UNIVERSITY OF VIRGINIA.

Studies in Southern Literature.

CHARLES W. KENT, Editor,
Linden-Kent Memorial School of English Literature.

Neither the University nor the Editor is responsible for the views expressed by the Authors of these monographs.

FIRST SERIES—SOUTHERN POETRY.

1. ON SOUTHERN POETRY PRIOR TO 1860,

..BY..

SIDNEY ERNEST BRADSHAW, Ph. D.,
Professor of English, Bethel College, Ky.

PRICE, ONE DOLLAR.

RICHMOND, VA.
B. F. JOHNSON PUBLISHING COMPANY.

ON SOUTHERN POETRY PRIOR TO 1860.

A DISSERTATION

...PRESENTED TO...

The Faculty of the University of Virginia as a Part of the Requirements for the Degree of Doctor of Philosophy.

...BY...

SIDNEY ERNEST BRADSHAW,

JUNE, 1900.

TABLE OF CONTENTS.

Page.

Introduction, - - - - - - - - - - - - 7

Abbreviations, - - - - - - - - - - - - 9

Seventeenth Century, - - - - - - - - - - 11

Eighteenth Century, - - - - - - - - - - 26

Nineteenth Century, - - - - - - - - - - 37

Summary, - - - - - - - - - - - - 130

Appendixes:

I. Chronology of Poetry, - - - - - - - - 135

II. Bibliography, - - - - - - - - - - 148

Index of Authors, - - - - - - - - - - - 158

Vita, - - - - - - - - - - - - - 161

PREFACE.

The difficulties to be met in an attempt to write a history of Southern poetry are manifold. The first and perhaps greatest is the scarcity of material, which is due to several causes. Much of the verse written before the Civil War was published in periodicals that flourished for a short period, then died and were lost and forgotten. No adequate list of these has been published, though a partial one is appended to a paper "On the Development of American Literature from 1815 to 1833," by Dr. Wm. B. Cairns, of the University of Wisconsin.* The newspapers of the day also contained a considerable amount of verse, but on account of their transient character they were lost from view even sooner than the magazines. Of the poetry which was published in book form much is entirely out of print, and can be found only here and there in private libraries.

Another serious difficulty is the fact that much poetry was written and not acknowledged by the authors. They chose often to conceal their identity under a pseudonym, and frequently by signing no name at all. In some cases this anonymity is explained by the character of the works, especially satires, but in others there is apparently no reason except that authorship was not favorably regarded by the more practical spirits whose intellectual energies were absorbed largely in legal and political affairs. Accordingly many of those who ventured to write concealed their identity often so effectually that at this late day it is simply impossible to find them out.

So far as known, no adequate bibliography of strictly Southern poetry has ever been made, and much time has therefore necessarily been spent in gathering material for our paper. For the benefit of future workers in this important

*The library in which Dr. Cairns worked, that of the State Historical Society of Wisconsin, is said to be probably unsurpassed in its collection of magazines of this early period.

field of American literature, we have included in an appendix the bibliography we have been forced to make. It is far from complete, but it is nearer complete than any prepared heretofore.

Another difficulty of a similar character is that no complete chronology of Southern poets has been made. In the various works dealing with Southern literature are usually included alphabetical lists of authors, but little attempt is made to arrange them chronologically or to indicate which have indulged in verse. The lists seldom approach perfection and omit many of the minor poets altogether. Often, too, these alphabetical lists are lacking in the dates of birth and death, so that it is not easy to tell where the author belongs. It was determined, therefore, to study the poets as nearly as possible in the chronological order of their first published work; for example, E. C. Pinkney follows those who published previous to 1823; W. G. Simms, those who published previous to 1825, and so on. There are, however, a few exceptions, the reasons for which will be apparent. There has been not only a scarcity of material in the poetry itself, but also a scarcity of material *about* the poets and poetry. Resort has been made to the better known histories of American literature and the dictionaries and cyclopaedias of biography and literature. The Cyclopaedia of American Literature, by Evert A. and George L. Duyckinck, published by Charles Scribner in two volumes in 1856, with the Supplement published in 1866, has been of great value. Many facts were found there which are not recorded elsewhere, and such of these as seemed pertinent to our work have been used, including many of the poems quoted or referred to. As is usual with works of its class, Duyckinck follows no definite plan in the treatment of authors, but includes all the information available, even certain details of gossip which, though interesting, might have been omitted. Valuable as Duyckinck has been, however, we have relied in large measure upon that great magazine of literary information, S. Austin Allibone's Dictionary of Authors. The first volume appeared in 1858; the second and third in 1870. In 1891 these were supplemented by two volumes prepared by John Foster Kirk, and the completed work thus brought down to about 1890 is

perhaps the best for general reference that has yet been published. But even this has been found wanting in much information that was especially desired. Many Southern writers have not been mentioned at all, but we realize that however sincere be the effort to make a dictionary complete there will inevitably be some important omissions. The Stedman and Hutchinson Library of American Literature, in eleven volumes (with short biographies in Volume XI.), has been useful for its selections and chronological arrangement. Appleton's Cyclopaedia of American Biography, in six volumes, has afforded helpful biographical details; usually literary facts in the lives of the subjects treated are subordinated to matters deemed of a more practical character.

In addition to the above and other general reference works, we have consulted all the available texts dealing either in a special or general way with Southern literature. Among these may be mentioned Manly's Southern Literature, Rutherford's American Authors, Pancoast's Introduction to American Literature, Griswold's Poets and Poetry of America, Stedman's Poets of America, Richardson's American Literature, Tyler's History of American Literature (1607-1765), and Literary History of the American Revolution. Miss Rutherford's book is probably the fullest in dealing with Southern authors, but her work would have been far more valuable had she confined it exclusively to Southern authors and not attempted the whole field of American Literature. Manly and Rutherford both contain valuable lists of Southern writers. Griswold, on the whole, inclines to slight the South. Stedman is reasonably fair, though his single lengthy discussion of a Southern poet, Edgar Allan Poe, is rather destructive. Pancoast, in his chapter devoted to Literature in the South, evidently means to be just, and his short sketch impresses us as being the most sympathetic we have found by an author not from the South. Richardson's point of view is not sufficiently varied, and many of his conclusions are not unquestionable. Professor Moses Coit Tyler's works dealing with the literature and the history of the seventeenth and eighteenth centuries are the very best yet written on those periods. They represent many years of study and investigation under exceptionally favorable conditions, and to the

student of American literature, of whatever section, are invaluable.

The essays of Thomas Nelson Page in his volume on "The Old South" have been suggestive and helpful, especially the one on Authorship in the South before the War. Professor William P. Trent's "William Gilmore Simms" (American Men of Letters Series) is an admirable study, in many ways, of ante-bellum literary and political conditions in the South, though Professor Trent's point of view is often not that of the representative Southerner. Both of these works deal with the general literary conditions that prevailed, and account for the fact that the amount of pure literature produced in the South was not greater.

The best collection of American poetry in existence is without doubt the Harris Collection in the library of Brown University. Two catalogues of this have been published—one prepared in 1874 by Mr. C. Fiske Harris, the original owner, and the other in 1886 by Mr. John C. Stockbridge. The latter is fuller in bibliographical details, but omits many titles, particularly of Southern poetry, included by Mr. Harris. Both of these we have freely used in the preparation of a bibliography.

From the general inaccessibility of original material it will be seen that our work has been mainly to prepare the way for subsequent workers in this field. At the beginning it was impossible to know what could be accomplished. The comparatively small amount of available material was scattered widely; it had to be brought together; the bibliography and chronology had to be prepared; and facts had to be ascertained from many different sources. Entire originality of treatment is not claimed. We do feel, however, that much of what we have done has not been done before, and we hope that it will not be without some value to those who come after us.

Acknowledgment is gratefully made to Dr. Chas. W. Kent for much valuable advice and for the loan of several indispensable volumes, and to Mr. Frederick W. Page, Librarian of the University of Virginia, for his unwearied courtesy in the library.

THE AUTHOR.

INTRODUCTION.

The purpose of this paper is to record the results of a study of the poets of the Southern States and their poetry written from the time of the settlement at Jamestown to the time immediately preceding the outbreak of the Civil War—the period from 1607 to 1860.

By "Southern" is meant the States now usually identified as such. With the growth of the nation the terms designating the sections of the country have changed their signification more or less; what was "the South" to the colonists and to the makers of the Constitution is now extended much further southward and westward; what was formerly "the West" is now "the Middle West," and what was once the unexplored, indefinite "Far West," is now simply "the West." The lines drawn by the Civil War will serve best, perhaps, to mark the geographical section to which we limit ourselves. It must be added, however, that though divided in war sentiment, Kentucky is included as a Southern State, and sometimes even the District of Columbia because of the Southern influences in Washington in ante-bellum days.

In this connection it is proper to indicate also what is understood here as a Southern author. In most instances, birth in a Southern State has been deemed sufficient for classifying an author as Southern, though in one or two cases removal to the North has brought the

author under the influences of that section in the later years of his life. In a few instances, an author born in some other section has come to live and produce his work in the South, and been strongly influenced by his Southern surroundings. In still other instances, the work of the author has been published in the South, though he himself remained in the section for only a few years and then moved away. It has been thought best, therefore, not to draw distinctions too narrowly. When an author is named as Southern, however, the writer thinks some good reason will be found for so including him.

The scheme of treatment adopted is to take the poetry by centuries. With certain exceptions it was found impracticable to attempt to trace the connection between the poetry and the epochs of national history; if, indeed, apart from the patriotic ballads and songs inspired by various wars, there is any connection. By far the greater portion of the verse seems to have been produced independently of historical events, arising apparently more from the local conditions in which the poets happened to be than from anything else. Consequently, our study has been largely of individuals.

ABBREVIATIONS.

Appleton—Appleton's Cyclopaedia of American Biography. 6 vols. New York. 1887-1889.

Allibone—Allibone's Dictionary of Authors, with Supplement. 5 vols. Phila.

Alden—Alden's Cyclopaedia of Universal Literature. 20 vols. New York.

Duyckinck—Duyckinck's Cyclopaedia of American Literature, and Supplement. 3 vols. New York.

Griswold—Griswold's Poets and Poetry of America. 11th ed. Phila. 1852.

H.—Catalogue of Harris Collection of American Poetry, by C. Fiske Harris. Providence. 1874.

H. C.—Harris Collection of American Poetry at Brown University.

Manly—Miss Louise Manly's Southern Literature, 1579-1895. Richmond. 1895.

Nat. Cyclo.—The National Cyclopaedia of American Biography. 9 vols.

Rutherford—Miss Mildred Rutherford's American Authors, II. Atlanta, Ga.

S. & H.—Stedman & Hutchinson's Library of American Literature. 11 vols. New York.

Stockbridge—John C. Stockbridge's Catalogue of the Harris Collection of American Poetry. Providence. 1886.

Trent—Wm. P. Trent's Life of William Gilmore Simms (American Men of Letters). Boston. 1892.

Tyler—M. C. Tyler's History of American Literature. 1607-1765. 2 vols. in one. New York.

Tyler, Rev.—M. C. Tyler's Literary History of the American Revolution. 1763-1783. 2 vols. New York. 1897.

Willmott—R. A. Willmott's Poets of the Nineteenth Century, with additions by E. A. Duyckinck. New York.

ON SOUTHERN POETRY PRIOR TO 1860.

THE SEVENTEENTH CENTURY.

"The first American book press was set up in Cambridge, Mass., A. D. 1640, and with resources of the scantiest limit. But we term all literature American that was produced by the heroic pioneers whose thought, learning, and resolution shaped the colonial mind."—*Preface to Stedman & Hutchinson's Library of American Literature.*

The seventeenth century in the history of American literature can hardly be cited as a period fruitful in either prose or poetry. To the reader of colonial history but little reflection is needed to recall the conditions that were so unfavorable to the literary spirit. The minds of men were occupied with affairs of practical importance. They had settled a new country—houses were to be built; crops were to be cultivated; Indians were to be guarded against; explorations were to be made; settlements were to be extended. All these things and many others of a similar character that inevitably come to colonists demanded their mental and physical energies. There was little time for the cultivation of literature, even had they been so inclined, which, from the very character of many of the settlers, they were not. It is true, if all kinds of composition be included—histories, narratives of exploration

and adventure, sermons, controversial tracts, etc.—that the amount written in America from 1607 to the close of the century was large. But of literature in the higher and narrower sense the amount was small. Though a few "oases" may be found, the bulk of the writing is a dreary waste to the modern reader.

If this be true of American literature as a whole, it is not surprising that it is also true of literature in the Southern colonies, and Southern colonies is here virtually synonymous with Virginia. Besides these general conditions there were special conditions in Virginia that went far to increase the barrenness of literary production. They may be recounted briefly.

First, was the character of the settlers. We are told by our historians that during the forty years immediately succeeding the landing at Jamestown the settlers who came or were brought over from England were of a very inferior quality, both personally and socially; that is, of course, the majority. "Many of them were tramps from the pavements of London; vagrants who wandered to Virginia because they had to wander somewhere; gentlemen of fashion who were out at the elbow; aristocrats gone to seed; "'broken men,' adventurers, bankrupts, criminals." " From about 1640 to 1660 many of the emigrants were of much finer and stronger quality, and belonged to the party of sympathizers with the King in his struggles with the Puritans. After the Restoration another class of emigrants also came—men of the Cromwellian party, who chose Virginia in preference to New England on account of the climate. But

with most of the colonists the royalist views in politics and the views of the English church in religious matters prevailed. It was pretty much a "continuation of English society." The people were "impatient of asceticism, of cant, of long faces, of long prayers; they rejoiced in games, sports, dances, merry music, and in a free, jovial, roistering life."

Second, was the character of the settlements. Land was plentiful, and, with the ideal in mind of the stately English lord and his vast estates, the inclination of the new-comers was to settle, not in groups of families forming neighborhoods, but in "detached establishments forming individualized domestic centres." In this way families were isolated on large plantations, and the communication of mind with mind, of social intercourse, was cut off to a great extent. Nearly all those public enterprises that require unity in action and a common support were either poorly attended to or entirely neglected; roads were bad; court-houses, schoolhouses, churches were lacking; there was no promotion of commerce or manufactures; there was little postal communication. The direct result was that public education and public morality suffered; the masses were ignorant not only of higher education, but of good primary education as well; sometimes the parishes were so large that the parishioners lived fifty miles away from the parish church, and hence arose "paganism, atheism, or sectaries." But these conditions were not due wholly to the people themselves. Many realized the disadvantages under which they were living, and

wished for better schools for their children. Yet circumstances were against them. Sir William Berkeley, the Governor from 1641 to 1677, in reply to an inquiry from the English commissioners as to the condition of Virginia, said: "I thank God there are no free schools nor printing, and I hope we shall not have these hundred years, for learning has brought disobedience and heresy and sects into the world, and printing has divulged them and libels against the best government. God keep us from both." The earliest record of a printing press is 1681, and for many years it was the settled policy of the home government to put a strict restraint upon the freedom of publication of any kind. Nor was religious thought entirely free. Various sects were persecuted and prosecuted on account of their religious opinions and practices. In the face of all this, the literary spirit was stifled, and of original poetry there was but a minimum.

The first poem on an American theme appears to be "Newes from Virginia," written by R. Rich and published in London in 1610. Of Rich little is known "beyond his statements in the preface to 'Newes from Virginia' that he was a 'soldier' and made the Virginian voyage, returning before his book was published." In his address To the Reader, after apologizing for his poem, he says: "But I intreat thee to take this as it is, and before many days expire I will promise thee the same work more at large.* I did feare prevention by

*This work more at large may have been "Good Speed to Virginia," which was entered in Stationers' Register in 1610, but of which no copy has been discovered.

some of your writers, if they should have gotten but some part of the newes by the tayle, and therefore, though it be rude, let it passe with thy liking, and in so doing I shall like well of thee; but, however, I have not long to stay. If thou wilt be unnaturall to thy countryman, thou maist—I must not loose my patrymonie. I am for Virginia againe, and so I will bid thee heartily farewell with an honest verse:

> As I came hether to see my native land,
> To waft me backe, lend me thy gentle hand—
> Thy loving countryman,
> "R. R."

Which goes to show that Rich regarded himself as a citizen of the colony.

There are twenty-two iambic-tetrameter, eight-line stanzas (also sometimes printed iambic-octameter four-line stanzas), the second, fourth, sixth, and eighth rhyming. The matter of the poem is an account of the experiences of Sir Thomas Gates and his company on the "Iland of Devils (otherwise called Bermoothawes)"—Shakespeare's "still vex'd Bermoothes." As would be expected, the grade of the poetry is not high, but the verse flows fairly well and the jingle is not unpleasant.

For the poem see Brown's Genesis, I., 420, and S. & H., I., 21. See, also, S. & H., XI., 576, and Dict. Nat. Biog., Vol. 48, 126.

Sixteen years seem to have elasped before any other poetry that may be claimed as American was written. In 1626 George Sandys (1577-1643), Treasurer of the

Colony, published his *Translation of Ovid's Metamorphoses.*

Sandys received his education at Oxford. In 1621 he became colonial treasurer of Virginia. He is credited with having built the first water-mill, though just where in the colony is uncertain; with having promoted the establishment of iron-works, and having in 1622 introduced ship-building. His translation of the last ten books of Ovid's Metamorphoses, which he accomplished during his stay, is the first literary production of any value that was written in this country. In his dedication to Charles I. he says it was "limned by that imperfect light which was snatched from the hours of night and repose." He returned to England in 1624.

Sandys is well known as a traveller from his "Relation of a Journey in the Countries on the Mediterranean Sea and the Holy Land" (London, 1615); he published, also, metrical versions of the Psalms (1636), the Song of Solomon (1639), and other parts of the Scriptures.

The condition of the colony was very unsettled, and under the year 1623, Stith *(History of Va.* (1747), 303) informs us that "in the midst of these tumults and alarms the Muses were not silent. For at this time Mr. George Sandys, the company's treasurer of Virginia, made his translation of Ovid's Metamorphoses." And Abiel Holmes (*Annals of America*) says: "One of the earliest literary productions of the English colonists in America of which we have any notice is a translation of Ovid's Metamorphoses, made this year (1623) by George

Sandys, Treasurer of the Virginia Company." It should be mentioned, however, that Holmes quotes Stith. Michael Drayton* (the English poet) recommends his friend to finish in Virginia the translation of Ovid, five books of which had appeared. It would seem from this that the earlier portion of the work had been published before Sandys went to Virginia. But whether this be so or not, the fact that the greater part of the translation was made under serious difficulties when in the Colony, and that it is the first considerable book written in America will always give it importance.

Though Sandys returned to England, he is claimed as a Southern poet, for he kept up his connection with Virginia to the last. Bancroft says (*Hist. of U. S., I., 220, Ed. 1834*), under March, 1642: "George Sandys, *an agent of the Colony*, and an opponent of the Royal party in England, presented a petition to the Commons," etc.

The meter used in the *Ovid* was the heroic couplet, which may have been a potent reason for Pope's admiration of the work many years later. Unfortu-

* "And (worthy George) by industry and use,
Let's see what lines Virginia will produce.
Go on with Ovid as you have begun
With the first five books; let your numbers run
Glib as the former, so shall it live long,
And do much honor to the English tongue."

* "And though for this I do not thirst,
Yet I should like it well to be the first
Whose numbers hence into Virginia flew,
So (noble Sandys) for this time adieu!"

nately, only a few verses of the translation are available—too few from which to form an original estimate of the whole—so we shall have to be satisfied with the substance of the estimate given in the Dictionary of National Biography. The text was followed closely, and the translation was made in the same number of lines as the original, a process that was injurious to its poetic quality and clearness. But Sandys possessed exceptional metrical dexterity, and the refinement with which he handled the couplet entitles him to rank with Denham and Waller. More than either of them, probably, he helped to develop the capacity of heroic rhyme. He was almost the first to vary the cæsura efficiently, and, by adroitly balancing one couplet against another, he anticipated some of the effects which Dryden and Pope brought to perfection. Both Dryden and Pope read Sandys's Ovid in boyhood. Dryden afterwards thought that the literal method employed by Sandys obscured the meaning, and so he designed a new translation of the Metamorphoses, which Sir Samuel Garth completed and published in 1717. Pope liked Sandys's translation extremely well, and in early life tried his own skill on the same theme, but subsequently ridiculed Garth's efforts to supersede the older translator.

"His Ovid is a very fine work, and contains some magnificent lines, though perhaps the versification is not so smooth and harmonious as in some of his later poetry."—*R. Hooper.*

"Pope was a great admirer of Sandys's Ovid, and its

popularity was such that it had reached an *eighth* edition in 1690."—*Ibid.*

"To Mr. George Sandys:

> Sweet-tongued Ovid, though strange tales he told,
> Which gods and men did act in days of old;
> What various shapes for love sometimes they took,
> To purchase what they aim'd at; could he look
> But back upon himself, he would admire
> The sumptuous bravery of that rich attire
> Which Sandys hath clad him with; and then place this
> His change amongst their Metamorphosis."
>
> —*Sandys's Works, I., lxxv.*

> "Then dainty Sandys, that hath to English done
> Smooth-sliding Ovid, and hath made him run
> With so much sweetness and unusual grace,
> As though the neatness of the English pace
> Should tell the jetting Latin that it came
> But slowly after, as though stiff and lame."
>
> —*M. Drayton, Sandys's Works, I., lxxvi.*

From the quotations given and from the numerous verses by eminent persons commendatory of his scriptural paraphrases, it is clear that Sandys's work was held in high esteem by his contemporaries. The bulk of his poetry was paraphrase and translation, the only original poems in his works (Hooper Ed., 2 vols., 1872) appearing to be "Deo Opt. Max." (II., 403), "A Panegyric to the King" (II., 505), and "Urania to the Queen" (II., 508). These are all written in rhymed couplets, and betray in their frequent classical allusions the influence of his studies in Ovid. Having acquired facility and ease of expression by much translating, the author composes an original verse without apparent

effort, but in general it would be difficult to distinguish the qualities found in these poems from those found in his translations and paraphrases. Originality, in a wide sense, cannot accordingly be claimed for Sandys. Even in "Christ's Passion"—a tragedy in five acts—it is Hugo Grotius "whose steps afar off I follow."

It is unnecessary to dwell upon Sandys and discuss either his life or his poetry further. The prominence of his position in the history of Southern poetry is plain.

For full account of his life, criticisms of his poetry, and discussion of the date of the publication of his Ovid, see Introduction, Vol. I., Works (Ed. R. Hooper, 2 vols. London. 1872). See, also, Tyler's Hist. Amer. Lit., I., 51 sq.; Fiske's Old Virginia and Her Neighbors, I., 232; Brown's Genesis of the U. S., II., 994; Capt. John Smith's Works, Arber ed., 564; Duyckinck, I., 1; Allibone, II., 1928; Dict. Nat. Biog. (art. Sandys); Appleton, V., 389.

In the early annals of American colonial history the name of Captain John Smith (1580-1631) occupies a very important place. It would be difficult to overestimate the value of the work he did at Jamestown. And he was not only a practical man of affairs, but also a rather voluminous writer of history, which, if not now always accepted without question, nevertheless has to be carefully considered by students of the colonial period. Were it within our province to deal with prose, John Smith would be given a large proportion of the space devoted to the seventeenth century. The amount of poetry, on the contrary, that he produced was hardly

sufficient to give him the title of poet at all. In the present study, however, it is not improper to include him as such.

Excepting possibly a few lines scattered here and there throughout his writings, Captain Smith seems to have been the author of but a single poem. In his works this poem is assigned to 1630, the year immediately preceding his death. "The Sea Mark" is a wrecked ship, which utters a warning to other ships lest they, too, become careless and steer amiss and meet the same fate. The conception is a simple one, but effectively wrought out. The three eight-line stanzas with their not uningenious rhyme scheme possess simplicity and force, and we cannot help wondering what Captain Smith would have accomplished had he given more attention to verse.

For the poem see Duyckinck, I., 7, and Smith's Works, Arber ed., 922.

In 1662 was printed "A Song of Sion. Written by a Citizen thereof, whose outward Habitation is in *Virginia*, and being sent over to some of his friends in *England*, the same is found fitting to be Published, for to warn the Seed of Evil-doers." With an additional postscript from another hand (M. M., that is Martin Mason(?)) Sm. 4°, pp. 12. No place.

The closing lines are:

> "Glory to God, whose goodness doth increase,
> Praise him ever, who gives to us his peace.
> Not else I feel, that now to say I have,
> But that I am, your fellow-friend, John Grave."

Cf. Stockbridge, 104. Of John Grave nothing is known.

George Alsop (1638——) came from England to Maryland in 1658, and resided there 1658-'62. He was a staunch royalist, and the expression of his opinions may have been the cause of his making the journey to the new country. But the details of his life are meagre, and his name has come down chiefly as the author of "A Character of the Province of Maryland," which was published in London in 1666. It is written in both prose and verse, and is "a heterogeneous mixture of fact and fiction, of description and speculation, of wild fun and wild nonsense." The dedication is to Lord Baltimore and the "merchant adventurers for Maryland." A jocular spirit runs through the book, and sometimes the author allows himself to become coarse and indelicate. He pokes fun even at himself, but he does not forget to sound his own praises. "For I dwell so far from my neighbors that if I do not praise myself nobody else will." He gives a direct account of Maryland in four parts—first, the country; second, its inhabitants; third, the arrangements for carrying poor people thither; fourth, traffic and agriculture. Then follows a description of "the wild and naked Indians of Maryland, their customs, manners, absurdities, and religion," and finally some of his letters which he wrote from Maryland to friends at home.

Alsop's verse is indicative of a lively spirit and fluent pen rather than of a true poet's mind. It has a fresh, rollicking, vigorous, off-hand manner that would

be expected in a man who was writing for immediate effect without reference to permanence. The lines "Upon a Purple Cap" are slightly suggestive of the skull episode in *Hamlet*. They show likewise Alsop's feeling towards Oliver Cromwell, and, together with the fact that when the former left England he went to Maryland, that he was probably a Catholic. Other lines show his opinion of "Mary-Land," which he calls "the only emblem of tranquillity."

What was thought of his book by his friend "H. W." may be seen in the lines underneath Alsop's portrait:

> "View here the Shadow whose Ingenious Hand
> Hath drawne exact the Province Mary Land
> Display'd her Glory in such Sceenes of Witt
> That those that read must fall in Love with it,
> For which his labour hee deserves the praise
> As well as Poets doe the wreath of Bays.
> *Anno Do. 1666. Actatis suae 28.* H. W."

The prefatory address to the book itself is vigorous, to say the least. Alsop does not scruple in the use of his figures of speech, and his imagery is accordingly not the most delicate. All the quotations found are in rhymed couplets.

Among his other verses are the following:

> "'Tis said the gods lower down that chain above
> That ties both Prince and Subject up in love;
> And if the fiction of the gods be true,
> Few, Mary-Land, in this can boast but you.
> Live ever blest, and let those clouds that do
> Eclipse most states, be always lights to you;
> And dwelling so, you may forever be
> The only emblem of Tranquillity."

UPON A PURPLE CAP.

