish port has his special quality: Catullus,his concinnity; shelley, romanticism; Heine, his bitter'swnt.* A *writer miht disire tu imitate the special tharm of wun of thise, but in Dryden wud find nuthing disirable.*

It was when lately I *happen' d tu hav tu look intu his volyms that thise old questions ncur'd tu mi with sum in' dignation for Milton; and* I *thavht* I *wud write them dovn.*

[1] ***From hire tu end of cupht addid Inter by* R. B.**

[2] ***Thi end of this parngrafaddid Iater by* R. B**

THIS POSTSCRIPT, ADDED LATER IN MS. BY R. B.,WAS NOT PRINTED WITH THE CAUSERIE

Richard Steele (1672-1729) had a/lrady observ'd Dryden's injustice tuwards Milton. In spttking of thi additional satisfaction whish the socity of the biuv'd givs tu avr plesurs hi seys,

[1] *'This is admirably described in Milton, who repre' sents Eve, though in Paradise itself no further pleased with the beautiful objects around her, than as she sees them in company with Adam, in that passage so in' expressibly charming:—*

With thee conversing l forget all time,
All seasons and thir change, all please alike.
Sweet is the breath of morn, her rising sweet,
With charm of earliest Birds; pleasant the Sun
when fast on this delightful Land he spreads
His orient Beams, on herb, tree, fruit, and four,
Glistring with dew; fragrant the fertil earth
After soft showers; and sweet the coming on
of grateful Eevning milde, then silent Night
With this her solemn Bird and this fair Moon,

[1] *From* Mr. Bickerstaff visits a friend.

And these the Gemms ofHeav'n, her starrie train:
But neither breath of Morn when she ascends
With charm of earliest Birds, nor rising sun
On this delightful land, nor herb, fruit, floure,
Glistring with dew, nor fragrance after showers,
Nor grateful Evening mild, nor silent Night
With this her solemn Bird, nor walk by Moon,
Or glittering Starr Aight without thee is sweet.

The variety of images in this passage is infinitely pleasing, and the recapitulation of each particular image, with a little varying of the expression, makes one of the finest turns of words that I *have ever seen: which* I *rather mention, because Mr. Dryden has said, in his preface to Juvenal, that he could meet with no turn of words in Milton.*

'It may be further observed, that though the sweet' ness of these verses has something in it of a pastoral, yet it excels the ordinary kind, as much as the scene of it is above an ordinary field or meadow. I *might here, since* I *am accidentally led into this subject, show several passages in Milton that have as excellent turns of this nature as any of our English poets whatsoever; but shall only mention that which follows, in which*

he describes the fallen angels engaged in the intricate disputes of predestination, free will and foreknowledge; and, to humour the perplexity, makes a kind of laby rinth in the very words that describe it.

Others apart sat on a Hill retir'd,
In thoughts more elevate, and reason' d high
of Providence, foreknowledge, will, and Fate,
Fixt Fate, free will, foreknowledge absolute,
And found no end, in wandring mazes lost!

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