"Hail from the dead, or from Eternity,
Thou Velvet Relique of Antiquity;
Thou which appear'st here in thy purple hue,
Tell 's how the dead within their tombs do do;
How those Ghosts fare within each marble cell,
Where amongst them for ages thou didst dwell.
What brain didst cover there? Tell us that we
Upon our knees vail hats to honor thee:
And if no honor's due, tell us whose pate
Thou basely coveredst, and we'll jointly hate:
Let 's know his name, that we may show neglect;
If otherwise, we'll kiss thee with respect.
Say, didst thou cover Noll's old brazen head,
Which on the top of Westminster's high lead
Stands on a pole, erected to the sky,
As a grand trophy to his memory?
From his perfidious skull didst thou fall down,
In a disdain to honor such a crown
With three-pile velvet? Tell me, hadst thou thy fall
From the high top of that Cathedral?"

"A Character of the Province of Maryland" was republished, with Introduction and Notes, by J. G. Shea, New York, 1869, and Baltimore, 1880. Cf. S. & H., I., 405 sq., and XI., Appendix; also, Tyler, I., 65 sq., and Appleton, I., 60.

Soon after the Revolutionary War some manuscripts that had been preserved in an old and honorable family in the Northern Neck of Virginia were discovered. Examination showed that they related to Bacon's Rebellion of 1676, and were evidently written by one or more adherents of Nathaniel Bacon, thus throwing much new light on Bacon's character and upon the

events with which his name was connected. These documents (called the Burwell Papers from the name of the family in King William county, by whom they were first given to the public) are of great historical interest, and a full account of them may be found in Tyler's History of American Literature, I., 69 sq. They are included in our study only because of the sorrowing verses which they contain on Bacon's death.

The death of Bacon was surrounded with mystery, as was also the place of his burial. The writer of the poem laments that Death had so manifested his spleen and slain

> "Our hopes of safety, liberty, our all,
> Which, through thy tyranny, with him must fall,
> To its late chaos,"

and continues in the same vein of sorrow and regret for forty-four lines in rhymed couplets, the last four lines being somewhat epitaphic in character.

Who the author was is not known. Tyler advances the opinion that the manuscripts were written by one Cotton, of Acquia Creek, husband of Ann Cotton and author of a letter from Jamestown, June 9, 1676, but gives no reason for his opinion (Cf. Tyler, I., 79, note). Whoever the author was his verses have distinct literary quality and give indication of practice in composition, and, considering the general literary sterility of the period, their excellence is surprising.

"Bacon's Death, Eulogy, and Execration," Burwell Papers. Published 1814, 2 Mass. Hist. Soc. Coll., I., 27-62. Also, "Proceedings of Mass. Hist. Soc., 1866-

'67." Cf. Tyler, I., 69 sq.; Doyle's Eng. Colonies in America (Md., Va., and Carolinas), 322, note.

The Southern poetry of the seventeenth century may be summed up very briefly. It was small in amount and with little variation in metrical form. Taking Sandys as the most prominent poet, we may say the bulk was translation. Of the few original poems the lines on Bacon were the best the century produced. The writers were probably all foreign-born, and were doubtless influenced by the reigning models in England, but their work was produced in America, and they are therefore included here as American writers.

THE EIGHTEENTH CENTURY.

The whole amount of written composition produced in America during the eighteenth century was very large, but passing by the great bulk of this material that lies beyond our province, we find that what remains is in comparison very meagre. After "The Sot-Weed Factor" of "Eben Cook, Gent.," in 1708, a long period elapses before any other record of Southern poetry appears. The establishment of two newspapers in Maryland, of one in Virginia, and of one in Georgia, before 1765, must have brought forth some original verse, though how much and of what character it is not possible to say. The Revolution inspired many songs and ballads that were widely popular, but many of these have been lost, and of those that have come down to us

the names of their authors are frequently unknown. This is due, perhaps, to the fact that many of the songs were strongly partisan in spirit, and the authors naturally desired to conceal their identity. Under such circumstances, then, the eighteenth century will not prove a particularly fruitful period.

The earliest verse written in the South after 1700 appears to be "The Sot-Weed Factor; or, A Voyage to Maryland. A Satyr, in which is describ'd the Laws, Government, Courts and Constitutions of the Country, and also the Buildings, Feasts, Frolics, Entertainments and Drunken Humours of the Inhabitants of that Part of America. In Burlesque Verse, by Eben Cook, Gent. London: Printed and sold by *Dr. Bragg* at the Raven in *Paternoster Row*, 1708. (Price, 6s.)" The volume is a quarto (*i. e.*, the reprint in Shea's Early Southern Tracts is), pp. vi., 26. "Sot-Weed" means the sot-making or inebriating weed, a name used at that time for tobacco. A "Sot-Weed Factor" was a tobacco agent or supercargo.

The author pretends to be an Englishman under doom of emigrating to America; after a three months' voyage he, with the others of the ship's company, arrives in Maryland; he brings on shore his goods to exchange for the much-desired "sot-weed"; the "sot-weed factors," or tobacco agents, oddly dressed, swarm round him, and he wonders who they are; he crosses the river, and after some trouble finds rough but cordial hospitality, which he describes in detail, not omitting his troubles with mosquitoes and so forth at night; after breakfast he goes

on his journey to a place called Battletown; on his way he meets an Indian, and they discuss the origin of Indians; at last he reaches a place where court is in session and a multitude of people are assembled; the case on trial results in a general *mêlée*, in which judges, jury, clients, and spectators take a hand; he describes the events of the next night, his personal misadventures and various other experiences; he then thinks it time to sell his wares:

> "To this intent, with guide before,
> I tripped it to the Eastern Shore.
> While riding near a sandy bay,
> I met a Quaker, yea and nay;
> A pious, conscientious rogue,
> As e'er wore bonnet or a brogue;
> Who neither swore nor kept his word,
> But cheated in the fear of God;
> And when his debts he would not pay,
> By Light Within he ran away."

After being thus swindled he goes to a lawyer, who is also a doctor, and is eventually cheated even worse than by the Quaker; at last, mad with rage, he leaves his curse upon the country and departs.

Whether "Eben Cook, Gent.," ever really existed or not is uncertain. The name may have been a pseudonym, but if so the true name has been lost. Brantz Mayer says: "We may, I imagine, very reasonably suppose 'Eben Cook' to have been a London 'Gent.' rather decayed by fast living, sent abroad to see the world and be tamed by it, who very soon discovered that Lord Baltimore's Colony was not the Court of Her Majesty,

Queen Anne, or its taverns frequented by Addison and the wits, and whose disgust became supreme when he was 'finished' on the 'Eastern Shore' by

'A pious, conscientious rogue,'

who, taking advantage of his incapacity for trade, cheated him out of his cargo, and sent him home without a leaf of the coveted 'sot-weed.' "

We are left entirely to conjecture as to the real author. He was probably a frequenter of the court and familiar with the wits of Queen Anne's reign. The whole poem is a satire, as the title states, and though imaginary in details has more or less value in giving a picture of the manners and customs among the ruder classes of Maryland in the early eighteenth century. The rhymed couplet, as usual, is employed, and the author gives evidence of ease in composition, preserving a certain lightness of spirit throughout. Altogether, its place is not above contemporary English poems of a similar character.

Twenty-two years afterwards a writer, professing to be the same 'Eben Cook,' published at Annapolis another poem, "Sot-Weed Redivivus; or, The Planter's Looking-Glass, in burlesque verse, calculated for the meridian of Maryland," a quarto of twenty-eight pages. "The first poem has, indeed, an abundance of filth and scurrility, but it has wit besides; the second poem lacks only the wit."

Cf. Tyler, II., 255 sq.; Stockbridge, 64; S. & H., II., 272, and XI., 495.

The Virginia Gazette, May 2, 1766, printed the earliest song by a Southern writer. It was called "Hearts of Oak" from the first words of the chorus, and was doubtless an imitation of David Garrick's sailor song of the same title. It breathes the strong feeling of the period, and is a premonition of the Revolution of a few years later. The rhythm is a little halting at times, and there are such rhymes as "isle" with "soil," "storm" with "firm," and "own" with "down," but the author, whoever he was, probably judged that in actual singing these imperfections would not be noticed; he was writing for practical effect, and not to make perfect verse. "Hearts of Oak" were catch words for many other songs of the same general character written in the other colonies. In 1775 another "Hearts of Oak" called "Virginia Hearts of Oak" was produced in Virginia by one J. W. Hewlings. Of Hewlings we know nothing further.

"Virginia Banishing Tea. By a Lady," was printed in the *Pennsylvania Journal*, September 14, 1774. "A Lady" is indefinite, but she *may* have been a Virginian, and if so this is the first poem by a woman in the South so far observed. The verses catch the eye as the first noticed variation from the conventional rhymed couplet, the new scheme being ab, ab, cd, cd, ef, ef, etc.

From the Camp Near Germantown, October 30, 1777, was inscribed to Col. Thomas Clark, of the First North Carolina Battalion, by his friend and most obedient humble servant, Alex. Martin, a "Tribute to General Francis Nash." Gen. Nash was wounded October 3,

and died October 7, 1777. Lieutenant-Colonel Alexander Martin, the author of the lines, at the close of the war became Governor of his native State of North Carolina, and afterwards a senator of the United States. Col. Clark succeeded to Nash's command. The stanzas impress one as being the work of a man unaccustomed to write poetry, but feeling that the occasion demanded something at his hands, he bethought him of other heroes who had fallen in the strife, of how heroes of old with their blood had raised mighty empires and so forth, and then indited the tribute to his superior officer in rhymed couplets. The poem as a whole is not bad, and does fair credit to Colonel Martin. Cf. Duyckinck, I., 452.

Many loyalist ballads were written, particularly in the Northern colonies, and sometimes they were parodies on the popular revolutionary songs. Though rarer in the South, they were published there occasionally. One of the most notable examples was "A Familiar Epistle," addressed to Robert Wills, the printer of the *Carolina Gazette*, by a young loyalist of Charleston. As an index of the spirit of the times he was thrown into jail for the crime of having written it!

The following lines have a pungency about them that, turned in a different direction, might well have made their author a name:

"Excuse me, dear Robert, I can't think it true,
Though Solomon says it, that nothing is new.
Had he lived in these times, we had rather been told
Our West World's so new, it has nothing that's old.
But should he insist in his own way to have it,

I would beg leave to ask of this wise son of David
A few simple questions: as, where he e'er saw
Men legally punished for not breaking the law?
Tarr'd, feather'd, and carted for drinking Bohea?—
And by force and oppression compell'd to be free?—
The same men maintaining that all human kind
Are, have been, and shall be, as free as the wind,
Yet impaling and burning their slaves for believing
The truth of the lessons they're constantly giving?"

For a full discussion of the Loyalist poetry in general, see Tyler's Revolution, II., 51 sq.

Many other songs and ballads of the Revolution were doubtless published in the South, but most of them have been lost.

Theodoric Bland (1742-1790) wrote some verses in celebration of the Battle of Lexington soon after that event, and took part in the Revolutionary struggle as a captain of Virginia cavalry. His manuscripts were partly destroyed, but the remnants were finally published in 1840-'43 by Charles Campbell under the title of "The Bland Papers." The few stanzas of the poem alluded to that are accessible are insufficient as a basis for an opinion of the whole composition. Bland was by profession a physician, and was educated in Great Britain, taking his M. D. at Edinburgh. He returned to Virginia in 1764 or '65 and practiced probably until the outbreak of the Revolution. John Randolph was his nephew, and George Washington was numbered among his friends. He was a member of Congress from 1779 to 1783. He was also elected to the new Congress, and in 1790, while in attendance upon it in New York, he died. His correspondence with

the leading actors of the Revolution gave great historical value to his MSS. Cf. Duyckinck, I., 236.

In 1777 was written by James McClurg and St. George Tucker the somewhat famous poem called "The Belles of Williamsburg." The greater portion of the verses were by McClurg, "a few" having been supplied by Tucker, but we are not told just which make up the "few." Perhaps it is of no great importance, anyway. John Esten Cooke drew attention to "The Belles" by using a part of it in his "Virginia Comedians." It belongs to the class of poetry known as *vers de société*, but does not seem to possess any extraordinary qualities not usually found in poetry of that kind. Williamsburg was a great social centre in those days, and it is not remarkable that the belles should have inspired two bright young men to write sixteen six-line stanzas about their charms. Classical allusions, pastoral names, and the effusive expressions in general point to the English writers of the earlier half of the century as models. The stanzas read well, though some of the rhymes are rather strained—*e. g.*, in the first stanza:

> "Wilt thou, advent'rous pen, describe
> The gay, delightful, silken tribe,
> That maddens all our *city;*
> Nor dread, lest while you foolish claim
> A near approach to beauty's flame,
> Icarus' fate may *hit ye?*"

A dozen similar stanzas make up the "Sequel to the Belles of Williamsburg," which is of about the same character and supposably by the same authors as the preceding poem.

James McClurg (1747-1825) was born at Hampton, Va. Was a fellow-student with Thomas Jefferson at William and Mary College. Took his M. D. at Edinburgh, and studied at London and Paris. Returned to America 1772 or '73 and practiced at Williamsburg. He wrote papers on medical subjects. He is remembered here for his *vers de société* mentioned above.

For other particulars of his life, see Appleton; also Duyckinck, I., 283.

St. George Tucker. Cf. page 35.

Joseph Brown Ladd (1764-1786). Born at Newport, R. I. Educated for a physician. Settled at Charleston, S. C., in 1783. Was killed in a duel as a result of a newspaper controversy.

The Poems of Arouet (Charleston, 1786) were inspired by his sweetheart, *Amanda*, to whom, however, he was not married. The poet is said to have been unusually precocious and to have written verses at ten years of age. The specimens of the Arouet poems at hand express strongly the sentiment of love and show considerable skill in versification. The rhymed couplet obtains.

His Literary Remains were collected by his sister, Mrs. Elizabeth Haskins, and published with a life by W. B. Chittenden (New York, 1832).

Cf. Duyck., I., 515; S. & H., III., 506; Appleton, III., 585; Stockbridge, 139.

Buds of Beauty, by A. Chatterton, was published at Baltimore, 1787. No further record of Chatterton's life or work has been found.

Judge St. George Tucker (1752-1827), born in the Bermuda Islands, was known widely as a jurist and writer on legal and political subjects. He had some claim to being a poet also, and has already been referred to above. (Cf. James McClurg.)

The three fugitive stanzas called "Days of My Youth"* are full of the reflections of an old man, and contain much wise philosophy.

The Probationary Odes of Jonathan Pindar, Esq. (Philadelphia, 1796), were modelled on Dr. Wolcott's "Peter Pindar" satires on George III. Their object was "to assail John Adams and other leading federalists for their supposed monarchical predilections." They "might well be compared with Wolcott's for poetical qualities, but were less playful and had far more acerbity."

There are two parts—Part I., pp. 9-46; Part II., pp. 53-103. Pages 51-52 contain an amusing letter from a landlord signed "Timothy Touchpenny," in which he relates the circumstances under which Part II. came into his possession.—*Stockbridge.*

For biographical details and bibliography of prose, see Duyckinck, I., 236; Allibone, III., 2465; Appleton, VI., 174; Stockbridge, 289.

Colonel Robert Munford, an officer in the American Revolutionary army, wrote two political dramas—*The*

* "This little song is said to have produced so great an impression on John Adams in his old age that he declared he 'would rather have written it than any lyric of Milton or Shakespeare.' "—*John Esten Cooke, Virginia, 495.*

Candidates and *The Patriots*—which, with several minor poems, were published by his son William (*cf. infra)* at Petersburg, Va., in 1798. The collection was also published at Richmond the same year.

Of Col. Munford's life and work little record has been found. Cf. Allibone, II., 1386; Appleton, IV., 459.

The eighteenth century marks some advance over the seventeenth as regards both the number of verse-writers in the South and the character of the verses. It is true that no large amount was produced, but what was produced shows that while the people did not give much time to writing poetry, they could nevertheless write acceptably when they so desired. The satires, the songs and ballads, the lyrics, the *vers de société*, all give evidence of polish that was too often concealed in the busy affairs of practical every-day life. Two hundred years had given time for things to get fairly well settled, so far as protection from the Indians and the permanent establishment of the colonies were concerned. But men were still occupied with matters of physical welfare; with the management of their estates, with politics, with war. Education was backward; life was passed mainly on large, isolated plantations; literary centres were wanting. The result was, naturally, that the muses were wooed spasmodically, and generally not at all.

THE NINETEENTH CENTURY.

The first six decades of the nineteenth century were more fruitful in American literature than both the two preceding centuries together. Indeed, this period marks the rise of the real American literature. Applied more narrowly, the same statement is true of Southern poetry. If the amount of verse produced in the South during the seventeenth and eighteenth centuries was small, the amount produced in this period of the nineteenth is relatively large. A tentative list shows 219 writers of verse, and were it possible to make the enumeration complete the whole number would probably be at least 275. Many of the titles in this list, however, are titles and but little more, as no details of the authors could be found, even when their names were not concealed by anonymity. In such cases the place of publication has been usually taken as the test for determining whether or not the title should be included as the work of a Southern author. It is true that this test is not infallible; there are some exceptions. But let it be remembered that in the absence of other evidence to the contrary, there is a right to the benefit of the doubt, and that the publication of a book in a Southern city implies a Southern author much oftener than an author from some other section.

It will be noted that the titles indicate many different species of poetry: dramas, pastorals, hymns, songs, fairy tales, lyrics, translations, and other forms. Satires in verse were frequent and the drama was a favorite form.

About one-fourth of the whole are anonymous. Baltimore, Charleston, and Richmond were the leading publishing centres, Baltimore publishing more than both the others and Richmond appearing to gain in favor in the later decades. In addition to these centres local publishing houses were patronized.

The greater part of the poetry represented on this list was probably the work of minor poets of merely local reputation and of small value as literature, so there is little reason to grieve over its loss or inaccessibility. But among the crowd of names there are a few of national, and at least one of international, prominence. While these demand and are worthy of careful consideration, it is not our plan to make an exhaustive study of them, for they have already been specially treated by many far more competent hands than ours. Our main effort shall be to throw as much light as possible on such of the lesser men as we have been able to secure any information about, dealing with the better known poets like Poe, Timrod, and Hayne only in a general way.

The decade ending 1810 saw the publication of G. H. Spierin's Poems, Mason L. Weems's Hymen's Recruiting Sergeant (Philadelphia, 1805), Isaac Harby's A Gordian Knot, J. Burk's Bethlem Gabor, and Bunker Hill, T. Northmore's Washington (in ten books), Dr. John Shaw's Poems, and other works.

Trent (p. 50) mentions Spierin as a Charlestonian, who had written a prize poem and who had died at sixteen. No other details of his brief career are available.

Mason L. Weems (*circa* 1760-1825). Born at Dumfries, Va. Rector at Mount Vernon before the Revolution. He travelled widely over the country as a preacher and book agent, but is best known as the author of a Life of Washington (first edition, 1800). He also wrote biographies of Gen. Francis Marion, William Penn, and Benjamin Franklin, and tried his prolific pen at other kinds of writing. "Mr. Weems was certainly the most popular biographer of his day; he has never been esteemed the most veracious."—*Allibone.* He died at Beaufort, S. C.

Hymen's Recruiting Sergeant; or, The Matrimonial Tat-T'oo for the Old Bachelors (Philadelphia, 1805) was probably intended as a satirical fun-maker for the people. That it had not much merit may be reasonably concluded from the general character of the author's other writings.

For details biographical and bibliographical as to prose works, see Allibone, III., 2633; Duyckinck, I., 484.

Isaac Harby (1788-1828). Born in Charleston, S. C., of Jewish descent. Was educated under Dr. Best, a celebrated teacher of the time. Abandoned the study of law and became a journalist, editing *The Quiver* and *The Southern Patriot.* As a dramatic critic he became widely and favorably known. In 1807 his play, *The Gordian Knot, or Causes and Effects,* was produced at the Charleston Theatre, where a previous play of his, *Alexander Severus,* had been declined. *The Gordian Knot* had only a short run, but better success attended

Alberti when it appeared in 1819. Most of his newspaper work was probably of current interest only. In 1828 he moved to New York city and became a contributor to *The Evening Post* and other papers, but died the same year.

Alberti is founded on the history of Lorenzo de Medici, and designed to vindicate his conduct from "the calumnies of Alfieri in his tragedy called The Conspiracy of Pazzi." The drama is said to be animated in action and smooth in versification.

A selection from his miscellaneous writings by Henry L. Pinckney and Abraham Moise was published in Charleston in 1829.

For other details, see Duyckinck, II., 100.

Dr. John Shaw (1778-1809). Born at Annapolis, Md. Attended St. John's College; studied medicine and obtained a surgeon's appointment in the fleet ordered to Algiers in 1798. He remained a short time at Tunis, and was sent by Gen. Eaton to London on diplomatic business, returning home by way of Lisbon in 1800. The next year he pursued his medical studies at Edinburgh, and there met the Earl of Selkirk, with whom he sailed in 1803 for Canada, where the nobleman was founding a settlement on St. John Island, Lake St. Clair. He returned home in 1805, married, and settled in Baltimore in 1807. His death occurred during a voyage from Charleston to the Bahamas in 1809.

Poems by the Late Dr. John Shaw, with a Biographical Sketch, was published at Philadelphia in 1810. Of

these Griswold quotes a "Song" of three six-line stanzas and Duyckinck "A Sleighing Song" of four six-line stanzas. Neither is of special merit, though they show some skill in verse form. The poems "are on the usual topics of fugitive verse of the average order of excellence."

Cf. Griswold, 535; Duyckinck, I., 656; Allibone, II., 2061.

The first poet of the second decade appears to have been WILLIAM MAXWELL (1784-1857). Born at Norfolk, Va. Graduated from Yale in 1802. Studied law in Richmond and admitted to practice at Norfolk, 1808. Attained eminence as a constitutional lawyer. Edited literary department of *New York Journal of Commerce* in 1827. Served in the Virginia Legislature 1830 and State Senate 1832-'38. President of Hampden-Sidney College from November, 1838 to 1844. Moved to Richmond and engaged in reviving the Virginia Historical and Philosophical Society. In 1848 he established the *Virginia Historical Register*, of which he edited six volumes (1848-'53). Was a member of the Bible and Colonization Societies. Was active in the cause of education, and in 1828 erected at his own expense in Norfolk, Va., a lyceum for the diffusion of useful knowledge by means of lectures and scientific experiments. He was honored with the degree of LL.D. from Hampden-Sidney College. Died near Williamsburg, Va.

He published a volume of Poems in 1812 (24°, pp. 144, Philadelphia), a second (?) edition of which ap-

peared in 1816 (18°, pp. 168, Philadelphia). From these no quotations have been found.

Cf. Appleton, IV., 272; S. & H., V., 83, and XI., 553; Blackwood's, XVII., 189.

Richard Dabney (1787-1825) published at Richmond in 1812 *Poems, Original and Translated,* which, "though of some merit, mortifyingly failed with the public." Three years later the revised and improved edition appeared at Philadelphia, but this also failed to meet with success. "Yet," says Duyckinck (who credits the sketch of Dabney in the "Cyclopaedia" to Lucian Minor, Esq., of Louisa county, Va.), "it had pieces remarkable for striking and vigorous thought, and the diversity of translation (from Grecian, Latin, and Italian poets) evinced a ripeness of scholarship and correctness of taste. In the mechanical parts of poetry—in rhythm and in rhymes—he was least exact. Nearly half the volume consisted of translations." The three selections in Duyckinck—Youth and Age, The Tribute (to Col. Carrington), and An Epigram, Imitated from Archias—seem to possess no particular merit. The rhymed couplet is used in the first two and alternate rhyme in the last. Several of the rhymes are imperfect. Much of the failure no doubt is to be attributed to the fact that he was "least exact" in the "mechanical parts of poetry."

Richard Dabney was born in 1787, a native of Louisa county, Va. His father, Samuel Dabney, was a wealthy farmer and planter, with twelve children. None of these was regularly or thoroughly educated. Richard

was instructed only in the rudiments of knowledge until he was sixteen or eighteen, when he went to a school of Latin and Greek and distinguished himself as a bright student of languages. Afterwards he was an assistant teacher in a Richmond school. About 1815 he went to Philadelphia to pursue some literary career, but after a few years returned to his widowed mother's farm, and there spent the rest of his life. He fell into habits of intemperance, and died prematurely in 1825 at the age of thirty-eight.

Cf. Duyckinck, II., 98; Allibone, I., 464; S. & H., IV., 501, and XI., 499.

Washington Allston (1779-1843) was a native of South Carolina—Charleston (Duyckinck) or Georgetown (Allibone). At a very early age he was sent to Newport, Rhode Island, to be prepared for Harvard College, which he entered in 1796. During his stay at Newport he had met the artist Malbone, and this is supposed to have influenced him in the choice of art as a profession. On completing his course at Harvard he returned to South Carolina, sold his estate, and in company with Malbone went abroad to pursue his art studies in London, Paris, and Italy. He remained away eight years, meeting many famous men, among them Coleridge, with whom he formed a lasting friendship. He returned to America in 1809, and soon afterwards was married to a sister of Dr. Channing. In 1811 he again went abroad. He made a great reputation as a painter, and his paintings were exhibited at the leading institutions of art. As an evidence of the esteem in which he

was held, he was elected an associate of the English Royal Academy. In 1819 he again returned to America and took up his residence at Boston. His first wife had died in 1813, so in 1830 he married a sister of Richard H. Dana, and resided the remainder of his life at Cambridgeport, near Boston. He died suddenly in 1843.

During his second residence abroad Allston published a volume called *Sylphs of the Seasons and Other Poems* (London, 1813). These appear to have been highly valued by his contemporaries, a fact due largely, perhaps, to his prominence as a painter. For a modern reader they have little attraction. Griswold was evidently a staunch admirer of the painter, for he dedicated to him "The Poets and Poetry of America," and devoted nine pages to his poetry. If we may judge from these selections his poetry cannot take a very high rank.

"The Paint King" is a serio-comic, imaginative-fanciful extravaganza that can hardly be called poetry at all. Why it is included in an anthology supposed to represent each author's best is difficult to see. The language is unpoetical, the imagery is crude, absurdities are not wanting, and imagination runs riot.

"Up and down would she go, like the sails of a mill,
And pat every stair, *like a woodpecker's bill.*"

* * * * "And, clasping, he froze
The blood of the maid with his flame!"

"Then, seizing the maid by her dark auburn hair,
An oil jug he plunged her within;
Seven days, seven nights, with the shrieks of despair,
Did Ellen in torment convulse the dun air,
All covered with oil to the chin.

"On the morn of the eighth, on a huge sable stone
Then Ellen all reeking he laid,
With a rock for his muller he crushed every bone,
But, though ground to jelly, still, still, did she groan;
For life had forsook not the maid." —*(Sic!)*

The general tone of this piece was no doubt intended to be ludicrous and extravagant, but the poet asks the reader to go too far.

"The Sylphs of the Seasons" extends over sixty-nine seven-line stanzas, and is his longest poem (Griswold). The poet dreams that he enters a splendid castle, and is welcomed as lord by four damsels—the Sylphs of Spring, Summer, Autumn, and Winter—who recount the charms of those seasons. This poem is a serious effort, and shows talent in verse-making, but whether the talent at any point reaches genius is questionable. The effects of the painter's nature studies are manifest.

Of the other poems quoted the best are "America to Great Britain," "Rosalie," and the sonnet, "On the Death of Coleridge," the last, perhaps, occupying the highest place of all quoted in Griswold. Along with this should be mentioned "A Fragment," which is strongly suggestive of Wordsworth, and is one of the best of Allston's efforts that we have found.

"Wise is the face of Nature unto him
Whose heart, amid the business and the cares,
The cunning and bad passions of the world,
Still keeps its freshness, and can look upon her
As when she breathed upon his school-boy face
Her morning breath, from o'er the dewy beds
Of infant violets waking to the sun;
When the young spirit, only recipient,
So drank in her beauties that his heart
Would reel within him, joining jubilant
The dance of brooks and waving woods and flowers."

Besides the volume named and many short poems, Allston was the author of "Monaldi," a romance, and a series of lectures on art.

For further details, see Griswold, 73 sq.; Duyckinck, II., 12; Allibone, I., 56; S. & H., IV., 427; Allston's Lectures on Art, and Poems, edited by R. H. Dana, Jr. (New York, 1850.) Willmott, 164.

The second decade of the century is marked certainly by one Southern poem of national fame. "The Star-Spangled Banner" of Francis Scott Key is too well known to need extended comment here. Its popularity and excellence are proved by its adoption as one of the favorite national songs. In strict literary merit it may not rank high, but it undoubtedly has the power to stir the depths of our love for country, a test that must measure the quality of every patriotic poem. The song was composed in 1814 under the following circumstances:

A gentleman had left Baltimore, with a flag of truce, for the purpose of getting released from the British fleet a friend of his, who had been captured at Marlborough. He went as far as the mouth of the Patuxent, and was not permitted to return, lest the intended attack on Baltimore should be disclosed. He was therefore brought up the bay to the mouth of the Patapsco, where the flag vessel was kept under the guns of a frigate; and he was compelled to witness the bombardment of Fort McHenry, which the admiral had boasted he would carry in a few hours, and that the city must fall. He watched the flag at the fort through the whole day, with an anxiety that can be better felt than described, until the

night prevented him from seeing it. In the night he watched the bomb-shells, and at early dawn his eye was again greeted by the flag of his country.—*McCarty's National Songs*, III., 225.—Duyck., I., 663. See, also, Stockbridge, 277.

These experiences resulted in the immediate composition of "The Star-Spangled Banner." It was at once printed and was sung, to the air of "Anacreon in Heaven," throughout the country.

Francis Scott Key (1779-1843) was born in Frederick county, Maryland. John Ross Key, his father, was an officer in the Revolutionary army, and a descendant of some of the earliest settlers in the province. After completing his course at St. John's College, Annapolis, Francis Scott Key studied law with his uncle, Philip Barton Key, and began practice in Frederick, Maryland, in 1801. Some years later he moved to Washington, where he became District Attorney of the city, and there remained until his death.

Key's poems were composed, it seems, just as the inspiration came to him, and were noted down on odd scraps of paper, backs of letters, etc. They were seldom revised by the author, not being intended for publication. An edition of them appeared posthumously in 1857.

Duyckinck quotes, in addition to The Star-Spangled Banner, a "Song written on the return of Commodore Decatur" and a "Hymn for the Fourth of July." Both are patriotic in character, the first being in the same

meter and rhyme-scheme as The Star-Spangled Banner, but neither equals it in poetic quality.

Cf. Duyckinck, I., 663; also Appleton.

Edwin C. Holland (1794-1824), a lawyer of Charleston, S. C., published *Odes, Naval Songs, and Other Poems* in 1814. They had been suggested mainly by the war with England, and published previously in the Philadelphia *Port-Folio.* "The Pillar of Glory" was a prize poem, but under what conditions the prize was given we do not know. It has a good deal of spirit and patriotism and is well adapted for singing. Otherwise its poetical qualities are not remarkable.

Cf. Duyckinck, II., 139.

John M. Harney (1789-1823) was born in Sussex county, Delaware, but settled at Bardstown, Kentucky, and subsequently at Savannah, Georgia, removing again finally to Bardstown, where he died.

In 1816 he published anonymously *Crystalina: A Fairy Tale in Six Cantos* (New York). It was commended highly by John Neal in *The Portico,* a monthly of Baltimore. Some of his poems were published posthumously, the best of which is said to be "The Fever Dream." A short poem in rhymed couplets "On a Friend" is given in Griswold, 542.

William Crafts (1787-1826) was a native of Charleston, South Carolina. He had the advantage of a course at Harvard College, where he seems to have made some reputation among his fellows for his wit and sociability. Returning to Charleston, he studied law, was admitted

to the bar, and was subsequently several times elected to the State Legislature. He was a ready speaker, and was called on to deliver orations on various public occasions. In 1817 he delivered the Phi Beta Kappa address at Harvard.

His poems are few and brief. "Sullivan's Island" (1820) is a description of that ocean retreat. "The Raciad" celebrates the famous Charleston races.* The "Monody on the Death of Decatur" was written immediately after the receipt of the news of that commander's death, and was published the following day. It is eulogistic of its hero and gives some account of his exploits, but has little poetic value. The verse form is the rhymed couplet. "The Sea Serpent, or Gloucester Hoax," is a *jeu d'esprit* in three acts, which appeared in 1819.

For a time Crafts was editor of *The Charleston Courier*. He seems to have been a literary dictator at Charleston for many years, but most of his work has been forgotten. An effort was made to perpetuate his memory by "A Selection, in Prose and Poetry, from the Miscellaneous Writings of the late William Crafts, to which is prefixed a Memoir of his Life." (Charleston, 1828.)

Cf. Duyckinck, II., 86; Allibone, I., 445; Trent, 26, *et passim.*

James Wright Simmons was born in South Carolina, studied at Harvard, travelled in Europe, and afterwards settled in the West. In 1821 he published *The Maniac's Confession* (Philadelphia); in 1822, *Blue*

*See Trent's Simms, p. 26.

Beard; or, The Marshal of France (Philadelphia), and *The Exile's Return*, etc. (Philadelphia.) In 1852 appeared *The Greek Girl* (Boston). Besides these Mr. Simmons wrote a series of metrical tales called *Woodnotes from the West*, which were as late as 1855 still in manuscript. The short quotations given in Duyckinck are too meagre to base an estimate of his poetry upon.

Cf. Duyckinck, II., 558. Cf. Trent, p. 53.

John K. Mitchell (1798-1858), a physician of Philadelphia, was born of Scotch parentage in Shepardstown, Virginia. Educated in Scotland, he returned and studied medicine at Philadelphia. In 1841 he was chosen Professor of the Practice of Medicine in Jefferson Medical College.

He wrote many articles on medical subjects and several poems. *St. Helena, by a Yankee* (1821); *Indecision, a Tale of the Far West, and Other Poems* (1839), include the bulk, if, indeed, not all, of the verse produced by him.

"The Brilliant Nor' West" is an apostrophe to the wind, and with "The Song of the Prairie" shows a love for nature and the author's native land. His practice in writing gave him a good command of words, so that these verses possess considerable soothness and rapidity of movement. Another little poem of four stanzas, "The New Song and the Old Song," has a true lyric ring. The last lines are:

> "Oh, the old song—the old song!
> The song of the days of glee,
> The new song may be better sung,
> But the good old song for me!"

For a somewhat detailed biography and bibliography of his professional works, cf. Allibone, II., 1337; also, cf. Duyckinck, II., 381, and Griswold, 530.

Armistead Burt (1802-1883), born in Edgefield District, South Carolina; died at Abbeville, South Carolina. Speaker House of Representatives 1848.

The Coronation; or, Hypocrisy Exposed. Also, Sullivan's Island, with Notes. Charleston, 1822.

Journeyman Weaving. New York, 1831.

"The following verses," says the author, "are founded on the supposition of some attempts having been made by the journeymen cotton weavers here to arrest the further reduction of their wages, and are supposed to be the substance of the several speeches likely to be delivered at the various meetings held on the subject."—*Stockbridge.*

Poems, Chiefly Satirical. New York, 1833.

Edward Coate Pinkney (1802-1828) was born in London while his father, William Pinkney, was minister of the United States to England. The family returned to Baltimore in 1811, and soon afterwards Edward was placed at school in St. Mary's College, where he remained until appointed at fourteen a midshipman in the navy. He served six years and then resigned on account of a quarrel with Commodore Ridgely, his superior officer. After leaving the navy he studied law and was admitted to the bar in 1824 at Baltimore. He was practically a "briefless barrister," for very few clients entrusted him with their business. It is said that the

erroneous notion prevailed that a poet could not be a good lawyer, and as Pinkney was known to be a man of poetic temperament he did not secure the practice that a man of much less brilliancy would probably have done in similar circumstances. He accordingly gave up the law and embarked for Mexico with the intention of joining the patriots, who were fighting for the independence of their country. Failing, however, to secure the position sought in the Mexican navy, and becoming involved in an unfortunate duel with a Mexican, in which he killed his opponent, he returned to Baltimore, disappointed, discouraged, and dejected. A second attempt at law was even more futile than the first, but his abilities were recognized by his honorary appointment as Professor of Rhetoric and Belles Lettres in the University of Maryland, a post to which no salary was attached. In December, 1827, he was chosen editor of *The Marylander*, a political newspaper that had been established in the interest of John Quincy Adams, at that time President of the United States. A few months later Pinkney's health failed, and in the spring of 1828 he breathed his last.

In 1825 Pinkney published at Baltimore a volume of *Poems* (12mo., pp. 76), containing "Rodolph, a Fragment," and a number of minor poems. ("Rodolph" had been previously printed, but without the author's name.) They were written between his twentieth and twenty-second year. Extracts from them were circulated throughout the United States, and established his reputation. "As an evidence of the estimation in which he

was held, it is sufficient to mention that when it was determined to publish biographical sketches of the five greatest poets of the country, with their portraits, Edward Pinkney was requested to sit for his miniature to be used in the proposed volume." A second edition of the poems appeared in 1838, and in 1844 they were again published, with an introduction by N. P. Willis, in the series of the Mirror Library, called The Rococo.

"Rodolph, a Fragment" (two cantos), is the longest of the poems. It is a sketch of a life of passion and remorse. The hero, in his youth, had loved the wife of another, and his love had been returned. "At an untimely tide" he had met the husband and slain him. The wife retires to a convent, where she soon dies, and her paramour seeks refuge from remorse in distant countries. Finally, he returns to his ancestral castle. Feeling a dark presentiment, he wanders to a cemetery, and is found the next morning by his vassals, "senseless beside his lady's urn." In his delirium he raves of many crimes, and at last dies in madness.

This piece is lacking in finish and polish. The verse form is uncertain. Rhymed couplets, alternate rhyme, and blank verse are used together, it would seem, almost indiscriminately. The lines possess a certain vigor of expression, but they are not that kind that the reader likes to linger over and read and re-read again. In some respects they are slightly suggestive of Byron.

The other poems are all short. Some of them, notably "A Health" (praised by Edgar Allan Poe), "A Picture Song," and the "Serenade" beginning "Look out

upon the stars, my love," show a lightness of touch and delicacy of treatment that was at this time unusual in American poetry. "The Indian's Bride," "Italy," and the love songs, with those just mentioned, evidence his metrical skill, which is, we think, more varied than that of any previous Southern poet.

The amount of poetry that Pinkney wrote was not large, but when we remember the shortness of his life, with its over-full measure of sorrows, and the quality of what he produced, there can be no question of his genius, misdirected though it may have been. Like so many another poet, he was not fitted for practical affairs, and he died prematurely. Yet the slender volume of verse that he gave to the world has been sufficient to preserve his name as one of the most promising of the early American poets.

For several pages of selections from his poetry, see Griswold; also, Duyckinck, II., 338; Allibone, II., 1599; Appleton, V., 26; S. & H., VI., 99; The Prose and Poetry of Europe and America, edited by N. P. Willis and George P. Morris, 585 sq.

Lemuel Sawyer (1777-1852), of North Carolina.
Blackbeard. A Comedy. Washington, 1824.
The Wreck of Honor. A Tragedy. New York. (Date torn off.)
Autobiography, 1844.
Biography of John Randolph. New York, 1844.

Albert A. Muller (*circa* 1800——) was born in Charleston, S. C. "He was educated in his native city,

entered the ministry, and after 1825 went to the Southwest, where all traces of him have been lost. One of his poems was largely (widely?) copied in the newspapers, and appeared as the first piece in the early American editions of Moore's 'Sacred Melodies.' He published a volume of poems, which attracted much attention (Charleston, 1825)." Appleton, IV., 458.

William Gilmore Simms (1806-1870) was born and reared in Charleston, South Carolina. Received little education; was apprenticed to a druggist, but after his apprenticeship was over studied law; visited his father in the Southwest and gained valuable knowledge of frontier life, which he afterwards utilized to great advantage in his writings; returned to Charleston; published first poetry in 1825; married first time in 1826; admitted to the bar in 1827; became editor of "The Tablet" (which soon failed), and later of the "City Gazette"; opposed nullification and had adventure with a mob; gave up newspaper work and made second visit to the Southwest; returned again; published "Atalantis"; entered field of fiction, and became a successful romancer; took part in politics; published many novels, poems, histories, biographies, reviews, etc., and was recognized as the representative literary man of the South at that time; died and was buried in Charleston.*

Beginning in 1825, Simms continued to publish poetry at intervals until 1860.

The first was a *Monody on General Charles Cotesworth Pinckney*, of South Carolina, who had died in

*For detailed life, see Trent's Simms (American Men of Letters).

August, 1825. It was written in the heroic couplet and appeared anonymously in the *Charleston Courier* September 14, 1825. That it was favorably received by the more exclusive literary connoisseurs of Charleston is improbable, for Simms was not of patrician birth, was not in touch with them socially, and therefore was not expected to produce anything of value. No copy of the poem is known to have survived.

Lyrical and Other Poems (Charleston, 1827) was a collection written for the most part before his nineteenth year. The prevailing tone was Byronic. A commonplaceness both of matter and style neutralized the facility and correctness of the verses. (*Trent.*)

Early Lays (Charleston, 1827), which followed at the end of the year, was also pervaded by a strongly Byronic tone. The Spenserian stanza was employed to a certain extent, and the Indians were made the subject of "The Last of the Yemassees," a fact which indicates Simms's increasing interest in a field that he was afterwards to work so well.

Wordsworthian influence is shown in *The Vision of Cortes, Cain, and Other Poems* (Charleston, 1829). It contained "The Lost Pleiad" (cf. Griswold, 327), which is said to be the one poem by Simms that has approached popularity.

The following year another Byronic volume was published—*The Tri-Color; or, The Three Days of Blood in Paris, with Some Other Pieces* (Charleston, 1830). This was a striking evidence of the author's democratic tendencies.

Two years later came *Atalantis: A Story of the Sea. In Three Parts.* (New York, 1832.) Anonymous. "Atalantis, a beautiful and virtuous princess of the Nereids, is alternately flattered and threatened by a monster into whose power she has fallen by straying on the ocean beyond her domain, and becoming subject to his magical spells. She recovers her freedom by the aid of a shipwrecked Spanish knight, whose earthly nature enables him to penetrate the gross atmosphere of the island which the demon had extemporized for her habitation. The prison disappears, and the happy pair descend to the caves of ocean." Dramatic form and blank verse, which is exceptionally good, are employed. The poet's imagination has full play, and a considerable portion of the eighty pages is well sustained, there being much beautiful imagery and fine description. The choruses interspersed throughout the story are suggestive of Byron, as much of Simms's previous work had been. But after making full allowance for deficiencies of various kinds, the poem had many elements of real strength, a fact recognized both at home and abroad.

Seven years passed before the next volume appeared—*Southern Passages and Pictures* (New York, 1839), a collection of poems written between 1832 and 1838. They are lyrical, sentimental, and descriptive, composed in many different meters. In 1840 he contributed a series of poems to the Southern Literary Messenger called "Early Lays"—not to be confused with the 1827 volume of the same name.

The decade ending 1850 was the most productive of

poetry of Simms's whole career. Besides writing extensively in other fields—romances, histories, biographies, reviews, and miscellaneous articles—he put forth in eight years no less than seven volumes of serious verse and one lengthy satire of local interest. *Donna Florida: A Tale,* an avowed imitation of Byron, in which Ponce de Leon takes the place of Don Juan, came in 1843; *Grouped Thoughts and Scattered Fancies: A Collection of Sonnets,* in 1845; *Areytos, or Songs of the South,* mainly juvenile love lyrics, in 1846. Two years later (1848) he brought out *Lays of the Palmetto,* a patriotic tribute to the valor of the Carolina Regiment of that name in the Mexican War; *Charleston and Her Satirists: A Scribblement. By a City Bachelor* (a hasty satire in reply to a pamphlet entitled "Charleston, a Satire," by a female abolitionist of unknown name), and *Atalantis: A Story of the Sea. With the Eye and the Wing—Poems Chiefly Imaginative.* In the last he included a revised form of "Atalantis" and such of his poems as seemed imaginative rather than fanciful. In 1849 appeared *The Cassique of Accabee: A Tale of Ashley River, with Other Pieces,* the title poem being a pathetic Indian tale, and *Sabbath Lyrics, or Songs from Scripture: A Christmas Gift of Love,* mostly biblical paraphrases. At the consecration of Magnolia Cemetery in Charleston November 19, 1850, Simms read a poem on "The City of the Silent."

Considering his other work, this was certainly no small amount for an author to produce in so short a time. Yet his poetic energies were not exhausted.

In 1851 he published *Norman Maurice: The Man of the People. An American Drama,* and in 1852 another play, *Michael Bonham; or, The Fall of Bexar. A Tale of Texas. In Five Parts. By a Southron.* The first collected edition of his poems came in two large volumes the following year (1853) under the title, *Poems Descriptive, Dramatic, Legendary, and Contemplative.* After this, until 1860, his muse seems to have been silent, at least so far as the publication of any new volumes was concerned. In the latter year his last ante-bellum book appeared, *Areytos, or Songs and Ballads of the South, with Other Poems,* being much fuller than the "Areytos" of 1846, and containing most of the "Lays of the Palmetto" (1848), as well as a few revised poems from earlier volumes.

All of these volumes being inaccessible, it would be presumptuous to enter upon a detailed criticism of them, even if that were a part of our plan, which it is not. The striking fact is that out of so large an amount of verse so little has survived in the popular mind. A few selections may be found here and there, but to the average reader of the present generation Simms's poetry is a thing unknown. That some of it was read and praised by his contemporaries, and that they regarded his poetic abilities as of no mean order, may be seen from the comments in the reviews of the time. Yet this could not give to his poetry the qualities necessary to make it live. There is no question that Simms possessed genius, but his genius was for prose rather than poetry. Some of his verse is highly polished, and in-

dicates metrical skill, but metrical skill alone is not sufficient to write high-class poetry. The atmosphere of the spiritual must be there, and this in the most of Simms's verse is wanting. In his most ambitious poem, "Atalantis," he attempted a difficult task, to produce a long and highly imaginative work. It had a fair measure of success, and received favorable comment in reviews in New York and London. But that it was not faultless is indicated by its appearing many years later in a revised form.

Measured by quantity, Simms is assuredly one of the major ante-bellum poets of the South; measured by quality, his place is not so high. His reputation rested mainly on (1) his romances, novelettes, and collected stories (a partial bibliography of which comprises thirty-five titles), and (2) his History of South Carolina, Biographies of Francis Marion, Captain John Smith, Chevalier Bayard, and General Nathanael Greene, and many magazine reviews and articles on slavery and kindred subjects; in fine, on his prose rather than his poetry. But it should be remembered that though his poetry as a whole did not have the qualities that make for permanence, isolated pieces show evidence of the true poetic fire, and command, if not our highest, yet our sincere admiration.

We are already much indebted to the study of Simms by Professor Trent, and may here be allowed to quote at some length his opinion of Southern poetry before the war.

Speaking of the series of sonnets in *Grouped Thoughts*

and Scattered Fancies, he says: "Occasionally a legitimate sonnet of the Shakespearean type occurs, * * * and then the poet is evidently at his best. The wonder is that he did not see that the stricter his form the better his poetry became. But neither he nor any other antebellum Southern poet seems to have seen this fundamental truth of poetic art. The Southern poet was too easy-going to succeed in any form of verse that required patience and skill. He preferred a less hampering stanza than the sonnet in which to display his genius, and so, as might have been expected, he seldom displayed any genius at all. * * * The Southern poet never by any chance sang one pure and perfect strain."

Again: "But life in the South, in spite of its picturesqueness in certain directions, was largely commonplace with respect to the things of the mind. A Southerner had to think in certain grooves, or else have his opinions smiled at as harmless eccentricities. His imagination was dwarfed because his mind was never really free, also because his love of ease rarely permitted him to exercise the faculty. He had no incitement to high poetic achievement from the influence shed upon him by great poets of a generation just passed. The models before him were those of statesmen and men of action, and he lost his chances for distinction if he proposed to himself any others. Besides, he had no critics, no audience whose applause was worth having. His easy verses were received with a smile by his friends or with extravagant praise by an editor only too glad to fill his

columns. When praise was so readily obtained, he naturally took the easiest way to obtain it."

"And if a poet goes on writing in forms that are obviously not successful, it is a sign that he does not appreciate the first principles of his art. But this is precisely what Simms and the galaxy of small poets that surrounded him did for years. Hence, nearly all their poetic work, especially their sonnets, must be considered as having failed. They could occasionally produce a good verse or two, they not infrequently had something to say; but their poems rarely approximated perfection, and so perished. Then, too, these poets lacked self-control in other respects. They let their emotions run away with them, and were forever gushing. They could not stop to think whether the subjects they had chosen were capable of poetic treatment. Simms wrote twelve sonnets on "Progress in America" and an equal number on the Oregon question. * * * They were also more attracted by poetry of a rhetorical kind than by purer and simpler styles; but then a fondness for gorgeous rhetoric was a common Southern weakness." These faults "are pre-eminently characteristic of Southern poets, Poe alone excepted."

Now, Professor Trent had access to much original material, and he supposably made of it a careful study, so his opinions are to be accorded respect. We cannot but feel, however, that he has been too severe upon the writers of the old South and has not given them the credit that was really their due. Hardly a single one of his judgments on Simms's poetry is, with-

out qualification, favorable; in a few instances there is a word of praise, but it is faint, and faint praise usually means condemnation. It is not claimed that the praise should be meted out unstintedly, but what is given should not be given in a half-apologetic tone, as if it were contrary to the general attitude assumed by the critic. As was stated in the outset, we have depended in considerable measure upon Professor Trent's judgments, not only because the original material has been inaccessible to us, but because we have respect for Professor Trent's critical ability. But we repeat that his point of view is not that of many who are perhaps in a better position to pass judgment, and for some reason he occasionally seems utterly out of sympathy with his subject. Finally, though, we must say that as a whole Professor Trent's book is well-nigh indispensable to the student of ante-bellum literary conditions.

For several pages of selections, cf. Griswold, 323 sq.; Duyckinck, II., 427 sq.; also, for bibliography, besides Trent's, cf. Allibone, II., 2184. Link's Pioneers of Southern Literature, 149 sq., contains a study of Simms as novelist and poet. Cf. also Manly, 252, and Appleton for a sketch by Mrs. Margaret J. Preston.

Samuel M. Janney (1801-1880) was born in Loudoun county, Virginia. He was a prominent member of the Society of Friends, and wrote many articles concerning that order. He was also the author of *The Country School House. A Prize Poem.* 1825. *The Last of the Lanape, and Other Poems*, 1839 (cf. Southern Literary Messenger, V., 505). *A Teacher's Gift* (poetry?), 1840.

For bibliography of prose works, cf. Allibone, I., 954, and Supplement, II., 900.

Of Edgar Allan Poe (1809-1849), certainly the brightest light in the history of Southern, and probably in the history of American, poetry, what shall be said? The principal facts of his career are so well known, so much has been written about his life and work, his poetry has been studied from so many points of view, that a discussion of them here seems almost superfluous. In any exhaustive history of Southern poetry the proportion of space assigned to Poe would necessarily have to be much larger than that assigned to any other poet. The plan of the present study, however, as already stated, precludes such treatment. Yet as even a sketch of Southern poets or poetry would not approach completeness without at least a limited discussion of Poe, we shall indicate, briefly, what seem to be the chief characteristics of his poetry, omitting detailed study and referring the reader to the numerous editions of Poe and the great mass of Poeana.

Of the 2,923 pages of matter (exclusive of the introductions and notes by the editors) which Messrs. Stedman and Woodberry saw fit to reprint in their scholarly edition of Poe's Works (Chicago, 1894-'95, 10 vols.), 136 include all the poems—not one-twentieth of the whole! And when we consider that not all these are well known, it is amazing that such a reputation as Poe's is based on so narrow a foundation. We say narrow, because it is as a poet above all that he is best known. It is true that other great poetic reputations have rested

on narrow foundations, as Gray's, but few of them, if any, have elicited so keen an interest as that shown in the poetry of our author—an interest evidenced by the large amount of comment that has grown up in the last fifty years.

The first volume appeared in 1827—*Tamerlane and Other Poems. By a Bostonian.* Boston: Calvin F. S. Thomas. 40 pp., 12°. The second in 1829—*Al Aaraaf, Tamerlane, and Minor Poems. By Edgar Allan Poe.* Baltimore: Hatch & Dunning, 71 pp., 8°. The third in 1831—*Poems. By Edgar A. Poe.* Second Edition. New York: Elam Bliss. 124 pp., 12°. The fourth and last during Poe's lifetime in 1845—*The Raven and Other Poems. By Edgar A. Poe.* New York: Wiley & Putnam. (Wiley & Putnam's Library of American Books.) (8), 91 pp., 12°.

A study of the four volumes discloses the important fact that Poe was ever changing and ever polishing his work. The variorum of these texts has been included in the Stedman and Woodberry edition, and may be taken, as, indeed, it has already been,* as the basis for an exhaustive study of the development of Poe's mind and art in his poetry. Fourteen years passed between the publication of the third and fourth volumes, and in this period Poe was gaining a great deal of experience as a man of letters, but the range of the whole body of his poetry is not wide; the "luxury of woe" seems to be the one theme that is elaborated and elaborated. As time sped on Poe's poetic theories were becoming more and

*Cf. J. P. Fruit's *The Mind and Art of Poe's Poetry.*

more defined, and he was adapting his poetry more and more to them, or rather the theories were being adapted more and more to the poetry. Believing that a poem should be based on emotion, he thought it could not therefore be long. Poetry with him was "the rhythmical creation of beauty"; its object was not truth, but pleasure. Yet it may be said that underneath this was truth, for "beauty is truth, truth beauty." A distinctive melody that almost encroached upon music, combined with a rare subtlety of thought, not to be found in the work of other poets, marked his verse. Sound and sense went together. The forms of the stanzas, long and short lines, appealed to the eye and helped produce the desired effects. He used certain favorite devices, like the refrain and the repetend, and a number of favorite words, but even the frequent use of them does not weary the reader. Consistent with his theory, he apparently never attempted to compose unless some strain possessed him in that mysterious way known only to true poets. He was accordingly pre-eminently a lyrist. And so, though the amount he produced was small, though its range was limited, though his world was "located out of space, out of time," his poetry, taken all in all, possesses qualities entirely unique, qualities that destine it to live on indefinitely.

We have aimed merely to indicate in a few words the more prominent traits of Poe's verse. For more detailed criticisms, see the various biographies of Poe, especially Woodberry's, the Stedman and Woodberry edition of his works, John Phelps Fruit's "The Mind and Art of Poe's

Poetry" (New York, 1899), one of the most recent and most sympathetic studies. For a bibliography of magazine articles referring to Poe and his work, see Joel Benton's "In the Poe Circle" (New York, 1899). For other studies, see Stedman's Poets of America (Boston, 1887), and Pancoast's Introduction to American Literature (New York, 1898).

George Washington Parke Custis (1751-1857). Born at Mt. Airy, Maryland. Died at Arlington House, Fairfax county, Virginia. *Pocahontas: A National Drama.* Philadelphia, 1830. *Recollections of Washington* (memoir by his daughter and note by B. J. Lossing). New York, 1860.

For biographical details, cf. Appleton, II., 45.

Albert Pike (1809-1891). Born in Boston; studied at Harvard College, and subsequently taught in his native State and elsewhere; in 1831 travelled extensively in the South and West, and finally settled at Little Rock, Arkansas, becoming connected with the *Arkansas Advocate*, to which he had contributed some verses; became its owner two years later; practiced law, and sold his printing establishment 1836; employed to supervise the publication of Revised Statutes of Arkansas; served as captain of Company C, Arkansas Cavalry, in Mexican War; served as brigadier-general on Confederate side in Civil War; became a prominent Mason and published about twenty-five works relating to the order; in 1867 editor of *Memphis Appeal*, one of the most influential journals in that section, but left it the

next year; later moved to Washington city, retired from law in 1880, and devoted himself largely to the interests of Masonry and literature.

In 1831 he published *Hymns to the Gods*, which, with additions, appeared in Blackwood's Magazine (June, 1839). Of them "Christopher North" wrote: "These fine hymns entitle their author to take his place in the highest order of his country's poets." "A series of Hymns to the Gods, after the manner of Keats, which have justly commanded favorable notice" (H. T. Tuckerman). "Here was also published the earnest poetry of Albert Pike, breathing the true spirit of old mythology." (R. S. Mackenzie: Hist. of Blackwood's Magazine, 1852.)

To a reader of the present day these hymns do not appeal so strongly as they did to the readers of the earlier part of the century. "Crusty Christopher's" judgment of sixty years ago is no longer true. The hymns are the work of a youthful poet who had not mastered the secret of condensation; epithets, prepositional phrases, relative clauses are heaped one after the other so that the reader is almost breathless frequently before he finds the end of the sentence. The profusion of imagery cloys; much less would have been far more effective. Considerable imagination and classical knowledge are apparent; some striking lines and epithets are to be found, but generally the hymns are lacking in delicacy of touch and are not easy reading.

In 1834 Pike published *Prose Sketches and Poems* (Boston), and in 1834 or '35 *Ariel*. The ode, "To the

Mocking Bird"* (1836), was republished in Blackwood's for March, 1840. This is perhaps the best of the author's poems, and also his best known. The third stanza is unusually fine, but the moralizing in the fourth and fifth stanzas detract somewhat from the poem as a whole. In addition to the last mentioned, his other popular poems have been "To the Planet Jupiter," "Lines Written on the Rocky Mountains," and "Every Year," which has been widely printed in the newspapers. *Nugae*, including the Hymns to the Gods, was privately printed in 1854.

For detailed biographical sketch and nine pages of selections, cf. Griswold; also, cf. Allibone, II., 1594; Duyckinck, II., 520; Manly, 365; Appleton, V., 18; Alden, Vol. XVI.

William H. Timrod (1792-1837) was born near Charleston, South Carolina. His father was Henry Timrod, a native of Germany, and his mother Miss Graham, a gifted and highly-educated lady of the north of Ireland, though of Scotch descent. In early life William apprenticed himself to a bookbinder, a choice of trade that was strongly opposed by his family. All efforts to dissuade him were fruitless, and he persisted, hoping to have access in this way to precious volumes that he could not afford to buy. He soon found, however, that he had no time for reading during the day hours, and as the money at his disposal for the purchase of candles was limited, he had often to read at night by

*Cf. Sidney Lanier's poem on a similar subject.

the light of the moon. As time went on he succeeded in cultivating his talents to an unusual degree, and his shop became the resort of the most cultivated men in Charleston. Not only was he a fine conversationalist, but he also wrote creditable verse. One of his poems, "To Time," is said to have elicited from Washington Irving the remark that Tom Moore had written no finer lyric. Among his other well-known poems are "The Mocking Bird," "Autumnal Day in Carolina—A Sonnet," "To Harry" (his son Henry), and "Sons of the Union" (in which he ardently espoused the cause of the Union in the Nullification excitement of 1832-'33). A five-act drama, which he considered *the* literary work of his life, was unfortunately lost while it was still in manuscript.

At nineteen he married Miss Prince, a beautiful girl of sixteen, the daughter of Charles Prince. Mr. Prince's parents had come from England just before the Revolution, and he had married a daughter of an officer in the Revolutionary army, whose family were from Switzerland. Timrod at one time occupied a position in the Charleston custom-house, though for how long has not been ascertained. In 1835 he was elected to command the German Fusileers, a military organization composed of Charlestonians of German descent. This appears to have been an ancient and honorable body, and Timrod's election may be taken as an indication of the esteem in which he was held by his fellow-citizens. Soon afterwards the Fusileers marched to St. Augustine, Florida, to garrison that town against the attacks of the Semi-

noles, but the hardships of the campaign were too much for Timrod's strength, and brought on a disease from which he died about two years after his return to Charleston.

The poems cited all show a true poetic temperament, but they are hardly sufficient in amount to give their author much prominence in the history of Southern poetry.

For fuller details, with the poems mentioned, see Memoir of Henry Timrod, by Paul H. Hayne, in the 1873 edition of Henry Timrod's Poems; also, *Southern Review*, Vol. XVIII., 35 sq.

Penina Moise (1797-1880), born and died in Charleston, South Carolina. *Hymns* used in the Hebrew worship. Verses in "Home Journal," "Washington Union," and other publications. *Fancy's Sketch Book* (Charleston, 1833).

Charles Christopher Pise (1802-1866), born in Annapolis, Maryland. A Catholic minister of some prominence.

Pleasures of Religion and Other Poems (Philadelphia, 1833). *Acts of the Apostles done into Blank Verse* (1845). Poems contributed to Knickerbocker Magazine.

Cf. Allibone, II., 1601, for bibliography of prose and a few biographical details; also, Duyckinck Supplement, 88; Stockbridge, 203.

F. W. Thomas (*circa* 1810-1864), born in Baltimore (?), educated and admitted to the bar in Baltimore,

went West and practiced at Cincinnati, Ohio. Died in Washington, D. C.

The Emigrant, or Reflections When Descending the Ohio: A Poem (Cincinnati, 1833). *The Beechen Tree: A Tale Told in Rhyme, and Other Poems* (New York, 1844). Contributed verse to periodicals. Novels and sketches in prose.

Cf. Allibone, III., 2386; Duyckinck, II., 548, for a short poem, "'Tis said that absence conquers love"; Appleton, VI., 83.

John Collins McCabe (1810-1875). Born at Richmond, Virginia. Died at Chambersburg, Pennsylvania. Contributed a poem to first number of Southern Literary Messenger. *Scraps.* Richmond, 1835.

Cf. Appleton, IV., 74.

Thomas Holley Chivers, M. D. (1807-1858). Born near Washington, Georgia. Son of Colonel Robert Chivers, a wealthy planter and mill-owner. Graduated in medicine at Transylvania University (now Kentucky University) about 1828. After a few years' practice he chose literature as an occupation. At the age of twenty-five Chivers went North to live, and shortly afterwards married Miss Harriet Hunt. Many sorrows came to him in the death of several of his children, and in 1856 he returned to the South and made his final home in Decatur, Alabama, where he died in 1858. The known details of his life are meagre, and probably little interest would attach to them except for the fact that he is said to have been a precursor of Poe in some of the latter's

poetical peculiarities. He published several volumes of poems, and some of them certainly had the Poe ring, but that Poe was influenced by them could not be proved, for the date of their publication was subsequent to the publication of Poe's own. In the absence of the works of Chivers (the only complete set is said to be in the British Museum), the opinion of Poe himself as to his poetry is interesting:

"Dr. Thomas Holley Chivers, of New York, is at the same time one of the best and one of the worst poets in America. His productions affect one as a wild dream—strange, incongruous, full of images of more than arabesque monstrosity, and snatches of sweet, unsustained song. Even his worst nonsense (and some of it is horrible) has an indefinite charm of sentiment and melody. We can never be sure that there is *any* meaning in his words—neither is there any meaning in many of our finest musical airs—but the effect is very similar in both. His figures of speech are metaphor run mad, and his grammar is often none at all. Yet there are as fine individual passages to be found in the poems of Dr. Chivers as in those of any poet whatsoever.

"His manuscript resembles that of P. P. Cooke very nearly, and in poetical character the two gentlemen are closely akin. Mr. Cooke is, by much, the more correct, while Dr. Chivers is sometimes the more poetic. Mr. Cooke always sustains himself; Dr. Chivers never."—Poe's Works, Vol. IX., 240, Stedman and Woodberry Edition.

Works by Chivers are:

Conrad and Eudora; or, The Death of Alonzo. A Tragedy. Philadelphia, 1834.

Nacooche; or, The Beautiful Star, and Other Poems. New York, 1837.

The Lost Pleiad and Other Poems. New York, 1845.

Eonchs of Ruby: A Gift of Love. New York, 1851.

Memoralia, or Phials of Amber. Full of the Tears of Love. A Gift for the Beautiful. Philadelphia, 1853.

Virginalia, or Songs of My Summer Nights and Gift of Love for the Beautiful. Philadelphia, 1853.

The Sons of Usna: A Tragic Apotheosis in Five Acts. Philadelphia, 1858.

Atlanta; or, The True Blessed Island of Poesy: A Paul Epic in Three Lustra. Macon, Georgia, 1855.

For an entertaining discussion of the question of the precursorship, with various citations from Chivers's poems, see Joel Benton's "In the Poe Circle." (New York, 1899.)

George Henry Calvert (1803-1889) was born in Baltimore, Maryland, the great-grandson of Lord Baltimore. He graduated at Harvard in 1823 and then studied in Germany. On his return to America he became the editor of the *Baltimore American*, and continued as such for several years. He moved to Newport, Rhode Island, in 1843, and resided there the rest of his life. His fellow-citizens elected him Mayor in 1853, and he filled the office acceptably. He contributed prose and verse to many periodicals. His writings cover a wide

range of topics, many of them concerning the literature of France, Germany, Italy, and England. *The Literary World*, as quoted by Allibone, says: "Mr. Calvert is a scholar of refined tastes and susceptibilities educated in the school of Goethe, who looks upon the world at home and abroad in the light not merely of genial and ingenious reflection, but with an eye of philosophical, practical improvement."

Among his ante-bellum works are:

Translation of Don Carlos. A dramatic poem from Schiller. Baltimore, 1834.

Cabiro. Cantos I. and II. Baltimore, 1840.

Count Julian. Baltimore, 1840.

Poems. Boston, 1847.

Cf. Stockbridge, 49; Alden, Vol. IV.; Warner Library, XXIX., 87.

William Ross Wallace (1819-1881) was born in Lexington, Kentucky, and educated at Bloomington and South Hanover Colleges, Indiana. He went to New York early and practiced law, but gave it up for literature, becoming a contributor to various periodicals. He produced several works, mostly poetry, of which the titles have been found as follows:

The Battle of Tippecanoe, etc. Cincinnati, 1837.

Wordsworth. New York, 1846.

Alban, the Pirate. New York, 1848.

The Loved and the Lost (prose and poetry).

Meditations in America and Other Poems. New York, 1851.

The Liberty Bell. How's Illustrations. New York, 1862.

The striking qualities of Wallace's poetry are seriousness and imaginativeness. Blank verse is generally used, and it makes the flow of the lines more solemn than they would otherwise be. The poet is fond of meditating on the grandeur of the past, and allows his imagination to wander almost at will over the expanse of time and space. "Alban," a romance of New York, "is intended to illustrate the influence of certain prejudices of society and principles of law upon individual character and destiny." "The Mounds of America," the "Hymn to the Hudson River," and "Chant of a Soul" may be taken as representing the main characteristics of his poetry.

See Griswold, 477 sq.; Duyckinck, II., 692; Allibone, III., 2550; S. & H., VII., 400; Stockbridge, 295; Poe's Works, Vol. VIII., 280; Alden's Cyclopedia of Universal Literature, Vol. XIX.

Lewis Foulke Thomas (1815-1868). Born in Baltimore county, Maryland. Died in Washington, District of Columbia. Editor *Daily Herald,* Louisville, Kentucky.

Inda and Other Poems—"the first book of poetry that was published west of the Mississippi." St. Louis, 1842.

Osceola: A Tragedy. New Orleans, 1838.

Cortez, the Conqueror: A Tragedy. Washington, 1857.

Cf. Appleton, VI., 83.

John Wilson Campbell (1782-1833). Born in Augusta county, Virginia. Died in Delaware, Ohio.

Volume of works, including nine poems ("Biographical Sketch and Literary Remains," by his widow, Columbus, Ohio, 1838).

Cf. Appleton, I., 515.

Robert M. Charlton (1807-1854). Born in Savannah, Georgia. Studied law; elected to the State Legislature; became United States District Attorney; at twenty-seven was appointed Judge of the Supreme Court of the Eastern District of Georgia; in 1852 he was in the United States Senate. He was an accomplished orator and writer of both prose and verse, essays, sketches, lectures, etc. In 1839 he published a volume of poems, in which he included the poetical remains of his brother, Dr. T. J. Charlton, who had died in 1835. The second edition appeared in 1842, and, besides additions and alterations in the poems, contains certain prose compositions by R. M. Charlton.

His verse flows easily and without effort. "The Death of Jasper," an historical ballad, is a vigorous description of Sergeant Jasper's daring feat in rescuing the flag at Fort Moultrie. Liveliness seems to be the most noticeable characteristic of all the selections available.

See Duyckinck, II., 435, for sketch of life and three poems. Also, Allibone, 370, for meagre details.

François Dominique Rouquette (1810——). Born at New Orleans, Louisiana. Educated at Royal College of Nantes.

Meschacebeennes (in French). Paris, 1839.

Fleurs d'Amerique: Poesies Nouvelles. New Orleans, 1857.

For a discussion of the brothers Rouquette (F. D. and A. E.) and a number of other Louisiana poets who wrote in French, see Professor Alcée Fortier's "Louisiana Studies" (New Orleans, 1894). Also, Allibone, II., 1877, and Duyckinck, II., 521.

John Newland Maffitt (1795-1850). Born in Dublin, Ireland. Emigrated to America in 1819 and became a Methodist preacher, attracting for many years large audiences. Associate editor *Western Methodist,* Nashville, Tennessee, 1833. Professor of Elocution, La Grange College, Alabama, 1837. He died in Mobile, Alabama.

He published a volume of *Poems* (Louisville, Kentucky, 1839) and other works, the best known being, perhaps, *Pulpit Sketches* (Boston, 1828). *Ireland: A Poem.* Louisville, 1839. *Literary and Religious Sketches.* Poems in the volume. New York, 1832.

Cf. Appleton, IV., 172; Stockbridge, 159.

William Russell Smith (1813——). Born in Alabama. Educated at the University of Alabama; practiced law at Greensboro; was an army officer in the Creek War, 1836; established the *Tuscaloosa Monitor* in 1838; held offices of civil trust; was opposed to secession, but was a member of the Confederate Congress, 1861-'65. He afterwards became president of the State University. (*Stockbridge.*)

In 1841 he published *The Alabama Justice* (poem?) (New York); second edition, Montgomery, Alabama, 1850; third edition 1859. *The Uses of Solitude: A Poem*, appeared in 1860, and in the same year *As It Is: A Novel.* He was the author also of other works published after 1860.

See Allibone, II., 2164.

Charles F. Deems (1820-1893). Born in Baltimore, Maryland. Graduated at Dickinson College, 1839; Professor in the University of North Carolina, 1842; Professor of Chemistry in Randolph-Macon College, 1848; President of Greensboro College, North Carolina, 1850; President of Centenary College, 1854. Has been a prominent minister of the Methodist Church and held many other important positions.

In addition to various religious works he wrote *Triumph of Peace and Other Poems.* In 1841 he published *Devotional Melodies* (Raleigh).

Cf. Allibone, I., 488, and Supplement, 470; also, Alden, Vol. VI., 173.

Richard Henry Wilde (1789-1847) was a native of Dublin, Ireland, and was brought to Baltimore by his father and mother in 1797. The former soon died, and in 1802 the family removed to Augusta, Georgia, where the mother invested her small property in a merchandizing establishment, managed by her son Richard. Assisted by friends, Richard was enabled to prepare himself for the practice of law, and in due time was admitted to the bar. He rose to be Attorney-General of the

State, and served as a member of Congress in 1815, in 1825, and from 1828 to 1835. In 1834 he was a prominent candidate for Speaker of the House, but was eventually defeated by John Bell. Failing of re-election to Congress on account of his opposition to certain popular Jacksonian views, he went abroad and spent two years, travelling in England, France, Belgium, Switzerland, and Italy, studying literature and the other fine arts, particularly in Florence, where he discovered in the Bargello Chapel a portrait of Dante that had been covered with whitewash. While in Italy he collected material for a life of Tasso and a life of Dante. Returning to America, he removed to New Orleans, and was admitted to that bar in 1844. On the organization of the Law Department of the University of Louisiana in the spring of 1847, he was appointed Professor of Common Law, and served until his death the following September.

The only work he published was *Conjectures and Researches Concerning the Love, Madness, and Imprisonment of Torquato Tasso*, the result of his studies and investigations in Italy (2 volumes, New York, 1842). It is valuable not only as a contribution to the history of Italian literature, but as containing a number of translations of Tasso's verses. He was the author of an article in the *Southern Review* on "Petrarch," and wrote poetry, both original and translated, for the magazines. His translations from Italian, Spanish, and French possess grace and finish. He left a large number of manuscripts, including an incomplete Life of Dante; a collection of translations of Italian lyrics, which it was his

plan to publish with biographical sketches of the authors; and a completed poem of several cantos, entitled "Hesperia," subsequently edited and published by his son (Boston, 1867).

Wilde's best title to fame is based on a little poem whose first line is "My life is like the summer rose." Much controversy arose as to its authorship, and it will be proper to give some account of the origin of the poem.

Mr. Wilde's brother James, who had been a subaltern officer in the Seminole War, interested him in Florida, and he decided to write an epic with the scene laid in that State. This he never completed, but a lyric that it contained, called "The Lament of the Captive," but now known by its first line, "My life is like the summer rose," got into print about 1815 through a musician into whose hands it had come for the purpose of being set to music, and became widely popular. It was suggested by the story of Juan Ortez, the last survivor of the ill-fated expedition of Panfilo de Narvaez. Soon after the publication of the poem it was said in the *North American Review* to have been translated from a Greek ode which purported to have been written by Alcaeus. Scholars soon discovered that the latter was not genuine, and it was found to be the work of Anthony Barclay, of Savannah, Georgia, who had translated Mr. Wilde's poem into Greek for his own amusement. Mr. Barclay subsequently wrote an "Authentic Account of Wilde's Alleged Plagiarism," which was published by the Georgia Historical Society (Savannah, 1871).

The poem is sometimes printed in six stanzas and sometimes in three, as follows:

"My life is like the summer rose
That opens to the morning sky,
But ere the shades of evening close,
Is scatter'd on the ground—to die!
Yet on the rose's humble bed
The sweetest dews of night are shed,
As if she wept the waste to see—
But none shall weep a tear for me!

"My life is like the autumn leaf
That trembles in the moon's pale ray,
Its hold is frail—its date is brief,
Restless—and soon to pass away!
Yet, ere that leaf shall fall and fade,
The parent tree will mourn its shade,
The winds bewail the leafless tree,
But none shall breathe a sigh for me!

"My life is like the prints, which feet
Have left on Tampa's desert strand;
Soon as the rising tide shall beat,
All trace will vanish from the sand;
Yet, as if grieving to efface
All vestige of the human race,
On that lone shore loud moans the sea,
But none, alas! shall mourn for me!"

While these stanzas are of unquestioned merit they are not the poet's only claim to recognition, for he wrote a number of others of nearly, if not quite, equal merit. The sonnet "To the Mocking Bird" would perhaps rank next to "The Lament of the Captive." It has a wild, free note of expression that is peculiarly suggestive of the bird itself. "Napoleon's Grave" and "To Lord Byron" betray a part of the influences that affected the

poet. "The Ode to Ease" and "Solomon and the Genius" are poems of reflection, which is one of the prominent marks of our author's work, others being seriousness and sincerity. All of these evidence considerable metrical skill.

For a detailed account of life, see Rutherford, 141, and Appleton, VI., 505; for several poems, including all those cited, see Griswold, 109; also, Duyckinck, II., 106; Allibone, III., 2718; S. & H., V., 184; Willmott, 194; Trent, 146, *et passim.*

Augustus Julian Requier (1825-1887). Born in Charleston, South Carolina, where he was educated and became a lawyer. He removed to Marion, South Carolina, and subsequently to Mobile, Alabama. In 1853 he was appointed United States Attorney for the Southern District of Alabama.

In 1842 he published *The Spanish Exile, a Drama,* which is said to have been successful. About 1844 *The Old Sanctuary, a Romance,* appeared. The collected edition of his poems was published in 1860.

Cf. Duyckinck, II., 720, for biographical details and "Ode to Shakespeare"; Allibone, II., 1775.

Catherine Ware Warfield (1816-1877) and Eleanor Ware Lee (1820-1849), daughters of Hon. Nathaniel Ware, of Mississippi, were born near the city of Natchez. Catherine Ware married Mr. Warfield, of Lexington, Kentucky, and Eleanor married Mr. Lee, of Vicksburg. They published conjointly in 1843 *The Wife of Leon and Other Poems,* and in 1846 *The Indian*

Chamber and Other Poems. The parts contributed by each author are not distinguished. "The poems in ballad, narrative, and reflection exhibit a ready command of poetic language and a prompt susceptibility to poetic impressions. They have had a wide popularity." The two poems, "I Walk in Dreams of Poetry" and "She Comes to Me," show ease of versification, but no striking qualities.

In addition to the two volumes of poems mentioned above, Mrs. Warfield has published *The House of Bouverie: A Romance* (1860) and *The Romance of the Great Seal* (1867).

Cf. Duyckinck, II., 683, and Allibone, III., 2582, and II., 1073; Stockbridge, 301.

Amelia B. (Coppuck) Welby (1819-1852) was born at St. Michael's, Maryland. She moved early with her father to the West, and resided at Lexington and Louisville, Ky., where she met and married Mr. George Welby in 1838. She died at Louisville in 1852.

She began to contribute to the *Louisville Journal* in 1837 over the signature "Amelia." The first edition of her poems was published at Boston 1845, and by 1860 the number of editions that had been published was fourteen. The poems are generally on subjects of domestic interest, and, "without profound poetical culture, are written with ease and animation." Says Poe: "Very few American poets are at all comparable with her in the true poetic qualities. As for our *poetesses* (an absurd, but necessary word), few of them approach her. * * * Mrs. Welby owes three-fourths of her power

(so far as style is concerned) to her freedom from these vulgar and particularly English errors, elision and inversion. * * * Upon the whole there are some poets in America (Bryant and Sprague, for example) who equal Mrs. Welby in the negative merits of that limited versification which they chiefly affect—the iambic pentameter, but none equal her in the richer and positive merits of rhythmical variety, conception, invention. They, in the old routine, rarely err. She often surprises, and always delights, by novel, rich, and accurate combination of the ancient musical expressions."

See Duyckinck, II., 677; Allibone, III., 2635 (references to reviews of her works); S. & H., VII., 563; Poe's Works (Stedman and Woodberry edition), VI., 79, and VIII., 283.

Theodore O'Hara (1820-1867) was born in Danville, Kentucky. His father, Kane O'Hara, was an educated Irish gentleman, who conducted one of the earliest academies in Kentucky. His maternal ancestors were Irish also, emigrating from their home with Lord Baltimore to escape the disabilities imposed upon Roman Catholics. Theodore received his education from his father and at a Catholic College in Bardstown, Kentucky. On his entrance at the latter he was so well prepared that he was enabled to join the senior class in all but higher mathematics, a subject which he mastered in a few weeks. After a brilliant career at college he began the study of law in the office of Judge Owsley, where he was a fellow-student with John C. Breckinridge, and formed with him a lasting friendship. Ad-

mitted to the bar at Frankfort in 1842, O'Hara found that "the restlessness of an adventurous nature and a passion for the heroic and beautiful warred against the substantial requirements of his profession." On the occasion of the re-interment of the remains of Daniel Boone and his wife Rebecca, September, 1845, he composed his first well-known poem, "The Old Pioneer." He secured a position in the Treasury Department at Washington, but resigned the next year (1846) to serve in the Mexican War, and was appointed a captain. He fought at Contreras, was badly wounded at Cherubusco, where he was brevetted for gallant and meritorious conduct. On July 20, 1847, Kentucky gave her soldiers who had fallen at Buena Vista a great public funeral at Frankfort. In the autumn of the same year, when enthusiasm in the State was high, and soon after his return from Mexico, he wrote his celebrated martial elegy, "The Bivouac of the Dead." A second attempt at law in Washington city was soon abandoned, and he was an editorial writer on the *Frankfort Yeoman* when the ill-fated Lopez Cuban expedition was organized in 1850. He went as second in command to Lopez himself, was wounded and narrowly escaped the tragic fate of his less fortunate companions. Reaching the United States again, he was after various experiences appointed a captain in the famous Second Cavalry of the regular army, a regiment noted for the number of general officers it afterwards furnished in the Civil War, among whom were Robert E. Lee, George H. Thomas, Albert Sidney Johnston, Stoneman, Hood, and Kirby Smith. But gar-

rison life was too monotonous, and he soon resigned and took up journalism again, acting for a time as editor of the *Mobile Register*. He took a prominent part in the war, serving on the staffs of Albert Sidney Johnston and John C. Breckinridge. At its close he went to Columbus, Ga., and engaged in the cotton business with a relative, but they a short time afterwards lost all by fire. He then retired to a plantation a few miles distant, near Guerrytown, Alabama, and was laboring successfully when he died, June 6, 1867.

By an act of the Kentucky Legislature his remains were removed in 1874 to Frankfort and laid to rest in the cemetery where had been inspired "The Bivouac of the Dead."

O'Hara's reputation as a poet rests almost wholly on "The Bivouac of the Dead." The original version appeared in the *Mobile Register* while O'Hara was acting as editor in 1858. In 1860 it appeared in an improved form, and again in 1863 it was altered. Still not satisfied, the author subsequently reduced it from twelve to nine stanzas, and in that form it was left at his death.

The measure adopted in this poem—iambic-tetrameter alternating with iambic-trimeter—gives it a martial "tread" that is peculiarly impressive, and a single reading will leave the lines ringing in one's ears indefinitely. It is not, like many other martial elegies, confined to any particular section or race; it is universal and its sentiments are true for all time. The language is simple; it contains only one word of as many as four syllables, and but twelve that can be counted as having three, the

words with two syllables numbering eighty, and those with one syllable 306! Perhaps this fact is one secret of its power. The poem has been widely quoted and parts of it extensively used as epitaphs. It has served doubtless to preserve O'Hara's memory more than anything else in his whole career, and is worthy to live as long as wars are fought and heroic souls perish in them.

Another poem already alluded to, "The Old Pioneer," is a tribute to the memory of Daniel Boone and his wife. Written in the same meter, it has some of the movement as "The Bivouac of the Dead," but is not so impressive. It breathes the spirit of veneration for the noble character of Boone and of love for the land he settled. The last stanza (of the six) will be sufficient to indicate the key-note of the whole.

"A dirge for the brave old pioneer!
The patriarch of his tribe!
He sleeps, no pompous pile marks where,
No lines his deeds describe.
They raised no stone above him here,*
Nor carved his deathless name—
An Empire is his sepulcher,
His epitaph is Fame."

O'Hara had a facile pen, and wielded it well in the causes he espoused. The only poems by him that we have found, however, are the two mentioned. That he was not more productive in this line was due, perhaps, to the restlessness of his nature. Yet "The Bivouac of the Dead" and "The Old Pioneer" are enough to give

*This poem was written before the Boone monument at Frankfort was erected.

him an honorable place not only in Southern, but in American literature also.

For a full account of his life, see George W. Ranck's The Bivouac of the Dead and Its Author (Cincinnati, 1898); also, see Manly, 308; Rutherford, 494.

William Munford (1775-1825). Born in Mecklenburg county, Virginia. Son of Colonel Robert Munford, who was a distinguished officer in the Revolution and the author of two dramas and some minor poems (Petersburg, 1798). Educated at the College of William and Mary, where he studied the classics and afterwards the law under the celebrated George Wythe. Elected to the Virginia House of Delegates at twenty-one and served from 1797 to 1801. Senator from the same district, 1801-1805. Member of the Privy Council of State from the end of his term as senator till 1811, when he was appointed Clerk of the House of Delegates, a position which he retained up to his death. He removed to Richmond in 1805, and resided there the rest of his life.

In 1798 he published at Richmond a volume of *Poems and Compositions in Prose on Several Occasions.* This included a tragedy, "Almoran and Hamet," several versifications of Ossian, translations from Horace, and a number of occasional poems. They were the work of a very young man, and possess but small value as literature.

Munford's chief claim to remembrance is his *Translation of Homer's Iliad* into blank verse. Upon this work he was engaged during his leisure from his regular duties for many years, completing it just before his death. It

remained in manuscript, however, until 1846, when it was published in two octavo volumes (Boston). In the preface he says: "The author of this translation was induced to undertake it by fond admiration of the almost unparalleled sublimity and beauty of the original; neither of which peculiar graces of Homer's muse has, as he conceives, been sufficiently expressed in the smooth and melodious rhymes of Pope. * * * When the following work was commenced, and considerably in progress, I had not seen nor heard of the translation by Cowper. If that deservedly popular poet had manifested the same talents in that as in his other works I would have relinquished my enterprise as unnecessary and hopeless; but it must be admitted even by his greatest admirers that his version of Homer is a very defective production. * * * My opinion of the duty of a translator is that he ought uniformly to express the meaning and spirit of his author with fidelity in such language as is sanctioned by the use of the best writers and speakers of his own time and country; not to render word for word, with servile accuracy, especially in cases where from the diversity of the idioms the effect would be awkward and unpleasant. * * * A translator ought, therefore (preserving, by all means as most essential, the spirit and fire of the original), to consider in every instance how Homer would have expressed the thought in question, if, with the manners and habits of ancient Greece he had written in English, not in the English of Spenser or Shakespeare, but in that now in use. * * * Every writer, in every age, ought to

express his ideas, whether original or translated, in words intelligible to his contemporaries, carefully avoiding a medley of obsolete and modern phrases, by blending which some authors of high renown in our times have greatly corrupted our language.. * * * With these restrictions, the rule of the translator should be to adhere strictly to the sense of the original, not presuming to omit ideas because he does not like them, nor rashly essaying to embellish or improve his author by additions or variations of his own. * * * With respect to the measure employed in this work, I have chosen that which Milton denominates 'our English heroic verse without rhyme,' because I think it best adapted to the free and forcible expression of Homer's animated effusions of fancy and passion. But I have not imitated Milton or any other writer. With a boldness which some may consider presumptuous, I have made an attempt to adopt a style of my own, sedulously avoiding that inverted and perplexing arrangement which too often prevails in the structure of this species of metre, for in my opinion it is not impossible to combine in blank verse ease and smoothness with strength and variety. * * * Pope has equipped him (Homer) in the fashionable style of a modern fine gentleman; Cowper displays him, like his own Ulysses, in 'rags unseemly,' or in the uncouth garb of a savage. Surely, then, there is room for an effort to introduce him to the acquaintance of my countrymen in the simple, yet graceful, costume of his own heroic times. The design at least will be admitted to be good, however imperfect its execution may be."

Such, in Munford's own words, are his reasons for undertaking so ambitious a work, and his ideas of what such a translation should be. How far he succeeded in his task is for the classical scholar rather than the general reader to determine. Without dwelling upon details it will suffice to note briefly the prominent features of Munford's work.

Fidelity to the original is perhaps its greatest merit, and when it is remembered that fidelity does not mean mere literalness, that is one of the greatest merits which it could possess. In this and in nerve and energy of expression it surpasses the previous translations, including the best, those of Pope and Cowper. Indeed, the opinion was advanced at the time of its publication that it was the most faithful of all translations of any work into the English language. In passages where sound and sense correspond, Munford wrought unusually well, as comparison of the original with various translations will show.

During Munford's lifetime, the published results of the more advanced investigations in the study of the Homeric poems were not generally obtainable in this country, and hence his critical helps were deficient, and he consequently fell into some errors not only in the translation itself, but in the comments on the text as well. He seems to have been a better scholar than Pope, and fully the equal of Cowper. The defects are mainly in the translations of certain phrases about which classicists have had so much discussion, and the meanings of which are matters of opinion. That with his limited

apparatus criticus he was able to produce as excellent a version as he did is greatly to his credit.

Taken as a whole, this translation is much superior to any of its predecessors in "fidelity, nervousness of expression, vigor and freshness of thought, and truthfulness." It is one of the best from which any adequate idea can be formed of the "manner, style, sentiment, and language of Homer."

For an extended review by the late Professor George F. Holmes, of the University of Virginia, with copious quotations and comparisons with the translations of Pope and Cowper, see the Southern Quarterly Review, Vol. X. (1846), pp. 1-45. Also, North American Review, LXIII., 149 (Professor C. C. Felton); Christian Examiner, XLI., 205; American Whig Review, IV., 350; S. & H., IV., 347; for biographical details see Allibone, II., 1386; Duyckinck, I., 642; Appleton, IV., 459; Nat. Cyclo., LX., 108, and "Advertisement" in the original edition of the Translation, Vol. I.

Philip Pendleton Cooke (1816-1850) was born in Martinsville, Berkeley county, Virginia, the son of John R. Cooke, who practiced law in Richmond for many years, and the elder brother of John Esten Cooke, the novelist. Entering Princeton when about fifteen, he graduated in the class of 1834. He then studied law with his father at Winchester, and before twenty-one was married and practicing as a lawyer in Millwood. Apart from his profession he devoted considerable time to literature and field sports, and became noted as the best

huntsman of the Shenandoah Valley. He died near Boyce, Virginia.

He contributed prose and verse to the Knickerbocker Magazine and to the Southern Literary Messenger. The only book he published was *Froissart Ballads and Other Poems* (Philadelphia, 1847), the Ballads being based on the stories of the old French chronicler. *Emily: Proem to the Froissart Ballads*, gives the "frame" for the Ballads—a young lover telling the stories to his sweetheart.

> "* * * In the wells
> Of Froissart's lifelike chronicles
> I dipp'd for moving truths of old.
> A thousand stories, soft and bold,
> Of stately dames and gentlemen,
> Which good Lord Berners, with a pen
> Pompous in its simplicity,
> Yet tipt with charming courtesy,
> Had put in English words, I learn'd;
> And some of these I deftly turn'd
> Into the forms of minstrel verse.
> I know the good tales are the worse—
> But, sooth to say, it seems to me
> My verse has sense and melody—
> Even that its measure sometimes flows
> With the brave pomp of that old prose."

The rhymed couplet gives a poetical swing to the lines, but they display a good deal of self-consciousness.

Cooke's fame rests mainly on a few ringing lyrics, among them, "To My Daughter Lily," "Young Rosalie Lee," and "Florence Vane," the last being perhaps the best of all. It has been translated into many languages.

To the Southern Literary Messenger he contributed the tales *John Carpe, The Two Houses, The Gregories*

of Hackwood, The Crime of Andrew Blair, Erysicthon, Dante, and a number of reviews. *The Chevalier Merlin,* which Poe called less a novel than a prose poem, was running as a serial at the time of his death, and was left unfinished.

Cooke was impressive in his personality and shone in conversation. His poetry indicates a vein of genius, but it was not thoroughly wrought out and does not fully represent his powers.

For quotations from his poems and biographical data, see Duyckinck, II., 635; Griswold, 455; Allibone, I., 422; S. & H., VII., 294; Willmott, 456; Rutherford, 428; Manly, 305.

James Matthews Legaré (1823-1859), of Charleston, South Carolina, was a relative of the eminent scholar and statesman, Hugh S. Legaré. He published (Boston, 1848) *Orta-Undis and Other Poems,* in Latin and English, and contributed to various periodicals. His favorite themes are love and nature. "Thanatokallos," possibly suggested by Bryant's Thanatopsis, contains a vivid picture of death, though the details used are rather repellent to the sensitive reader. The blank verse in which it is written moves with dignity and self-control. "Maize in Tassel," shorter than the preceding, is pervaded with religious feeling. "Amy" is a tender little poem of love and nature.

Judging from these few poems, Legaré's poetic sense was not of the common nor of the fervent, gushing kind. It betrays, on the contrary, possibly too much calmness.

See Griswold, 493; Duyckinck, II., 720; Allibone, I., 1078; S. & H., VIII., 149.

Louisa Susannah McCord (1810-1880) was born in Columbia, South Carolina, the daughter of Hon. Langdon Cheves, a prominent politician of the time. In 1840 she married Colonel D. J. McCord, a distinguished lawyer of Columbia. She wrote much on slavery and woman's rights and kindred subjects for the Southern Quarterly Review, DeBow's Review, and the Southern Literary Messenger. In one of her articles she is said to have given "a rather sharp handling" to Mrs. Stowe's "Uncle Tom's Cabin." During the Civil War she rendered excellent service in the hospitals of her native place.

In 1848 she published a volume of poems, *My Dreams* (Philadelphia), and in 1851 *Caius Gracchus, a Tragedy in Five Acts* (New York), a drama for the study rather than for the stage. "The Voice of Years" is much above the average of fugitive poems.

See Duyckinck, II., 251, for bibliography of prose and quotations from her poetry; Allibone, II., 1162 (references); S. & H., VI., 511.

Margaret Junkin Preston (1825-1897) was born in Philadelphia. Her father was Rev. Dr. George Junkin, a Presbyterian minister, well known as an educator, being the founder of Lafayette College, in Pennsylvania, and president of Washington College, Lexington, Virginia, from 1848 to 1861. Her education was received at home from her father and from private tutors. In 1857 she married Colonel J. T. L. Preston, one of the founders of the Virginia Military Institute, her sister Eleanor being the first wife of General "Stonewall"

Jackson. Her life was lived quietly and unobtrusively in Lexington, and her death occurred in 1897.

She contributed first to *Sartain's Magazine* in 1849-'50, and later to various other periodicals, acquiring some reputation as a writer of fugitive verse. Her translation of *Dies Irae* appeared in 1855, and was very favorably commended. *Silverwood: A Book of Memories* (prose), came in 1857 before her marriage.

The work that gave her widest recognition, however, was done after the war. *Beechenbrook*, a poem in ten parts, which dealt with events of the war, brought her into great favor in the South, and went through eight editions. It contained one of her most famous short poems, "Slain in Battle!" Other works appeared at intervals up to within a comparatively short time before her death. A partial list includes *The Young Ruler's Question* (1869), *Old Songs and New* (1870), *Cartoons* (1875), *For Love's Sake* (1886), *Colonial Ballads* (1887), *Aunt Dorothy* (1890), and *Handful of Monographs* (?).

Besides vigor and freedom of flow, Mrs. Preston's work has a deep religious feeling and a humanity and insight that have endeared her to a wide circle of readers, both in the North and in the South. A more detailed study of it would hardly be proper in this paper, as it lies almost wholly beyond our period.

We are informed that a biography of Mrs. Preston is now in course of preparation by her daughter, Mrs. Allen, of Lexington, Virginia.

For some discussion, see Rutherford, 557; Manly,

324; Allibone, II., 1676; I., 1005, and Suppl., 1251; Appleton, V., 113; for two poems, see Warner Library, XLI., 16782 and 16961.

Catherine Gendron Poyas (1813-1882). Born, educated, and died at Charleston, South Carolina.

Huguenot Daughters and Other Poems. Charleston, 1849. *Year of Grace.* 1869. *In Memory of Rev. C. P. Gadsden,* etc. Charleston, 1871.

See Appleton, VI., 100 (meagre details).

Sidney Dyer (1814——). Born at Cambridge, New York. A clergyman; mostly self-educated. Was secretary of Indian Mission, Louisville, Kentucky. Resided also in Indianapolis and Philadelphia.

He published a volume of poems called *Voices of Nature.* Louisville, Kentucky, 1849. *Songs and Ballads.* New York, 1857. *Psalmist for the Use of Baptist Churches,* 1854.

For other biographical and bibliographical details, see Appleton, II., 286.

Henry R. Jackson (1820——). Born at Athens, Georgia. Graduated at Yale, 1839. Practiced law in Savannah, and became Judge of the Eastern Circuit. Served as colonel in the Mexican War and as brigadier-general on the Confederate side in the Civil War. Was for five years Minister to Austria before the Civil War, and in Cleveland's first administration was Minister to Mexico. Has also held various other political positions. Judge Jackson's abilities as an orator are well known.

He has written many fugitive poems, a volume of

which was published in 1850 with the title *Tallulah and Other Poems* (Savannah). Of these "My Father," "My Wife and Child," and "Old Red Hills of Georgia" attracted most attention.

For a somewhat detailed account of life, see Rutherford, 523, and Appleton, III., 387; for poems, see Duyckinck, II., 693, and Griswold, 537.

Mary Elizabeth Lee (1813-1849), the daughter of William Lee and niece of Judge Thomas Lee, was born in Charleston, S. C. She began to write for The Southern Rose at about twenty, and soon attracted attention. Among her earlier productions was *Social Evenings or Historical Tales for Youth*, for which she received a prize from the Massachusetts Board of Education. She was a frequent contributor to various periodicals, among them Graham's Magazine, Godey's Lady's Book, and the Southern Literary Messenger. A number of graceful translations from the German also came from her pen. Her *Poetical Remains*, with a memoir by S. Gilman, D. D., were published in 1851 (Charleston). The best known of her poetical pieces is thought to be "The Blind Negro Communicant."

See Southern Quarterly Review, XIX., 518; Allibone, I., 1075; Stockbridge, 143; Trent, 131.

Hew Ainslie (1792-1878) was a native of Bargeny Mains, Ayrshire, Scotland. He was educated in his own country, and acted as amanuensis for a time to Professor Dugald Stewart, the philosopher. He emigrated to America in 1822 and settled in New York State, and

later in Kentucky, Indiana, and New Jersey. He engaged in business of various kinds, but seems to have been unfortunate. His death occurred in Louisville, Kentucky.

His best-known book is "*A Pilgrimage to the Land of Burns*" (1820), a narrative embodying a number of sparkling lyrics. A collection of his *Scottish Songs, Ballads, and Poems*, edited by William Wilson, was published in 1855 (New York). In 1864 he visited Scotland and received evidences of esteem and friendship from many literary men. His best-known poems are "The Ingle Side," "On wi' the Tartan!" and "The Rover of Loch Ryan." He had a unique claim to distinction in the fact that he once kissed Bonnie Jean, the wife of Robert Burns.

See Duyckinck, II., 160; Stockbridge, 4; Appleton, I., 37.

William J. Grayson (1788-1863) was born at Beaufort, South Carolina. He moved to Charleston, and became prominent as a lawyer and politician, being elected a member of Congress, appointed collector of the port of Charleston, etc.

Among his works are:

A Life of James L. Petigru.

Letters of Curtius. Charleston, 1851.

The Hireling and the Slave: A Didactic Poem. Charleston, 1854. "In this poem we find a comparison drawn between the condition of the negro slave and the pauper laborer of Europe."—Allibone.

Chicora and Other Poems. 1856.

The Country: A Poem. 1858.

Marion: A Narrative Poem. 1860.

For other details, see Duyckinck, II., 103; Allibone Supplement, 707; Appleton, II., 733.

Paul Hamilton Hayne (1830-1886) was born in Charleston, South Carolina. His father was Lieutenant Hayne, a naval officer, who died at sea when his son was an infant. His ancestry was English, his progenitors having emigrated from Shropshire and settled in Charleston in early colonial days. The family rose to be of importance in civil affairs of the State, and were ardent patriots during the Revolution. Robert Y. Hayne, the celebrated orator and statesman, Governor of South Carolina and United States Senator, was Paul Hayne's uncle. Graduating at the College of Charleston in 1850, Paul Hayne studied law, but soon relinquished it for the pursuit of literature. In 1852 he married Miss Mary Middleton Michel, whose father was signally honored by Napoleon III., of France, for his services in the army of Napoleon I. Hayne came within the "Charleston group," of which William Gilmore Simms was the acknowledged head, and was considerably influenced thereby. Simms delighted to collect about him the younger literary men of the section, and in this way Hayne was thrown with the spirits that were naturally the most congenial to his nature. He had had some journalistic experience as an assistant to W. C. Richards on the *Southern Literary Gazette*, a weekly published in Charleston in the early '50's, and also as

associate editor of the *Spectator*, a Washington weekly, so when it was proposed to establish a magazine in Charleston, Hayne was made one of the editors. *Russell's* began in April, 1857, and continued about four years, and is said to have been the best publication of the kind ever undertaken in Charleston. He had early become a contributor to the *Southern Literary Messenger*, and was also connected with the *Charleston Evening News*. With all his work as editor, however, he found time to write enough poetry to fill three volumes before 1860. Then came the war and its reverses. Hayne was incapacitated by delicate health for field service, so he was appointed an aide on the staff of General Pickens. During the bombardment of Charleston his home and library were burned, and when the war was over he found himself practically destitute. He then built him a little home in the "Pine Barrens" of Georgia, near Augusta, and lived happily in close communion with nature and devoted himself to writing. Here at "Copse Hill" some of his best work was done, and the place became widely known as the home of the foremost living Southern poet. His health had never been vigorous, but he worked steadily and lived to see the publication of his collected poems in an illustrated edition. He died in 1886, and was buried at Augusta.

His works appeared in the following order:

Poems. 16°, pp. 108. Boston, 1855.

Sonnets and Other Poems. 1857.

Avolio: A Legend of the Island of Cos, with Poems

Lyrical, Miscellaneous, and Dramatic. 12°, viii., pp. 244. Boston, 1860.

Legends and Lyrics. 12°. Philadelphia, 1872.

Edited Henry Timrod's Poems and wrote a Memoir of that poet. New York, 1873.

The Mountain of the Lovers: with Poems of Nature and Tradition. 12°. New York, 1875.

Life of Robert Y. Hayne and Life of Hugh S. Legaré. 1878.

Poems. Complete Edition. 8°, pp. 386. Boston, 1882.

The amount of Hayne's work entitles him to rank as one of the South's major poets, even had he a less clear claim to such a title. The "Complete Edition" has nearly four hundred pages, but it is complete probably only in the sense that it includes what the poet considered his best work, for at least one "legend" that formed the title poem of an early volume is omitted. We can hardly think that the twenty-one pages given to "Youthful Poems, 1850-1860," are sufficient to contain all that were in three volumes published before the war; in fact, a glance at the bibliography will show that a large portion must have been included under other heads, which are "Sonnets," "Dramatic Sketches," "Poems of the War, 1861-1865," "Legends and Lyrics, 1865-1872," "Later Poems," "Humorous Poems," and "Poems for Children." *So far as indicated*, however, the "Youthful Poems" are all of his ante-bellum work that Hayne himself thought worthy to be preserved. These represent but a small portion of the book, and hence the poet

properly belongs to a period beyond that with which we have to do. But as this early work shows the bent of his mind, it deserves for that reason passing attention, if nothing more.

The themes selected indicate considerable range even as a youthful poet, yet in later years many others were added. Nature, love, art ideals, passion, soul conflict, death, are among the subjects included. A variety of verse forms are employed, rhymed couplet, alternate rhyme, and in the longer and more sonorous pieces, blank verse. The methods of treatment, especially in the nature poems, betray a Wordsworthian influence, and occasionally a Browning note is struck, but these are not strong enough to offset Hayne's own personality.

Of the poems in this group the best appear to be the Song beginning, "Ho! fetch me the wine cup," "Lethe," "The Island in the South," the "Ode delivered on the First Anniversary of the Carolina Art Association," "Nature, the Consoler," in which occur the lines:

> " The universe of God is still, not dumb,
> For many voices in sweet undertone
> To reverent listeners come."

"Lines" (suggested by a quotation from "Paracelsus"), "Under Sentence," and "The Village Beauty."

For fuller details of life, etc., see Rutherford, 360; Link's Pioneers of Southern Literature, 43 sq.; Manly, 346; Warner Library, XVIII., 7110; Trent's Simms, 288 sq., *et passim;* Duyckinck, II., 722; Allibone, I., 808, and Suppl., II., 795; Appleton, II., 144; Richardson, II., 230 sq.; Sidney Lanier's Letters, pp. 219-245

(deals with Legends and Lyrics of 1872); Pancoast, 256, and the biographical sketch by Mrs. Margaret J. Preston prefixed to the Complete Edition of 1882.

Alexander Beaufort Meek (1814-1865) was born at Columbia, South Carolina. He graduated at the University of Alabama in 1833, and was admitted to the bar at Tuscaloosa in 1835. After serving as lieutenant of volunteers in the Seminole War he returned and was appointed Attorney-General of Alabama, but soon resigned and resumed his practice. In 1842-'44 he was Judge of the County Court; was editor of the *Mobile Register* 1848-'52, and in 1853 was a member of the Legislature, and became the father of the public school system of the State. In 1856 he was a presidential elector on the Democratic ticket, and in 1859 a member of the Legislature again and Speaker of the House. He died at Columbus, Mississippi, in 1865.

In 1842 he published *A Supplement to Aiken's Digest of the Laws of Alabama, 1836-'41*; in 1855, *The Red Eagle: A Poem of the South* (New York); in 1857, *Romantic Passages in Southwestern History, including Orations, Sketches, and Essays*, and also *Songs and Poems of the South* (New York and Mobile). In addition he was one of the valued contributors to the *Magnolia Magazine* (1842), *Simms's Magazine*, and the *Southern Quarterly Review*. He seems to have published in 1845 a poem called *The Croakers in Washington*, from which he includes selections in a subsequent volume (*Songs and Poems of the South*).

The volume entitled *Songs and Poems of the South* was published in 1857, and went through at least three editions in the same year. It contains many short poems on various subjects, and two long poems, "The Day of Freedom," a composition "pronounced" at Tuscaloosa nearly twenty years before, and "The Nuptial Fete," written about March, 1841.

Excepting interspersed short poems, "The Day of Freedom" is written in blank verse, and is the only piece in the entire collection where this form is used. Rhymed couplets, alternate rhyme, and other schemes are employed, but there is always rhyme, which evidently in the author's mind constitutes a well-nigh indispensable characteristic of poetry. Consequently many of the verses are rhymes and but little more.

"The Mocking Bird" (in *Songs of the South)* has a lilt and melody found in few other poems on that favorite subject, and is, we think, one of the best short poems in the whole book. "Balaklava" (in *Poems of the South)* compares favorably in movement with James Barron Hope's on the same theme, but several of the rhymes are objectionable.

"The Day of Freedom" is patriotic (and political) in tone and expresses the sentiments common to Fourth of July effusions. It contains a national anthem full of spirit and love of freedom.

"The Nuptial Fete," which is termed "an irregular poem," shows considerable skill in narration and description. The movement throughout is rapid, though there are occasional digressions like the one on cham-

pagne. The descriptions are generally true and evidence the poet's keen observing powers. "The Bridal Song" is nearly equal in excellence to "The Mocking Bird."

The poet deals with many themes, but principally those of voluptuous love and luxuriant nature. His flow of words is abundant and rapid, and the verses are easy reading. Here and there, however, will be found a harsh discord that mars what follows; this usually is in the form of a forced play on words in the midst of a serious train of thought.

The author's loyalty to the South is shown not only by his poems, but by the very titles, a few of which are: "Come to the South," "Girl of the Sunny South," "The Rose of Alabama," "The Belle of Mobile," "The Homes of Alabama," "The Mothers of the South," "The Rose of Charleston," "To a Fair Virginian," "Bird of the South," "To a Dark-Eyed Georgian," and "Land of the South." The deaths of great men impress him strongly; there is a dirge for Henry Clay, an ode in memory of Webster, and a poem on the death of Jackson.

Taken altogether, *Songs and Poems of the South* certainly manifest a poetic talent, but, following romantic models, and Byron probably in particular, they also manifest a lack of control. Yet several of them are very creditable, and are worthy of the New as well as the Old South.

For biographical details and meagre quotations, see Allibone, II., 1260; Griswold, 537; Manly, 301; Stockbridge, 168; Appleton, IV., 286.

James Barron Hope (1829-1887) was born at the

home of his grandfather, Commodore James Barron, who at the time was residing as commander at the Gosport Navy Yard. His mother was Jane Barron and his father was Wilton Hope, of "Bethel," Elizabeth City county. His early education was obtained at Germantown, Pennsylvania, and at the "Academy" of Hampton, Virginia, under John B. Cary, Esq. In 1847 he took his Bachelor of Arts degree at the College of William and Mary. For a time he acted as secretary to his uncle, Captain Samuel Barron, of the man-of-war "Pennsylvania," but later was transferred to the "Cyane," and in 1852 made a cruise to the West Indies. In 1856 he was Commonwealth's Attorney at Hampton, and the following year he married Miss Annie Beverly Whiting, the union proving to be a very happy one. He had become well known as a poet, having contributed to several periodicals, especially the *Southern Literary Messenger*, under the pseudonym "Henry Ellen," and in 1857 the Lippincotts of Philadelphia published for him a volume of poems entitled *Leoni di Monota and Other Poems.* These were very favorably received, and in particular "The Charge at Balaklava." On May 13, 1857, he was the poet of the Celebration of the 250th Anniversary of the Settlement at Jamestown, and on February 22d of the following year he took part in the exercises attending the Unveiling of the Crawford Monument to Washington in the Capitol Square at Richmond. A few months later the poems then recited and some others were published. He served as captain and quartermaster during the war, and made an honorable record for him-

self. When the war closed, however, he did not return to his native town or to his profession of law, but went to Norfolk and became a journalist. He was connected with the *Day Book*, the *Virginian*, and the *Landmark*, and it was due largely to his personality that the last named acquired its wide influence in the State. He was invited by a special committee from Congress to be the poet of the Yorktown Celebration in 1881, and in 1882 the metrical address delivered on that occasion, "Arms and the Man," with some sonnets, was published. He was invited to read an ode at the laying of the corner-stone of the monument to General Robert E. Lee at Richmond in October, 1887, and having accepted the invitation had just finished the ode a few days when he died, September 15, 1887. It was sent, however, and read by a friend at the ceremonies, which took place about a month later. Besides the odes mentioned, he delivered a number of others at various public celebrations, especially when monuments were raised to the Confederates, and gained the name of "bard of the Confederate soldier." He was buried at Norfolk.

"The Charge at Balaklava" differs from Tennyson's poem on the same theme in several respects. In the first place, it is more than twice as long, counting lines; it takes up the action at an earlier stage than Tennyson's, and includes the preparation of the men, their thoughts and feelings when the order came to charge; then the death ride forward; and, finally, reflections on the horror and sublimity of the charge. The stanzas are of uniform length, and, unlike Tennyson's, are not de-

signed to indicate by their form the advance and retreat of the Six Hundred. The measure is tetrameter throughout, while that in Tennyson's lines varies from dimeter to trimeter, which gives a movement not found in the Southern poem. Yet with these essential differences, it compares favorably with Tennyson's in strength, and evidences an unusually keen poetic sense.

The unveiling of the Washington statue at Richmond in 1858 gave the young poet ample opportunity for the glorification of the great Virginian and the State in which he lived. The verse, abounding in concrete imagery, flows steadily on in rhymed couplets. Here the poet has expressed fully the intense patriotism and State pride which characterized his personality.

The Jamestown Ode, written the previous year, is similar in style, but lacks the strength of the Washington Ode.

Of his later and best work, most of which was inspired by the war, the Lee Memorial Ode perhaps marks the highest point reached.

The ease with which nearly all the poems flow, the apparent lack of effort, is one of their most striking characteristics. Some one has spoken of them as "a living succession of concrete images and pictures."

Besides the poems, the author published *Little Stories for Little People*, *Madelon* (a novel), and several addresses, including *Virginia—Her Past, Present, and Future*, and *The Press and the Printer's Devil.*

For a sketch of life, etc., see *A Wreath of Virginia Bay Leaves: Poems by James Barron Hope. Selected*

and Edited by His Daughter, Janey Hope Marr. (Richmond, 1895.) Also, article in Conservative Review, March, 1900, by same author. Appleton, III., 253, includes one title not in Mrs. Marr's sketch—viz., Elegiac Ode and Other Poems (Norfolk, 1875); see, also, Allibone Suppl., II., 848.

John Reuben Thompson (1823-1873) was born in Richmond, Virginia. From August, 1836, to about July, 1837, he attended a preparatory school in East Haven, Connecticut, it probably being intended that he should eventually enter Yale College. In September, 1840, however, he matriculated at the University of Virginia in Latin, Mathematics, and Natural Philosophy: in 1841 he took Modern Languages, Chemistry, and Mathematics, and graduated in Chemistry at the end of the session. After this he seems to have been out two years, and returned to the University in 1844 to take Law, in which he graduated in 1845. He began practice in Richmond, but soon gave it up, and in 1847 became editor of the *Southern Literary Messenger*, a position he held for twelve years. In 1854 he sailed for Europe with a government appointment, returning in 1855. The next year he delivered "Virginia" before the Phi Beta Kappa Society of William and Mary College, and at the unveiling of the Crawford statue of Washington in Richmond in 1858 he read an ode. On account of delicate health, his connection with the *Southern Literary Messenger* as editor ceased with the number for May, 1860, and George W. Bagby became his successor. In 1860 he was in Augusta, Georgia, editing the *Southern Field*

and Fireside. His health appears to have been improved by his sojourn in the South, for in 1861 he was assistant librarian of the Virginia State Library, an assistant of Governor Letcher, and correspondent of the *Memphis Appeal* and the *London Index* (the Confederate organ in England). In 1863 he was in editorial harness again on *The Record*, a short-lived weekly, and made the same year a collection of his own and Henry Timrod's poems and sent them through the blockade to be published in Europe, but the manuscripts were lost. On July 5, 1864, he left Wilmington in company with Alexander Collie for England, but, sent by the medical advice of Dr. Beverly Wellford, he broke his trip and remained some time at Havana. Arriving in London, he became associated with several papers—the *Index*, the *Standard*, and the *Herald*—and wrote in the interest of the Confederacy. Here he remained, contributing in 1865 to Blackwood's Magazine in addition to the newspapers, until 1866, when he returned to America and continued his work as a journalist, becoming connected with *Every Afternoon*, an unsuccessful venture by William Young, and with the *New York Evening Post*, first as reviewer and later as literary editor. On July 4, 1869, he read a poem before the alumni of the University of Virginia, and on the organization of the New York branch of the Alumni Association in 1870 he was elected its secretary. His health was again failing, and in the hope of receiving benefit from the pure atmosphere he went in March, 1873, to Denver, Colorado. This trip did not accomplish the desired end, however, for he re-

turned and died April 30th. The remains were interred in Hollywood Cemetery, Richmond, Virginia.

Such is a meagre outline of the main facts of the life of a man who did much for the literature of the South as the editor of its most influential literary journal and as a writer of no mean talents and accomplishments. A detailed biography remains to be written; it would be out of place here, even were the materials at hand.

He seems to have been singularly unfortunate with regard to his collected works. We are told that a number of the papers contributed to the *Southern Literary Messenger* were collected and published in book form, but all except one copy which the publishers had sent to him were burned,* and, as noted above, the collection of his own and Timrod's poems was lost during the time of the war blockade.†

Thompson lisped in numbers, for the numbers came early, his first poem, of which a copy has been preserved, being three stanzas "To Fanny," which he wrote at the age of thirteen. Like most juvenile attempts, it is more jingle than anything else, but it shows a good ear for the measured flow of words. Among his other early poems are "To S. P. Q. on Her Marriage" (1838), "Despondency" and "Lines on the Death of General Harrison"

*Appleton, VI., 92.

†Through the courtesy of Dr. C. W. Kent, of the University of Virginia, to whom has been intrusted the task of preparing an edition of Thompson's poems, we have been able to read a number of the poems in manuscript and to secure the above outline of a biography which will doubtless be filled in when the proposed edition is published.

(1841), "The Barber Boy to the Patrons of the Exchange-Dressing Room" (1844), "Toast to Webster" (1847), "To Miss Amélie Louise Rives on Her Departure for France" (1849), "On the Death of P. P. Cooke" and "Dirge for the Funeral Solemnities of General Zachary Taylor" (1850), and "The Window Panes at Brandon," written probably between 1840 and 1850. As a rule, these are immature and exhibit few striking qualities, though at least one exception may be made, "The Window Panes at Brandon." "Upon the window panes at Brandon, on James river, are inscribed the names, cut with a diamond, of many of those who composed the Christmas and May parties of that hospitable mansion in years gone by." With this as a theme the poet succeeded admirably. The tone throughout is serious and reflective, for on panes of glass—

"How uncertain the record! the hand of a child
In its innocent sport, unawares,
May, at any time, lucklessly shatter the pane,
And thus cancel the story it bears:
Still a portion, at least, shall uninjured remain—
Unto trustier tablets consigned—
The fond names that survive in the memory of friends
Who yet linger a season behind.

"Recollect, O young soul, with ambition inspired!—
Let the moral be read as we pass—
Recollect, the illusory tablets of fame
Have been ever as brittle as glass;
Oh! then, be not content with the name there inscribed,
For as well may you trace it in dust;
But resolve to record it, where long it shall stand,
In the hearts of the good and the just."

Among his productions of the next ten years are several poems of decided merit, which show increasing poetical skill and his own personality. "A Picture" of a little school-girl is as delicately cut as a cameo:

> "An hour or so and forth she goes,
> The school she brightly seeks,
> She carries in her hand a rose
> And two upon her cheeks."

"In forma Pauperis" describes a lowly funeral in Paris, and gives full play to the tenderness of the poet's nature. Pitiable is the sorrow of the little French girl when her mother is put away "in a trench, not a grave," in the cemetery of Père la Chaise.

But probably the longest and most ambitious poem Thompson wrote was the Opening Ode for the Inauguration of Crawford's Equestrian Statue of Washington at Richmond, February 22, 1858. It is divided into four parts—I. The exordium. Addressed to the Virginians assembled; recounts the glories of the day, the booming of cannon, the waving of banners. Written in alternate rhyme, iambic-pentameter and trimeter. II. The debate of the Arts as to who should be entrusted with the apotheosis of the hero; two mortals are elected; Everett's lips are touched with fire by Eloquence—

> "While the voiceless Muse of Sculpture, white and shining,
> raised her wand,
> And a yet more wondrous cunning straightway thrilled
> through Crawford's hand."

The model is formed in Crawford's Roman workshop; borne beyond the Alps; and cast in bronze at Munich.

The journey of the statue through the pleasant Rhineland to the Zuyder Zee; men of every nation cheer it on, because Washington, like Rienzi, Tell, Hampden, and William of Holland, was a leader for human liberty. Now it is for *us* to pay homage to Washington, and, in passing, for the poet to pay a tribute to the sculptor whose hand death had stilled; his fame "blended in the bronze above us, with earth's proudest, grandest name." Trochaic octameter, rhymed couplets. III. Apostrophe to the statue and to what it represents. Stanzas of four lines—iambic-trimeter, two iambic-pentameter, iambic-trimeter, rhyming a b b a. IV. Conclusion. Appeal to the people to renew their patriot vows to their country ever due. Wherever Law and Learning reign, wherever men shall revere the name of Socrates, wherever the sacred ark shall be borne in Freedom's bark freighted with the truths of Luther and the creed of Christ, there Washington shall live, and Virginia's name shall be praised. Iambic-pentameter rhymed couplets.

The ode is well sustained, and though not so well known, perhaps, as some of the later war poems, marks the highest point probably in all of Thompson's poetry, certainly in his ante-bellum poetry.

In the lines written for the first celebration of the Old Dominion Society at New York on the anniversary of the settlement at Jamestown, May 15, 1860, are found two prominent characteristics of our poet's mind—humor and cleverness. He had a fine talent for turning a pun and for seeing the weaker side of things. On the

occasion mentioned he was absent, but that fact only served as the subject of a stanza.

> "Then, brothers of the good old State,
> Permit an absent rhymer
> To pledge the day you celebrate,
> But not in Rudesheimer;
> He likes, whatever others think,
> Virginia's own libation,
> A whiskey julep is the drink
> That typifies the nation!"

In a poem read some nine years later at a Fourth of July dinner of the Alumni of the University of Virginia, these same characteristics are seen to good advantage in the numerous local hits and take-offs.

His war lyrics made him very popular in the South. The best known are "The Burial of Latane," "Music in Camp," "Ashby," "General J. E. B. Stuart," "Lee to the Rear," and "Joe Johnston." Another well-known poem is "A Local Item" (Harper's Weekly, February 1, 1868), which tells of the death of a little wandering musician on the door-step of a mansion in which a society ball was going on. It has a deep pathos and tenderness that go right to the heart.

In addition to the poems already mentioned, he made metrical translations from both French and German, and seems to have been influenced particularly by the musical qualities of the French language. He frequently employed French phrases and sometimes introduced into a poem a whole line from that language.

As already stated, no collected edition of Thompson's poetry has yet been published. We think, however, that

the qualities pointed out in the poems cited will be found the ones that are most common in all of his poetical work, which was comparatively a small part of the products of his versatility.

To sum up briefly, then, his poetical work after 1850, when he had had the advantage of editorial experience, was much superior to that which preceded, and, with a few exceptions, that which he wrote between 1850 and 1860 was inferior in popularity, if not in poetic quality, to that which he wrote during and after the war. The most conspicuous qualities of all his work are humor, deep tenderness and pathos, and sincerity. He shows the least effort in his treatment of light themes, and in them also his cleverness is most apparent. When his poetry is brought together and opportunity given for a public estimate, his place, we think, will be alongside of Timrod and Hayne.

This partial study of Thompson has considered him almost exclusively as a poet. His versatility, as already hinted, extended in many directions, but it cannot be traced out here. It may be sufficient, therefore, to conclude our remarks with a quotation from an editorial from the *Southern Literary Messenger* for June, 1860. Speaking of Thompson's former connection with that journal, it says: "The unknown aspirant for literary honors in 1847 leaves the *Messenger* in 1860 a man distinguished in every part of the Confederacy, in the North scarcely less than in the South, as a poet, a scholar, a lecturer, an editor."

For many of the poems, see the files of the *Southern*

Literary Messenger; for meagre accounts of life, see Appleton, VI., 92; Manly, 317; a few of the war poems may be found in Miss Mason's Southern Poems of the War; see, also, Duyckinck, II., 713; Allibone, III., 2393.

David Hardy, Jr. (1829-1857) was born in Westminster, Vermont. His father, while David was still a boy, moved to Hancock, New Hampshire, and later to Preble, Cortland county, New York. David attended Cortland Academy at Homer, New York, graduating in 1854. After teaching in the English department of his Alma Mater, he was appointed principal of the Preparatory Department of Bethel College, Russellville, Kentucky, in 1856. The people of Russellville gave him a cordial welcome, and he made many friends. His disposition was tender and loving. He was naturally meditative and keenly sensitive to impressions. The death of a favorite sister affected him deeply, and when his promised bride, too, was taken, the burden of sorrow served to intensify his religious nature and make him take life more seriously than ever. At the close of the first session he went back to his old home to spend his vacation, returning to Russellville in the fall. But he did not long survive his loved ones. Only a few weeks after the college opened, in October, 1857, his last illness came and he passed away to join those who had gone on before.

The next year a small volume of his *Poems* (New York, 1858) was published. This contained many poems on the months of the year, nature scenes, love, and

other subjects. Most of them are short and indicate a light poetic fancy and a talent for rhymed verses, but few contain anything striking. The longest is "Genius," a tribute to the power of mind for progress and civilization and the great problems of the world. It seems to have been written under the influence of Pope's works, and is fairly creditable to a young poet.

A gentleness of spirit, with an occasional touch of humor, pervades the volume and gives Hardy a respectable place among the minor rhymers.

George Denison Prentice (1802-1870) was born in Preston, Connecticut. Graduated at Brown University in 1823, and in 1828 established the *New England Weekly Review* at Hartford, Connecticut. This he conducted for two years, and then went West, becoming editor of the *Louisville Journal*. His contributions to this paper extended over many years, and included many poems. He was generally regarded as one of the brightest lights of the journalistic profession. His death occurred in Louisville in 1870.

Among his works are a *Life of Henry Clay; Prenticeana, or Wit and Humor in Paragraphs* (first edition 1860; revised edition, with memoir, 1870); and *Poems. Edited by John James Piatt.* Cincinnati, 1876. Soon after his death, Hon. Henry Watterson, his successor as editor of the *Courier-Journal*, delivered an appreciative memorial address.

Many of his poems have been often printed in the newspapers, and one in particular has gained a wide and lasting fame. "The Closing Year," with Remorseless

Time as its theme, is one of the finest ever written on that well-worn subject. The serious, solemn thought in its garb of blank verse marches impressively on from beginning to end, and the reader perforce stops to reflect on the seriousness of life. This single poem is sufficient to give the writer a creditable place among the poets of his country.

Cf. Manly, 228; Alden, Vol. XVI.; S. & H., VI., 112; Griswold, 277; Duyckinck, II., 400.

The story of the life of HENRY TIMROD (1829-1867), son of William H., is a sad one. Born of mixed descent in Charleston, S. C., he received his primary education at one of the best schools in his native place. There he formed the friendship with Paul Hayne that was destined to be life-long. They sat near each other in the school-room, and one morning when Timrod was showing his earliest attempt at ballad making, and both were enjoying it as only boys can, the "down-east" school-master, who saw them hobnobbing, says Hayne, "meanly assaulted us in the rear." This put an end to the poetic enthusiasm for the time being. When he was about sixteen or seventeen Timrod went to the University of Georgia, and while there devoted much of his attention to the classics and wrote many verses, some of which were published in *The Charleston News*, to their author's great delight. Owing both to ill-health and poverty he did not finish his course at the university. On his return to Charleston, his health having been recovered somewhat, he began the study of law in the office of Hon. James L. Petigru, the well-known jurist.

Finding such work wholly uncongenial, he soon abandoned law, and prepared himself to teach. Not being able to secure a position in a college, he accepted a position as tutor in the family of a Carolina planter, and continued with him for several consecutive seasons. He went on teaching during the next ten or twelve years, varying the monotony of such a life by visits to his friends at Charleston, where he was always cordially received by them. Among these was William Gilmore Simms, who delighted to gather round him the younger literary men at informal little suppers. It was at one of these that the idea was suggested of starting a magazine for the expression of Southern sentiment and opinion. Mr. John Russell, a popular book-seller of Charleston, was persuaded to take the enterprise in hand, so the venture was named *Russell's Magazine.* Hayne was selected as its editor and Timrod and others were contributors, some of Timrod's best work thus first making its way to the public. The magazine, however, was short-lived, owing to lack of support. Under the pseudonym of *Aglaus*, Timrod had contributed a number of his earlier poems to *The Southern Literary Messenger*, particularly during the period from 1849 to 1853. Some of these represent the best of his early work. One piece especially, "The Past," received very favorable comment in the North. At this time he seems to have been considerably influenced by Wordsworth as a model.

The first edition of his *Poems* was published by Ticknor & Fields (Boston) in 1860. This was made up mainly of the poems he had written during the eight or

nine years immediately preceding. But the date at which it appeared was an inauspicious time for the reception of a new singer. War clouds were becoming ominously dark and threatening; public attention was almost exclusively monopolized with watching the approach of the irrepressible conflict, so that the volume fell almost dead from the press. It came, however, into a few discerning hands, both North and South, who recognized its worth. A critic in *The New York Tribune* wrote of it: "These poems are worthy of a wide audience. They form a welcome offering to the common literature of our country. The author, whose name promises to be better known from this specimen of his powers, betrays a genuine poetic instinct in the selection of his themes, and has treated them with a lively, delicate fancy and a graceful beauty of expression." The longest and most elaborate poem in the book was "A Vision of Poesy," in which Timrod sets forth his poetic creed. It is the story of a boy born with the poetic faculty; of his development mentally and spiritually; of his awakening to the mission of a poet, and his ultimate failure in impressing the world, and of his last sad days and death. Here and there are striking passages, some of them exceptionally fine, but as a whole the poem is hardly sustained. The two "Parts" are written in elegiac verse—six-line stanzas, alternate rhyme, the last two lines a rhymed couplet—and the transition, appended to "Part I.," in blank verse.

"The Poet owes a high and holy debt,
Which, if he feel, he craves not to be heard
For the poor boon of praise, or place, nor yet
Does the mere joy of song, as with the bird
Of many voices, prompt the choral lay
That cheers that gentle pilgrim on his way.

"Nor may he always sweep the passionate lyre,
Which is his heart, only for such relief
As an impatient spirit may desire,
Lest, from the grave which hides a private grief,
The spells of song call up some pallid wraith
To blast or ban a mortal hope or faith.

"Yet over his deep soul, with all its crowd
Of varying hopes and fears, he still must brood;
As from its azure height a tranquil cloud
Watches its own bright changes in the flood;
Self-reading, not self-loving—they are twain—
And sounding, while he mourns, the depths of pain.

"Thus shall his songs attain the common breast,
Dyed in his own life's blood, the sign and seal,
Even as the thorns which are the martyr's crest,
That do attest his office and appeal
Unto the universal human heart
In sanction of his mission and his art.

* * * * * *

"The Poet to the whole wide world belongs,
Even as the teacher is the child's—I said
No selfish aim should ever mar his songs,
But self wears many guises; men may wed
Self in another, and the soul may be
Self to its centre, all unconsciously.

"And therefore must the Poet watch, lest he,
In the dark struggle of his life, should take
Stains which he might not notice; he must flee
Falsehood, however winsome, and forsake
All for the Truth, assured that Truth alone
Is Beauty, and can make him all my own.

"And he must be an armëd warrior strong,
And he must be as gentle as a girl,
And he must front, and sometimes suffer wrong,
With brow unbent, and lip untaught to curl;
For wrath, and scorn, and pride, however just,
Fill the clear spirit's eyes with earthly dust."

To this ideal of the poet Timrod strove to attain, and the effort he made was a noble one. Amid the struggle with poverty and disease that saddened his later years, his songs were literally "dyed in his own life's blood."

The 1860 volume is the only one that comes within the range of our study. No other was published until 1873, six years after his death, when from the press of E. J. Hale & Son, New York, came "*The Poems of Henry Timrod, Edited, with a Sketch of the Poet's Life, by Paul H. Hayne*" (16°, pp. 232), of which sixty-three pages were occupied with the memoir. A second, and possibly a third, edition of this volume appeared the next year. In 1884 "Katie," one of the poems which it included, was issued in an illustrated form. A complete edition of the poems, with several hitherto unpublished, was recently published (1899) by Houghton, Mifflin & Co. (Boston) as a memorial edition, under the auspices of the Timrod Memorial Association, of South Carolina. In this last an introduction is substituted for Hayne's excellent memoir. In none of these editions, unfortunately, are the dates of all the poems designated, so that in the absence of the 1860 volume it is impossible to tell which it contained. Hayne says: "Of the minor poems which followed 'The Vision' it

is unnecessary to speak in detail. The ablest of them have been included in the present edition."

The following were *written* before 1860, and very probably made a part of the 1860 volume: "The Past," "The Arctic Voyager," "Praeceptor Amat," and "The Rhapsody of a Southern Winter Night." In the last three the influence of Tennyson is felt, but each possesses strength of its own. "Praeceptor Amat" impresses us as having the lightest *touch*. On themes of love and domestic interest Timrod showed unusual sympathy and delicacy of treatment, and this, to our mind, constitutes his purest and sweetest note as a singer. "A Year's Courtship," "The Lily Confidante," "Two Portraits," "Our Willie," "Baby's Age," "Love's Logic," belong to this class. "The Cotton Boll" has a flavor of the soil, and is perhaps one of his best-known poems. The series inspired by the war—"Carolina," "A Cry to Arms," "Charleston," "Ethnogenesis," "The Unknown Dead," and others—includes some of his most stirring and popular lyrics. The ode sung on the occasion of decorating the graves of the Confederate dead at Magnolia Cemetery, Charleston, South Carolina, 1867, approaches very close to perfection, and marks the highest point in Timrod's poetry. Though it was produced some years after 1860, it shall be quoted:

ODE.

Sleep sweetly in your humble graves,
Sleep, martyrs of a fallen cause;
Though yet no marble column craves
The pilgrim here to pause.

In seeds of laurel in the earth
The blossom of your fame is blown,
And somewhere, waiting for its birth,
The shaft is in the stone!

Meanwhile, behalf the tardy years
Which keep in trust your storied tombs,
Behold! your sisters bring their tears,
And these memorial blooms.

Small tributes! but your shades will smile
More proudly on these wreaths to-day,
Than when some cannon-moulded pile
Shall overlook this bay.

Stoop, angels, hither from the skies!
There is no holier spot of ground
Than where defeated valor lies,
By mourning beauty crowned!

As a sonneteer, Timrod's success was not marked. He departed from the accepted forms in his metrical schemes, and his choice of themes was not always adapted to the sonnet treatment. A large proportion of them show the influence of Wordsworth and Tennyson. One of the best seems to be the one beginning, "Some truths there be are better left unsaid."

The distinctive qualities of the poems in general are their moral purity and high seriousness. Themes were selected with which the poet was in close sympathy, and into them he poured his whole soul. Intensely imaginative at times, they have a simplicity and straightforwardness not often found in the work of previous poets of his section. He devoted much time to polishing and perfecting his verses, and, Poe's excepted, his

are perhaps open to fewer objections on this score than those of any other Southern poet before 1860.

But to take up the story of his life again. Not long after the outbreak of the war he became a correspondent for the *Charleston Mercury*. The harrowing scenes of carnage and battle were, however, too much for his sensitive soul, and he soon gave up this position and removed to Columbia, becoming part owner and associate editor of the *South Carolinian*. His prospects now seemed brighter, and early in 1864 he married Miss Kate Goodwin ("Katie"). In February, 1865, Columbia was sacked and burned by Sherman's army, and with it all that Timrod possessed. He was forced then to reside with his sister, Mrs. Goodwin, both being very much impoverished. The family plate and furniture had to be sold for food. His idolized infant son, Willie, died in October, 1865, and from this loss Timrod never fully recovered. After being long out of employment, he finally secured a position on a Charleston paper at a mere pittance of a salary. But even this was not paid, for the paper did not succeed in its competition against older and stronger rivals. He offered some of his best poems to Northern periodicals, but they were declined. Times were hard with everybody, and with Timrod and his family it was almost a question of starvation. He secured a temporary clerkship in the office of Governor Orr, but the work was very laborious and the pay very small. His health was already beginning to fail, and the doctors advised a change of air, so in April, 1867, he went to visit his friend, Paul Hayne, in the humble

country home that the latter had improvised near the main line of the Georgia Railroad. A month of free life among the pine barrens improved him greatly, but on his return to Columbia the old life of *want* recommenced. He actually suffered for lack of food! Another visit to Hayne in August did not bring back the lost health. He writes September 13th of a hemorrhage of the lungs, and on the 16th of another. The end was approaching, and October 2, 1867, he breathed his last.

For the best life of Timrod, see the Memoir by Hayne in the 1873 edition of Timrod's Poems; also, introduction in Memorial Edition (1899); The Southern Review, Vol. XVIII., 35 sq. (July, 1875); The Century Magazine, April, 1898; Trent's Simms, 233-35, *et passim;* Pancoast's Introduction to American Literature, 256 sq.; Link's Pioneers of Southern Literature, 117; Bruns's Lectures on Timrod (unpublished, but see quotations in the Hayne Memoir); Allibone, III., 2423.

SUMMARY.

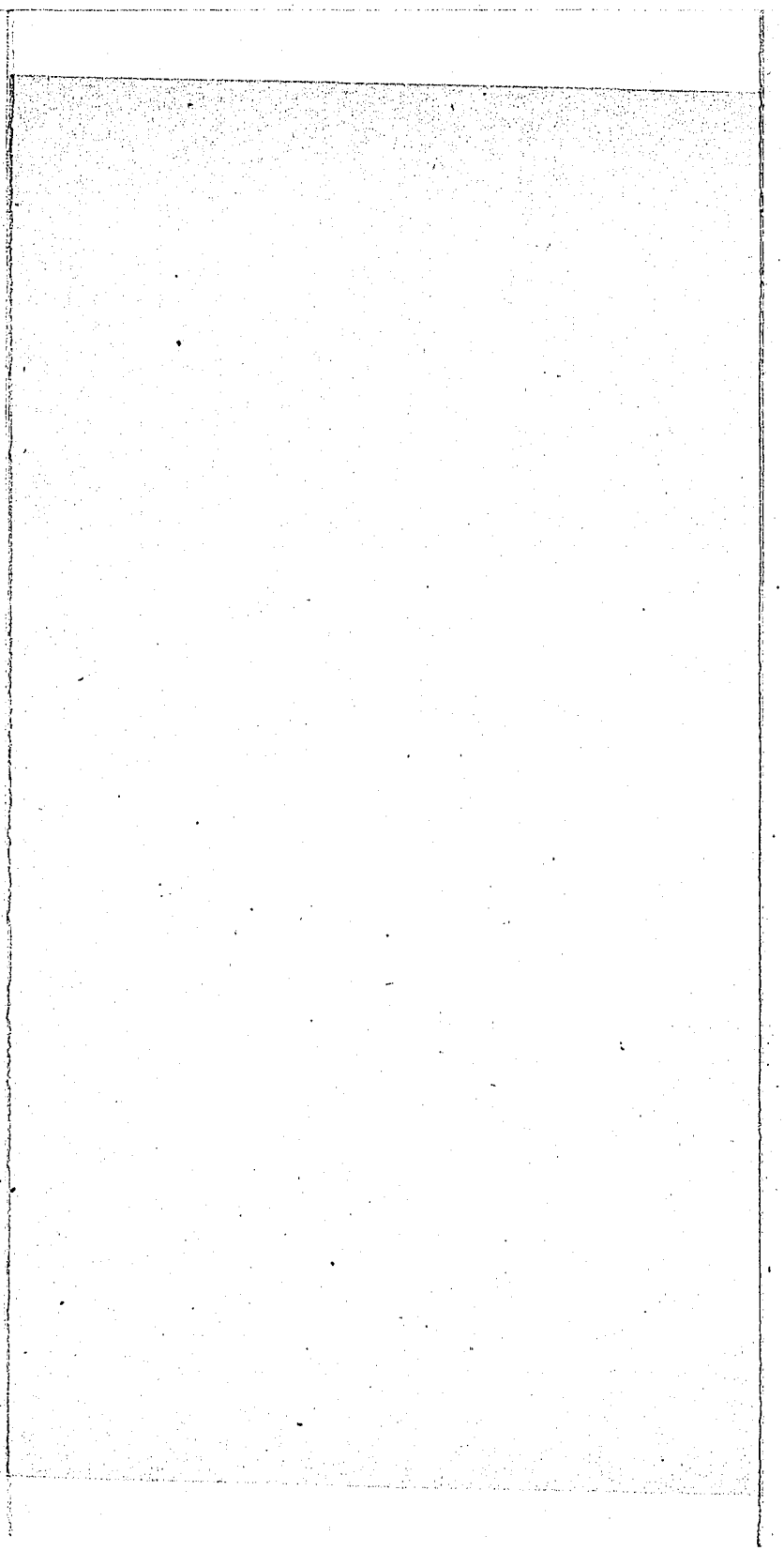
It has already been seen that our work has been mostly the collection and ordering of material. The difficulties of the task have also been explained at some length in the Preface, and it is needless to repeat them. With the material at hand we have tried to do the best possible under the circumstances. We are thoroughly conscious that there are many omissions; that the work done is imperfect and will have to be greatly supplemented by other laborers in this wide field; but we hope that what we have done will not be without some value, as a time-saver, if nothing more.

In very many instances the treatment of a poet or verse-writer has been biographical as well as critical, but usually the biographical details have been condensed and stated without attempt at literary style, and at the end references have been made to the original sources of our information. The criticisms have often been meagre, for the obvious reason that the poetry was not accessible for a first-hand examination. It has been possible to trace but little connection between the poets studied, for they have been widely scattered, and, living at different times, seemed largely independent of one another. In general, however, it may be said that during the first three or four decades of the nineteenth century the influence of Byron, Wordsworth, and, in metrical form,

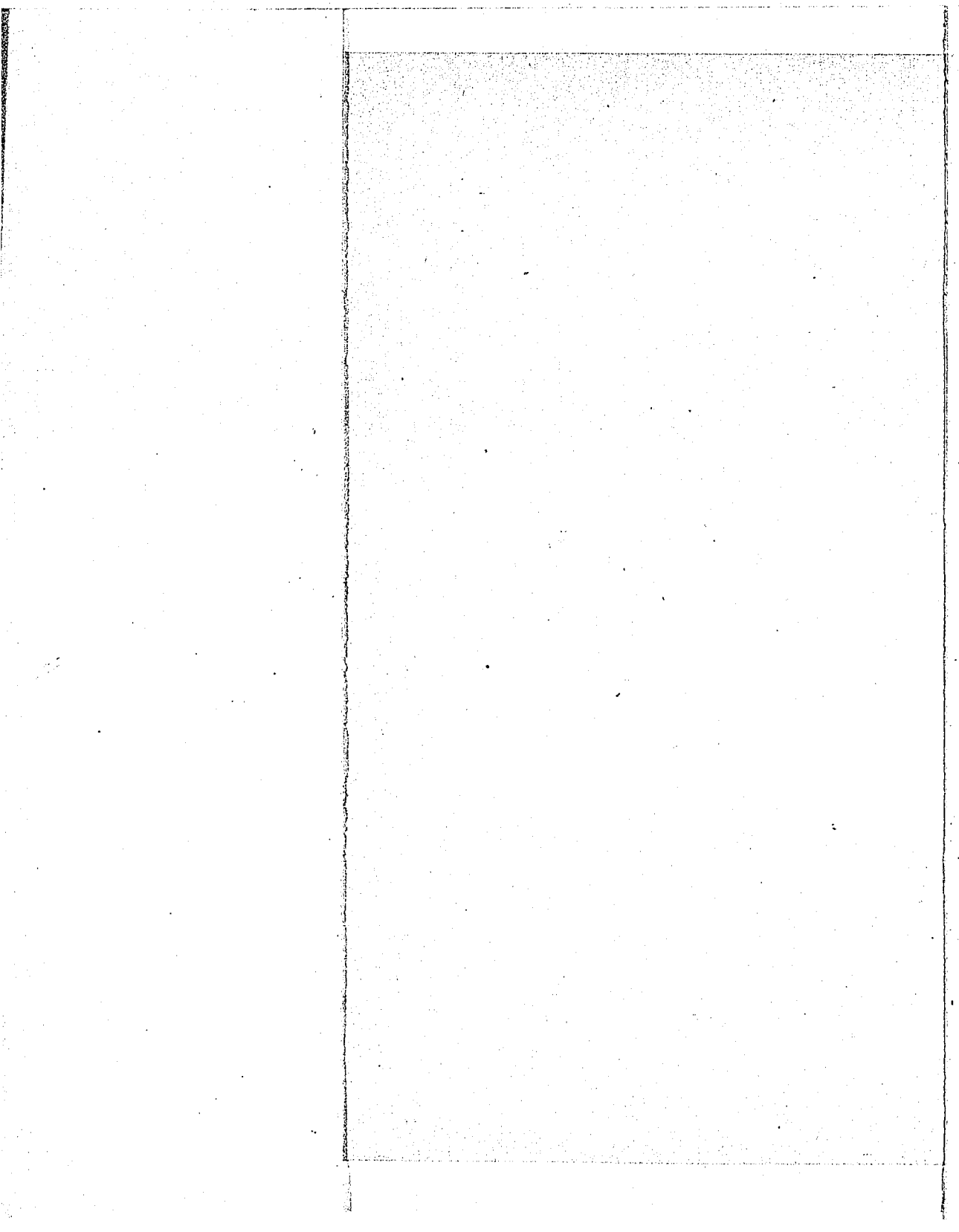
Dryden and Pope, was strongly felt by those whose verse has been examined.

It is true that of the poetry produced in the South before the Civil War, the amount possessing real merit is comparatively small, but that some *does* possess merit, and merit of a high order, is undeniable. The tendency has been apparently for writers to dogmatize without investigation, and say that the Old South gave no poetry of value to the world, a statement which we hope our work will serve in part, at least, to contradict. An anthology containing the best would probably be a small volume, as every true anthology must be, but much contained therein would be entitled to a very honorable place in the history of American poetry.

*So eine Arbeit eigentlich nie fertig wird; * * man sie für fertig erklären muss, wenn man nach Zeit und Umständen das Möglichste daran gethan hat.—Goethe.*



APPENDIXES.



CHRONOLOGY OF POETRY.

SEVENTEENTH CENTURY.

1610. *R. Rich. Newes from Virginia. London. Good Speed to Virginia (?). Cf. Brown's Genesis, 420.
1626. *George Sandys. Translation of Ovid. London (?).
(1630.) *Capt. John Smith. The Sea Marke. Cf. Arber Ed. Works, 922.
1662. *J. Grave. A Song of Sion. Cf. Stockbridge, 104.
1666. *George Alsop. Stanzas in "A Character of the Province of Maryland." London.
(1676.) *Anon. Bacon's Death, Eulogy, and Execration. Cf. Tyler's Amer. Lit., I., 69 sq.

EIGHTEENTH CENTURY.

1708. *Eben Cook, Gent. The Sot-Weed Factor. London.
1730. *Anon. Sot-Weed Redivivus. Annapolis.
1771. A Touchstone for the Clergy. To which is added a Poem wrote by a Clergyman in Virginia in a Storm of Wind and Rain.
1774. Anon. ("Mary V.") A Dialogue between a Southern Delegate and His Spouse. N. p.
R. Rugeley (?). The Story of Aeneas and Dido Burlesqued. Charlestown (Charleston?).
(1775.) *Col. Theodoric Bland. Verses Celebrating the Battle of Lexington. Cf. Duyckinck I., 236.
1777. *James M'Clurg (with St. G. Tucker). Belles of Williamsburg.
1770-1785. *Revolutionary Songs.
1786. *Joseph Brown Ladd. Poems of Arouet. Charleston.
1787. *A. Chatterton. Buds of Beauty. Balto.
1790. Anon. ("Wm. Durkee.") Hymns and Poems. Balto.
1792. J. Johnson. The Rape of Bethesda. Charleston.

*Included in Thesis.

1796. *St. G. Tucker. The Probationary Odes of Jonathan Pindar, Esq. Phila.
1797. Anon. Nugae Canorae. Charleston.
1798. *Col. Robert Munford. The Candidates, The Patriots, and Minor Poems. Petersburg, Va.
*William Munford. Poems and Prose. Richmond.
J. Burk. Female Patriotism, etc. New York.
1800. C. Love. Death of Gen. George Washington. Alexandria.
J. B. Williamson. Preservation, etc. Charleston.
Anon. Elegies, etc. By a Student of a College in this State. Balto.

NINETEENTH CENTURY.

1801. Anon. Olio, or Satirical Hodge Podge. Phila. Cf. Stockbridge, 185.
1805. *G. H. Spierin. Poems. Charleston. Cf. Trent's Simms, 50.
W. Ioor. Independence. A Comedy. Charleston.
*Mason L. Weems. Hymen's Recruiting Sergeant, etc. Phila.
J. B. White. Foscari, etc. Charleston.
1806. Mrs. (B.) Allen. Pastorals. Abingdon, Md.
Anon. The Spirit of the Public Journals. Balto.
1807. G. Barry. Poems on Several Occasions. Balto.
Wm. Hill Brown (1766-1793). Ira and Isabella.
J. Burk. Bethlem Gabor, Lord of Transylvania, etc. An Historical Drama. Petersburg.
*I. Harby. The Gordian Knot.
1808. J. H. Mills. Poetic Trifles. Balto.
Anon. Extracts in Prose and Verse. 2 vols. Annapolis.
J. Burk. Bunker Hill or the Death of Gen. Warren. Balto.
E. Botsford. Sambo and Toney. Georgetown, S. C.
1809. T. Northmore. Washington, or Liberty Restored. A Poem in ten books. Balto.
Anon. Original Poems by a Citizen of Baltimore. Balto.

*Included in Thesis.

1810. *John Shaw. Poems by the late Dr. John Shaw. Phila. (Balto.?)

1812. A. Haslett. Original Poems. Balto.
*Wm. Maxwell. Poems. Phila.
*Richard Dabney. Poems, Original and Translated. Richmond. Same. Revised Edition. Phila. 1815.

1813. D. Bryan. The Mountain Muse. Harrisonburg, Va.
Judith Lomax. Notes of an American Lyre. Richmond.
*Washington Allston. Sylphs of the Seasons and Other Poems. London and Boston.

1814. J. Wharton, M. D. The Virginia Wreath. Winchester.
*Francis Scott Key. The Star-Spangled Banner. Cf. Stockbridge, 277.
*Edwin C. Holland. Odes, Naval Songs, and Other Poems.
Anon. The Vision of Don Crocker. Balto.

1815. *R. H. Wilde. "My life is like the summer rose."
E. Denison. The Lottery. Balto.

1816. *John M. Harney. Crystalina: A Fairy Tale in six cantos. N. Y.
J. Thomas. A Poetical Descant. Winchester, Va. The Pilgrim's Hymn Book. Winchester. The Pilgrim's Muse. Winchester.

1817. A. Umphraville. The Siege of Baltimore. Balto.
Anon. The Songs of Zion. Balto.

1818. Martha Ann Davis. Poems of Laura. Petersburg, Va.

1819. *W. Crafts. The Sea Serpent, or Gloucester Hoax. Charleston.
I. Harby. Alberti. A Play. Charleston.
W. Branch. Life. Richmond.

1820. Anon. ("Harry Nimrod.") The Fudge Family in Washington. Balto.
W. Crafts. Sullivan's Island. Charleston.
E. R. Young. One Year in Savannah. Providence.
Mrs. Botsford. Viola, etc. Louisville.

1821. Anon. The Land of Powhatan. Balto.
W. B. Walter. Sukey. Balto.
*J. W. Simmons. The Maniac's Confession. Phila. Blue Beard. (Canto I.) Phila.

*Included in Thesis.

*John K. Mitchell. St. Helena. By a Yankee.
*J. N. Maffitt. Tears of Contrition. New London.

1822. J. W. Simmons. Blue Beard. (Canto II.) Phila. The Exile's Return, etc. Phila.
*A. Burt. The Coronation, etc.; also Sullivan's Island. With Notes. Charleston.
Anon. The Powers of Fancy. Balto.
Anon. Hymns for the Lutheran Church. Hagerstown.
S. L. Fairfield. The Siege of Constantinople. Charleston.

1823. *E. C. Pinkney. Rodolph. Balto.
Joseph Doddridge. Logan, a Drama. Buffalo Creek, Brooke Co., Va.
S. L. Fairfield. Poems. New York.

1824. *Lemuel Sawyer. Blackbeard. A Comedy. Washington.
Mathews' Lectures on America. Balto.

1825. C. Lumsden. Mountain Buds and Blossoms. Petersburg.
A. Pillsbury. Sacred Songster. 5th ed. Columbia, S. C.
Anon. The Battle of New Orleans. Balto.
Anon. The Potomac Muse. Richmond.
Anon. Virginia, or the Fatal Patient. Washington.
E. C. Pinkney. Poems. Balto.
*Albert A. Muller. Poems. Charleston.
*William Gilmore Simms. Monody on Gen. C. C. Pinckney. Charleston.
*S. M. Janney. The Country School House.
S. L. Fairfield. Mina. Balto. The Sisters of St. Clara. Portland.

1826. Eliza Crawley. Poems. Charleston.
Mrs. Murden. Poems. Charleston. 2d ed. 1827.
D. Bryan. Appeal for Suffering Genius. Washington. The Day of Gratitude. Phila.

1827. *Edgar A. Poe. Tamerlane and Other Poems. Boston.
W. G. Simms. Lyrical and Other Poems. Charleston. Early Lays. Charleston.

1828. Mrs. Littlefield. The Wreath. Richmond. (2d edition.)

*Included in Thesis.

1829. I. Harby. Selection from his Miscellaneous Writings, by H. L. Pinckney and A. Moise. (Charleston?)
W. G. Simms. The Vision of Cortes, Cain, and Other Poems. Charleston.
Edgar A. Poe. Al Aaraaf, Tamerlane, and Minor Poems. Balto.

1830. D. Bryan. Thoughts, etc. Richmond.
W. G. Simms. The Tri-Color, or the Three Days of Blood in Paris. With some other pieces. Charleston.
*G. W. P. Custis. Pocahontas. A National Drama. Phila.
Anon. The Reign of Reform. Balto.
Anon. The Age of Rhyme. Charleston.

1831. Edgar A. Poe. Poems. New York.
A. Burt. Journeyman Weaving. New York.
T. J. Lees. The Musings of Carol. Wheeling, Va.
R. Emmons. Defence of Baltimore. Washington.
Anon. ("Fulkerson, the Eccentric.") Howard Hynes, etc. Louisville, Ky.
*Albert Pike. Hymns to the Gods.

1832. J. N. Maffitt. Literary and Religious Sketches. Poems in the volume. New York.
W. G. Simms. Atalantis: A Story of the Sea. New York.
Frederick Speece. My Native Land, etc. Lynchburg, Va.
Anon. The Lay of the Last Pilgrim. Charleston.
*Wm. H. Timrod. "Sons of the Union." Charleston.
Joseph B. Ladd. Literary Remains. Poems. New York.

1833. Anon. College Musings, or Twigs from Parnassus. Tuscaloosa, Ala.
Anon. (Thos. J. Semmes?) Poems by a Collegian. Charlottesville, Va.
*Penina Moise. Fancy's Sketch Book. Charleston.
A. Burt. Poems, Chiefly Satirical. New York.
*C. C. Pise. Pleasures of Religion and Other Poems. Phila.

*Included in Thesis.

*F. W. Thomas. The Emigrant, etc. Cincinnati.
W. Barrymore. The Snow Storm, etc. Balto.

1834. Albert Pike. Prose Sketches and Poems. Boston. Lines to the Rocky Mountains (?). Ariel.
C. L. S. Jones. American Lyrics. Mobile. Translation of Voltaire's Henriade. Mobile.
A. Ganilh. Southern Liberty. New York.
R. Mack. Kyle Stuart, etc. Columbia, T.
Anon. Annus Mirabilis. A Satire. University of Va.
Anon. The House that Old Nick Built. Balto.
*John C. M'Cabe. Poem in Southern Literary Messenger (No. 1).
*Thomas Holley Chivers. Conrad and Eudora. Phila.
S. G. Bulfinch. Poems. Charleston.
*George H. Calvert. Translation Don Carlos from Schiller. Balto.

1835. John C. M'Cabe. Scraps. Richmond.
Anon. The Discovery of America. Richmond.
Anon. Old Things and New. Balto.

1836. Anon. The Genius of Erin. Charleston.
J. C. Newman. The Harmonies of Creation. Balto.
R. H. Townsend. Rhymes. Balto.

1837. Anon. The Laurel. Balto.
Anon. The Age of Humbugs. Wheeling, Va.
W. M'Jimsey. The Memory of the Sabbath. Balto.
T. H. Chivers. Nacooche and Other Poems. New York.
Anon. (J. A. L. Norman?) The Dade Asylum, etc. Charleston.
*Wm. Ross Wallace. The Battle of Tippecanoe. Cinti.

1838. J. D. Hewett. Miscellaneous Poems. Balto. Flora's Festival.
J. N. M'Jilton. Triumph of Liberty. Balto. Cf. Poe IX., 224.
A. F. Lyde. Buds of Spring, etc. Boston.
*L. F. Thomas. Osceola. A Tragedy. New Orleans.
*John W. Campbell. Literary Remains (includes nine poems). Columbus, Ohio.

*Included in Thesis.

W. H. Carpenter and T. S. Arthur. The Baltimore Book. Balto.

S. J. Cassels. Providence, etc. Macon, Ga.

1839. W. G. Simms. Southern Passages and Pictures. New York.

Anon. The Wars of America. Balto.

S. M. Janney. The Last of the Lenape and Other Poems. Phila. and Boston.

John K. Mitchell. Indecision, a Tale of the West, and Other Poems. Phila.

*R. M. and T. J. Charlton. Poems. Boston.

*F. D. Rouquette. Meschacebeennes (French). Cf. *Fortier.*

Anon. Whigs and Democrats. A Comedy. Richmond.

*J. N. Maffitt. Poems. Louisville. Ireland. Louisville.

A. Alexander. The Fall of Aztalan. Washington.

1840. E. S. Seward. Columbiad Poems. Balto.

J. St. George. Leisure Moments. Balto.

L. F. Lehmanowski. The Fall of Warsaw. A Tragedy. Balto.

C. W. Thomson. A Poem. Balto.

N. C. Brooks. The Literary Amaranth. Phila. and Balto.

G. H. Calvert. Cabiro. Cantos I. and II. Balto. Count Julian. Balto.

J. N. M'Jilton. Poems. Boston.

J. Breck. West Point, etc. Historical Drama. Balto.

1841. Anon. The Paradise of Fools. Balto.

J. N. M'Jilton. An Address: A Poem. Balto.

*W. R. Smith. The Alabama Justice (Poem?). New York.

D. Bryan. A Tribute, etc. Alexandria.

*C. F. Deems. Devotional Melodies. Raleigh.

A. E. Rouquette. Les Savanes. Cf. *Fortier.*

C. Soran (or Swan). The Patapsco, etc. Balto.

N. C. Brooks. History of the Church. (Poem?) Balto.

S. L. Fairfield. Poems and Prose Writings. Phila.

*Included in Thesis.

1842. J. S. Hopkins. Poetical Works. Balto.
*A. J. Requier. The Spanish Exile. A Drama.
Anon. Ahasuerus. By a Virginian. New York. Cf. So. Qr. Review, II., 312.
L. F. Thomas. Inda and Other Poems. St. Louis.
S. L. Fairfield. Poetical Works. Phila.

1843. W. G. Simms. Donna Florida. A Tale. Charleston.
Anon. Julian. A Tragedy. Balto.
Anon. ("Fletcheran.") Wesleyan Checks, etc. Balto.
*Catherine Warfield (with Eleanor Lee). The Wife of Leon and Other Poems. New York.
Mrs. R. J. Avery. Woodnotes Wild. Nashville.
Mrs. C. L. Hentz. DeLara, etc. A Tragedy. Tuscaloosa.

1844. F. W. Thomas. The Beechen Tree and Other Poems. New York.
Anon. A Walk About Vicksburg. Boston.
J. A. Young. The Age of Brass. Balto.
E. C. Pinkney. Miscellaneous Poems. The Rococo, No. 2. N. Y.

1845. W. G. Simms. Grouped Thoughts and Scattered Fancies. Richmond. Edited the Charleston Book.
Edgar A. Poe. The Raven and Other Poems. New York.
T. H. Chivers. The Lost Pleiad and Other Poems. New York.
C. C. Pise. Acts of the Apostles done into Blank Verse.
*Amelia B. Welby. Poems by Amelia. Boston.
*Theodore O'Hara. The Old Pioneer.

1846. W. G. Simms. Areytos, or Songs of the South. Charleston.
Catherine Warfield and Eleanor Lee. The Indian Chamber and Other Poems. New York.
Anon. Emblems of Mortality. Charleston.
G. Grimes. The Lily of the West. Nashville.
J. Lofland. Poetical Writings. Balto.
J. R. McConochie. Leisure Hours. Louisville, Ky.

*Included in Thesis.

"Nemo" (of Louisiana—John L. Megee?). Reveries in Rhyme. N. Y.
William Munford. Homer's Iliad. 2 vols. Boston.
Wm. Ross Wallace. Wordsworth. New York.
Anon. ("Quilp.") The Bridal Ballad. Norfolk, Va.

1847. C. M. Farmer. The Fairy, etc. Richmond.
E. Parmly. Address, etc. Balto.
*P. P. Cooke. Froissart Ballads and Other Poems. Phila.
Theodore O'Hara. The Bivouac of the Dead.
G. H. Calvert. Poems. Boston.
L. F. Thomas. Rhymes of the Routs, etc. Washington.

1848. *J. M. Legaré. Orta-Undis and other Poems. Boston.
Anon. "Charleston" answered by a Charleston Lady. Charleston.
Anon. The Humble Effort. Balto.
Mrs. Elizabeth W. Long. The Parallel. Balto.
W. G. Simms. Charleston and Her Satirists. Charleston. Atalantis, etc. Phila. Lays of the Palmetto. Charleston.
Anon. The Poet and His Song. Charleston.
Anon. Poems by a South Carolinian. Charleston.
Anon. (Anne S. Robinson.) Poetic Reveries. Balto.
E. M. P. Rose. Poetry of Locofocoism. Wellsburg, Va.
G. Yellott. The Maid of Peru. Balto.
Anon. The Thompsonian Quack. Balto.
*Louisa S. McCord. My Dreams. Phila.
Wm. Ross Wallace. Alban the Pirate. New York.
G. W. Cutter. Buena Vista, etc. Cincinnati.
A. E. Rouquette. Wild Flowers. New Orleans. Cf. Stockb., 225.

1849. W. G. Simms. The Cassique of Accabee. New York. Sabbath Lyrics. Charleston.
Anon. Lamentations of a Bereaved Mother. Farmville, Va.
E. W. F. Cheves. Sketches in Prose and Verse. Balto.
*Margaret Junkin (Mrs. Preston). Fugitive Poems.

*Included in Thesis.

*Catherine G Poyas. Huguenot Daughters and Other Poems. Charleston.
*Sidney Dyer. Voices of Nature. Louisville, Ky.
Mrs. Anna H. Dorsey. Flowers of Love and Memory. Balto.
Anon. Cordora. A Poetical Romance. St. Louis.

1850. W. G. Simms. The City of the Silent. Charleston.
*Henry R. Jackson. Tallulah and other Poems. Savannah.
Mary S. Whitaker. Poems. Charleston.
C. Yellott. Poems. Balto.
C. A. Price. Poems. Charleston.
Washington Allston. Lectures on Art, and Poems. New York.
D. A. Payne. The Pleasures, etc. Balto.

1851. Louisa S. McCord. Caius Gracchus. A Tragedy. New York.
Wm. Ross Wallace. Meditations in America, etc. New York.
*Mary Elizabeth Lee. Poetical Remains. Charleston.
E. A. Currie. Masonry. Balto.
Robert G. Barnwell. Editor the New Orleans Book. New Orleans.
Anon. (W. A. W.) Poems by a Priest. Salisbury, Md.
Miss Smiley. Poems by "Matilda." Richmond.
C. W. Young. Greatness Reviewed. Savannah.
T. H. Chivers. Eonchs of Ruby. New York.
B. T. Pindle. Miscellaneous Poems. Balto.
Anon. Cooper's Wells, etc. Jackson, Miss.
W. G. Simms. Norman Maurice. A Drama. Richmond.

1852. Mrs. J. M. Cabell. An Odd Volume. Richmond.
W. G. Simms. Michael Bonham. A Tale of Texas. Richmond.
J. W. Simmons. The Greek Girl. Boston.
J. S. Freligh. Poems. St. Louis.

1853. T. H. Chivers. Memoralia; Full of the Tears of Love; A Gift for the Beautiful; Virginalia. Phila.

*Included in Thesis.

W. G. Simms. Poems Descriptive, etc. New York and Charleston. Egeria. Phila.
Anon. (H. J. K.) Friendship's Echo. Balto.
Lizzie Patterson. Songs in Affliction. 2d ed. Balto.

1854. Emma M. Blake. Reliquae. Charleston.
"Serulan" (Laurens?). Poems. Charleston.
Sidney Dyer. Psalmist for the Use of Baptist Churches.
Mrs. M. B. Clark. Wood Notes. North Carolina poetry. 2 vols. Raleigh.
W. J. Grayson. The Hireling and the Slave. Charleston.
Albert Pike. Nugae. Phila.

1855. T. H. Chivers. Atlanta, etc. Macon, Ga.
Mrs. Margaret J. Preston. Transl. *Dies Irae.*
Anon. ("Ruth Rustic.") Forget-me-nots, etc. Washington.
J. Haynes, M. D. Savannah. A Poem. Savannah.
*Hew Ainslie. Scottish Songs, etc. New York.
*Paul H. Hayne. Poems. Boston.
*Alexander B. Meek. Red Eagle: A Poem of the South. New York.
John H. Alexander. Catena Dominica. Phila.
James Avis Bartley. Lays of Ancient Virginia. Richmond.
A. L. Taveau ("Alton"). The Magic Word. Boston and Cambridge.

1856. P. Barrett. Flowers, etc. Richmond.
Yates (?). The Italian Bride. Savannah.
Anon. (L. H. S.) Joan of Arc. Richmond.
Anon. (Judge Stump?) The Battle of Cannae. Balto.
C. Yellott. The Professor of Insanity. A Drama. Balto.
G. H. Calvert. Comedies. Boston.
Anon. Proceedings of Orphan House of Charleston. Contains poems by W. J. Grayson, H. Timrod, and Rev. J. R. Kendrick. Charleston.
Wm. J. Grayson. Chicora and Other Poems.

1857. A. B. Meek. Songs and Poems of the South. New York and Mobile.
P. H. Hayne. Sonnets and Other Poems. Charleston.

*Included in Thesis.

L. F. Thomas. Cortez the Conqueror. A Tragedy. Washington.
J. Fitz. Gallery of Poetic Pictures. Richmond.
J. S. Moore, Abrah, the Conspirator. A Tragedy. Washington.
*James Barron Hope. Leoni di Monota, etc. Phila. Jamestown Anniversary Poem. Richmond.
Francis Scott Key. Poems. Edited by H. V. D. Johns. New York.
Sidney Dyer. Songs and Ballads. New York.
G. W. Cutter. Poems. Phila. Poems and Fugitive Pieces. Cincinnati.

1858. T. H. Chivers. The Sons of Usna. A Tragedy. Phila.
C. C. Cox. Female Education. Frederick, Md.
D. Hardy, Jr. Poems. New York.
C. C. Lee. Virginia Georgics. Richmond.
Dudley A. Tyng. Stand Up for Jesus, etc. Phila.
*John R. Thompson. Opening Ode, etc. Richmond.
Wm. J. Grayson. The Country: A Poem.

1859. B. J. Newman. The Eagle of Washington, etc. Louisville.
C. P. Russell. In Tenebris. Columbia, S. C.
Susan A. Talley. Poems. New York.
J. B. Hope. Poems. New York.
R. Furman. The Pleasures of Piety, etc. Charleston.
John R. Thompson. Poesy: An Essay in Rhyme. Washington.

1860. Annie R. Blount. Poems. Augusta, Ga.
J. Michard. A Trilogy. Richmond.
Anon. The Mock Auction. Richmond.
Anon. Ida Randolph of Virginia. Phila.
Wm. H. Holcombe. Poems. New York.
Carrie B. Sinclair. Poems. Augusta, Ga.
William R. Smith. The Uses of Solitude. Tuscaloosa.
*Henry Timrod. Poems. Boston.
P. H. Hayne. Avolio, etc. Boston.
A. J. Requier. Poems. Phila.

*Included in Thesis.

W. G. Simms. Areytos, or Songs and Ballads of the South, etc. New York and Charleston.
W. H. Wright. Remorse. Balto.
Geo. D. Prentice. Poems. Prenticeana, &c.
Wm. J. Grayson. Marion (narrative poem).

The following have been found without dates:

M. Barnett. Yankee Peddler, or Old Times in Virginia. A Farce. New York. N. d.
M. Guerin. Satire against Satire. French and English. Balto.
Anon. (In pencil, "A Marylander.") Satan Unbound. A Dramatic Poem. No place. No date.
Jennie Yates. Fragments. Balto.

BIBLIOGRAPHY.*

Alden's Cyclopedia of Universal Literature. 20 vols. N. Y. 1885-'91.

Adams, C. K. Manual of Historical Literature. New York, 1888.†

Adams, Herbert B. History of the College of William and Mary. U. S. Government. 1887.

Adams, Oscar F. Hand-book of American Authors. Boston. 1884.

Alden, John. Dictionary of Contemporary Biography.

Allibone, S. Austin. Dictionary of Authors. 5 vols. Phila.

Appleton's Cyclopedia of American Biography. 6 vols. N. Y.

American Museum, The, or Repository of Ancient and Modern Fugitive Pieces, Prose and Poetical. 11 vols. Phila. 1787-'92.

Beers, H. A. A Century of American Literature. New York, 1878.

Beers, H. A. Outline Sketch of American Literature. N. Y. 1886.

"Byrd Manuscripts." Cf. Tyler's Hist. Amer. Lit. (1607-1765.) Vol. II., 272.

Brown, Alexander. The First Republic in America. Boston. 1898. The Genesis of the United States. 2 vols. Boston.

Bryant, Wm. C. Library of Poetry and Song. New York.

Bozman, John Leeds. History of Maryland, 1633-1660. Balto. 1837.

Bruns, John Dickson. Lectures on Tennyson and Timrod (unpublished).

Blake, J. L. General Biographical Dictionary.

Botta, Mrs. A. C. L. Handbook of Universal Literature.

Brock, Sallie A. Editor the Southern Amaranth. 1869.

Browne, Francis F. Editor Bugle Echoes. New York. 1886.

*See Preface, page 4 (top).

†Invaluable for its summaries and criticisms, especially of the local histories, of which a full list is given.

Brainard, C. S. Our War Songs, North and South. Compiled and edited. 1887.

Bondurant, Alex. L. Sherwood Bonner: Her Life and Place in the Literature of the South. Reprinted from publications of the Mississippi Historical Society for 1899. (Pamphlet.)

Brown, Solyman. An Essay on American Poetry. New Haven. 1818.

Burk, or Burke, John. The History of Virginia from its First Settlement to the Present Time; commenced by John Burk and continued by Shelton Jones and Louis Rue Girardin 1804-1816. Seldom found complete, as almost all the copies of Vol. IV. by Girardin, published in 1816, were accidentally destroyed. Perhaps 20 or 30 copies of Vol. IV. may be in existence. Cf. Allibone I., 288.

Ballads and Poems relating to the Burgoyne Campaign. Annotated by William Leete Stone. Albany. 1893.

Buckingham, J. T. Specimens of Newspaper Literature. 2 vols. Boston. 1850.

Baskervill, Wm. M. Southern Writers: Biographical and Critical Studies. (Irwin Russell, Joel C. Harris, M. Thompson, Sidney Lanier, G. W. Cable, "C. E. Craddock.") Nashville, 1899.

Campbell, Charles. History of Virginia. Phila. 1860.

Cleveland, Chas. D. Compendium of American Literature. Phila. 1858. 12°.

Cleveland, H. Wm. S. Social Life and Literature Fifty Years Ago. Boston. 1888.

Coleman, Chas. Washington, Jr. Literature in the South. Harper's Monthly Magazine, 1886, No. 74.

Carroll, B. R. Historical Collections of South Carolina. 2 vols. 8vo. New York. 1836.

Collections of the Georgia Historical Society. Vols. I. and II. Savannah. 1840.

Cairns, Wm. B., Ph.D. On the Development of American Literature from 1815 to 1833. With especial reference to Periodicals. Madison, Wis. 1898.

Coppee, H., LL.D. A Gallery of Famous English and American Poets, with an Introductory Essay by Henry Coppee. Phila. 1873.

Clark, Jennie T. Songs of the South. Introduction by Joel Chandler Harris. Limited to 250 copies. Valuable Appendix. Phila. 1896.

Cheever, G. B. The American Commonplace Book of Prose, 1828; The American Commonplace Book of Poetry, 1829; Studies in Poetry, 1830; The Poets of America. Hartford. 1852.

Cooke, John Esten. Virginia: A History of the People. (American Commonwealths Series.) Boston. 1884.

Cullen, C. C. The American Melodies. Trenton, N. J. 1864.

Clarke, Mrs. M. B. ("Tenella"). Wood Notes. N. Carolina poetry. 2 vols. Raleigh. 1854.

Drake, F. S. Dictionary of American Biography. Boston. 1872.

Duyckinck, E. A. and G. L. Cyclopaedia of American Literature. 2 vols. 8vo. I., 1855; II., 1856. New York. Supplement to same. New York. 1866.

Duyckinck, E. A. Editor. Poems relating to the American Revolution, with Memoirs of the Authors. New York. 1865. Portrait Gallery of Eminent Men and Women. 1873.

Doyle, J. A. The English in America: Maryland, Virginia, and the Carolinas. London.

Davis, Geo. Lynn-Lachland, The Day-Star of American Freedom, or the Birth and Early Growth of Toleration in the Province of Maryland. Balto. 1855.

Dixon, Sam Houston. Poets and Poetry of Texas. Austin, Tex. 1895.

Davidson, J. D. Rhyme and Prose. See "Holliday Library," U. Va. Miscellaneous Library, Vol. V.

DeBow's Review. 1846 to 1867.

Davidson, James Wood. Living Writers of the South. 12°. 1869.

Davis, John. Travels in the United States.

Dunlap, William. History of the American Theatre. 1832.

Duganne, A. J. H. Ballads of the War. Nos. 1 and 2. New York.

Eggleston, George Cary, Editor. American War Ballads and Lyrics. A Collection of the Songs and Ballads of the Colonial Wars, the Revolution, the War of 1812-'15, the War with Mexico, and the Civil War. 2 vols. in one. New York. 1889. 16°.

Fontaine, James. Memoirs of a Huguenot Family. New York. 1853.

Fiske, John. Old Virginia and Her Neighbors. Boston, 1898. 2 vols.

Fisher, Mary. A General Survey of American Literature. Chicago. 1899.

Force, Peter. Tracts and Other Papers relating principally to the Origin, Settlement, and Progress of the Colonies in North America from the Discovery of the Country to 1776. Washington, 1836-'47. 4 vols. Royal 8vo. The National Calendar and Annals of the United States for 1833. Washington, 1833. Continued for a few years. American Archives: Documentary History of the American Revolution. 4th series. 6 vols. Washington, 1837-'46; 5th series, 3 vols. 1848-'53.

Foote, Wm. Henry, D. D. Sketches of North Carolina, Historical and Biographical. New York. 1846. 8vo. Sketches of Virginia. First Series. Phila. 1849. Sketches of Virginia. Second Series. Phila. 1856.

Fortier, Alcée. Louisiana Studies; Literature, Customs, and Dialects, History and Education. New Orleans. 1894.

Freeman, Mrs. ("Mary Forrest"). Women of the South Distinguished in Literature.

Fuller, S. Margaret. Literature and Art. New York. 1852.

Faga, W. L. Southern War Songs. New York. 1890.

Furst, Clyde. Concerning Sidney Lanier. Cf. Modern Language Notes, Vol. XIV., No. 7 (November, 1899), 393-410.

Fruit, John Phelps. The Mind and Art of Poe's Poetry. New York. 1899.

Flint, Timothy. Literature in the United States. A series of articles in the London Athenaeum. 1835.

Goodrich, Rev. Chas. A. Lives of the Signers to the Declaration of Independence. New York. 1829.

Goodrich, S. G. Recollections of a Lifetime, or Men and Things I Have Seen. New York and Auburn. 1857.

Griswold, R. W. Curiosities of American Literature. Washington and the Generals of the Revolution. (With W. G. Simms.) The Republican Court, or American Society in the Days of Washington. 1854. Poets and Poetry of America. 1842. Phila. Prose Writers of America. 1846.

Phila. Female Poets of America. 1849. Sacred Poets of England and America. 1849. Gems from American Female Poets. Phila. 1844. Readings in American Poetry. New York. 1843.

Gowans, Wm. Book Catalogues. 1842. 1870.

Grady, Henry W. The New South. New York. 1890.

Houghton, Mifflin & Co.'s Catalogue of Authors. Boston. 1899. Sketches of authors.

Hudson, Frederick. Journalism in the United States from 1690 to 1872. New York. 1873. 8vo.

Hawthorne (Julian) and Lemmon. American Literature. Boston. 1895. 12°.

Hening, Wm. Waller. Statutes of Virginia, 1619-1792. 13 vols. Richmond. 1809-'23. 8vo.

Hart, John S. Manual of American Literature. 1873. Boston. Female Prose Writers of America.

Hart, John S. Class Book of Prose. Class Book of Poetry.

Howe, Henry. Historical Collections of Virginia. Charleston. 1845.

Holcombe, W. H. Southern Voices. Poems. 1872.

Hubner, C. W. Wild Flowers. New York. 1877.

Holmes, Abiel. American Annals, or, A Chronological History of America from its Discovery to 1806. 2 vols. Cambridge. 1805.

Jefferson, Thomas. Notes on the State of Virginia. Phila. 1825. Works. Edited by P. L. Ford. N. Y.

Johnson, Helen Kendrick. Our Familiar Songs. New York. 1881.

Kalm, Peter. A Journey to North America. 1753-1761.

Kennedy, John P. Works. 9 vols. New York. 1872.

Knapp, Samuel L. Lectures on American Literature. 1829. Female Biography. Phila. 1836. American Biography, or Original Biographical Sketches of Distinguished Americans, etc. 1833. Advice in the Pursuits of Literature.

Kent, Charles W. A Study of Lanier's Poems. An address before the Modern Language Association of America at Washington, D. C., December, 1891. The Outlook for Literature in the South. An address before the Y. M. C. A. of the University of Tennessee, February 12, 1892. Literature and Life. Inaugural address at the University of Vir-

ginia, 1894. The Revival of Interest in Southern Letters, and a Plea for the Preservation of the Southland's Past. Commencement Address at the University of Tennessee, June, 1899. Printed at Richmond. 1900.

Keese, J. The Poets of America. New York, 1840. Vol. II. of the Series. New York. 1842.

Keith, Sir Wm. History of Virginia to 1725.

Knapp, Samuel L. Biographical Sketches of Eminent Lawyers, Statesmen, and Men of Letters. 1821. 8vo.

Kettell, Samuel. Specimens of American Poetry, with Critical and Biographical Notices. 3 vols. Boston. 1829.

Legaré, Hugh S. Writings, with Memoir of his Life. 2 vols. Charleston. 1846.

"Mary Lennox" (pseud. Mrs. Mary L. Cook). Ante-Bellum Southern Life as it Was. Phila. 1868.

Ludewig, Hermann E. The Literature of American Local History. New York. 1846.

Lippincott, J. B., & Co. Biographical Dictionary.

Lawrence, Eugene. Primer of Literature.

Lowell, J. R. A Fable for Critics, Essays, etc. 12 vols. Boston.

Lossing, Benson J. Field Book of the Revolution. Mount Vernon and its Associations.

Longstreet, A. B. Georgia Scenes. New York.

Lanier, Sidney. Select Poems. Edited by Morgan Callaway. New York. 1899. Valuable Bibliography. Selections from his Correspondence, 1866-1881, with portraits. New York. 1899.

Link, Samuel A. Pioneers of Southern Literature. (P. H. Hayne, F. O. Ticknor, H. Timrod, W. G. Simms, J. P. Kennedy, J. E. Cooke.) Nashville. 1899.

Life-Wake, The, of the Fine Arkansas Gentleman who Died before his Time. Washington. 1854. Cf. Stockbridge, 146.

McMahon, John V. L. An Historical View of the Government of Maryland from its Colonization to the Present Day. Balto. 1831.

McSherry, James. History of Maryland, 1634-1848. Balto. 1850.

McCarty, W. National Song Book, etc., relating to the War of 1846. Phila. 1846.

McCrady, Edward. The History of South Carolina under the Proprietary Government, 1670-1719. N. Y. 1899. The History of South Carolina under the Royal Government, 1719-1776. N. Y. 1899.

Mitchell, Donald G. American Lands and Letters. 2 vols. Vol. I.: The Mayflower to Rip Van Winkle. New York, 1897. Vol. II.: Leather Stocking to Poe's Raven. New York. 1899.

Manly, Louise. Southern Literature, 1579-1895. Richmond. 1895.

Mason, George. Life, Correspondence and Speeches. By Kate M. Rowland. 2 vols. New York. 1892.

Morris (G. P.) and Willis (N. P.). The Prose and Poetry of Europe and America. New York. 8vo.

Mason, Miss Emily V. The Southern Poems of the War. Balto. 1867.

Morgan, H. H. English and American Literature. Boston and New York. Helpful Lists.

Moore, Frank. Lyrics of Loyalty; Songs of the Soldiers; Personal and Political Ballads. Edited by Frank Moore. 1865. Songs and Ballads of the Southern People, 1861-'65. Edited by Frank Moore. 1886. Illustrated Ballad History of the American Revolution 1765-1783. New York. 1876. Cf. Tyler's Hist. of Rev. II., 466.

Matthews, Brander. The Songs of the War. Century Magazine. 1887. An Introduction to the Study of American Literature. New York, 1896. 12°.

Morris, G. P., Editor. The Song Writers of America.

May, Caroline. American Female Poets, with Biographical and Critical Notices. Phila. 1848. 8vo.

Miller, Foreman E. Songs from the Southwest Country. New York. 1898.

Neill, Edward D. Notes on the Virginia Clergy. History of the Virginia Company of London. Terra Mariae, or Threads of Maryland Colonial History. Phila. 1867.

Nichols, John. History of American Literature. Edinburgh, 1885.

Norris, J. E. History of the Lower Shenandoah Valley. Chicago. 1890.

Ogden, ———. Literature of the Virginias. Morgantown, W. Va.

Olmsted, Frederick L. The Cotton Kingdom. 1861.

Pancoast, Henry S. Introduction to American Literature. New York. 1898.

Page, Thomas Nelson. The Old South. New York. 1892.

People's Cyclopedia. 1894.

Poe, Edgar A. Works. 10 vols. Chicago. 1894-'95. (Cf. volumes dealing with criticism.)-

Poetical Miscellany, The American. Phila. 1809. 2 vols.

Poets, Selections from the American. Dublin and London. 1834.

Poets and Poetry of America. A Satire. Anon. Phila. 1847.

Poems, American. Litchfield. (1793.)

Powell, I. The Living Authors of America. First Series. In the volume are extracts from the principal poets of the United States. New York. 1850.

Putnam, Sallie A. Brock. The Poetry of America. New York. 1894.

Ramsay, David. History of South Carolina. Biographical Sketch.

"Raymond, Ida" (Mrs. Mary Tardy). Southland Writers. 2 vols. Living Female Writers of the South. Phila. 1872.

Richardson, Chas. F. American Literature. 1607-1885. 2 vols. in one. New York. 1895.

Rutherford, Miss Mildred. American Authors. Atlanta, Ga. Valuable List of Authors in Appendix.

Read, T. B. Female Poets of America. 1848.

Red Book, The. Prose and Poetry. A Serial. 2 vols. Balto. 1819-'20.

Rees, J. The Dramatic Authors of America. Phila. 1845.

Ranck, George W. The Bivouac of the Dead and Its Author. Cincinnati, 1898.

Sabin, Joseph. A Dictionary of Books Relating to America from its Discovery to the Present Time. 19 vols., together with a part of Vol. 20. New York. 1868-'92. Bibliography of Bibliographies.

Shea, J. D. G. Early Southern Tracts. Ed. Brantz Mayer. Cf. Tyler's Amer. Lit. II., 259, note.

Stedman, Edmund C. Poets of America. Boston. 1895. American Anthology.* Boston. 1900.

Shrigley, Nathaniel. A True Relation of Virginia and Maryland. London. 1669.

Stephen (Leslie) and Lee (Sidney). Dictionary of National (English) Biography. New York.

Sparks, W. H. The Memories of Fifty Years. Phila. 1872.

Southern War Poetry. Cf. The Southern Review. Vol. I., 273.

Simms, W. G. Editor War Poetry of the South. New York. 1866. Views and Reviews.

Southern Literary Messenger. 1835-1863.

Swinton, Wm. Studies in American Literature.

Scharf, J. T. History of Maryland, 1600-1880. 3 vols. Balto. 1879.

Stockbridge, John C. Catalogue of the Harris Collection of American Poetry at Brown University. Providence. 1886.

Selections from the Poetical Literature of the West. Cinti. 1841.

Specimens of the American Poets. London. 1822. 8vo.

Shortridge, Belle Hunt. Lone Star Lights. New York. 1890.

Sandys, George. Works. Ed. Rev. Richard Hooper. 2 vols. London. 1872.

Smith, Capt. John. Works. Arber Reprint. London. The True Travels, etc. Vol. I. Richmond. 1819. The Generall Historie, etc. Vol. II. Richmond. 1819.

Sartain, John. Reminiscences of a Very Old Man. New York. 1899.

Thomas, Isaiah. The History of Printing in America, with a Biography of Printers and an Account of Newspapers; to which is prefixed a Concise View of the Discovery and Process of the Art in Other Parts of the World. 2 vols. Worcester. 1810. 8vo.

Tyler, Moses Coit. History of American Literature. 2 vols. in one. I.: 1607-1676; II.: 1676-1765. New York. Literary History of the American Revolution. 2 vols. New York. 1897. 8vo.

Trent, W. P. English Culture in Virginia. Balto. 1889. Life of W. G. Simms. Boston.

Tuckerman, H. T. Life of John Pendleton Kennedy. N. Y. 1871. Sketch of American Literature. 1852.

* Published too late to be of use in this paper.

Timrod, Henry. Poems. Edited with a Life of the Poet by Paul H. Hayne. New York. 1873. See, also, a study of Timrod in the series of papers published as "Limestone College Studies," Gaffney, S. C.

Tucker, Prof. George. Discourse on American Literature at Charlottesville, Va., December 19, 1837.

Trübner's Bibliographical Guide to American Literature. 1859.

Underwood, F. H. Hand-book of American Literature. Boston. 1872.

Venable, W. H. Beginnings of Literary Culture in the Ohio Valley. Cincinnati. 1891.

Verplanck, Gulian C. Discourses and Addresses on Subjects of American History, Arts, and Literature. New York. 1833.

Wallace, H. B. Literary Criticisms. Phila. 1856.

War Songs of the South. Edited by "Bohemian." Richmond. 1862.

War Lyrics and Songs of the South. London.

Warner Library of the World's Best Literature. 30 vols. New York.

Wilson, James G. The Life and Letters of Fitz-Green Halleck. New York. 1869. Bryant and His Friends. New York. 1886.

Whipple, E. P. Literature and Life, Literary Reviews, etc.

White, Richard G., Editor. Poetry of the Civil War. 1866.

Willmott, Robt. A. Poets of the Nineteenth Century, with English and American additions by E. A. Duyckinck. (Only a few Southern poets.) New York. 1858.

Woodberry, George E. Life of Edgar A. Poe. (American Men of Letters.) Boston. 1885.

Wood Notes, or Carolina Carols. A Collection of North Carolina Poetry. Compiled by La Tenella (Mrs. M. B. Clarke). 2 vols. Raleigh. 1854.

INDEX OF AUTHORS.

	Page.
Ainslie, H. (1792-1878)	99
Allston, W. (1779-1843)	43
Alsop, George (1638-)	22
Bacon's Death, Eulogy, etc.	24
Ballads, Revolutionary, etc.	30
Bland, Col. Theodoric (1742-1790)	32
Brooks, N. C. (1809-)	—
Burt, A. (1802-1883)	51
Burwell Papers	24
Calvert, George H. (1803-1889)	74
Campbell, John W. (1782-1833)	77
Charlton, R. M. (1807-1854)	77
Chatterton, A.	34
Chivers, T. H. (1807-1858)	72
"Cook, Eben, Gent"	27
Cooke, P. P. (1816-1850)	93
Crafts, Wm. (1787-1826)	48
Custis, G. W. P. (1781-1857)	67
Dabney, Richard (1787-1825)	42
Deems, C. F. (1820-1893)	79
Dyer, Sidney (1814-)	98
Grave, J.	21
Grayson, Wm. J. (1788-1863)	100
Harby, I. (1788-1828)	39
Hardy, D., Jr. (1829-1857)	119
Harney, John M. (1789-1823)	48
Hayne, Paul H. (1830-1886)	101
Holland, Edw. C. (1794-1824)	48
Hope, James Barron (1829-1887)	107

	Page.
Jackson, H. R. (1820-)	98
Janney, Samuel M. (1801-1880)	63
Key, Francis Scott (1779-1843)	46, 47
Ladd, J. B. (1764-1786)	34
Lee, Mary E. (1813-1849)	99
Lee, Eleanor	83
Legaré, J. M. (1823-1859)	95
McCabe, J. C. (1810-1875)	72
McCord, Louisa S. (1810-1880)	96
McClurg, James (1747-1825)	33, 34
Maffitt, J. N. (1795-1850)	78
Maxwell, Wm. (1784-1857)	41
Meek, A. B. (1814-1865)	105
Mitchell, John K. (1798-1858)	50
Moise, Penina (1797-1880)	71
Muller, A. A. (c. 1800-)	54
Munford, Robt., Col.	35
Munford, Wm. (1775-1825)	89
O'Hara, Theodore (1820-1867)	85
Pike, Albert (1809-1881)	67
Pinkney, E. C. (1802-1828)	51
Pise, C. C. (1802-1866)	71
Poe, Edgar A. (1809-1849)	64
Poyas, C. G. (1813-1882)	98
Prentice, Geo. D. (1802-1870	120
Preston, M. J. (1825-1897)	96
Revolutionary Songs and Ballads	30-32
Requier, A. J. (1825-1887)	83
Rich, R. (fl. 1610)	14
Rouquette, F. D. (1810-)	77
Rouquette, A. E. (1813-1887)	78
Sandys, George (1577-1644)	15
Sawyer, L. (1772-1852)	54
Shaw, John (1778-1809)	40

	Page.
Simmons, J. W.	49
Simms, Wm. G. (1806-1870)	55
Smith, Capt. John (1579-1631)	20
Smith, W. R. (1813-)	78
Sot-Weed Redivivus	21
Spierin, G. H.	38
Thomas, L. F. (1815-1868)	76
Thomas, F. W. (1810-1864)	71
Thompson, John R. (1823-1873)	111
Timrod, Henry (1829-1867)	121
Timrod, Wm. H. (1792-1838)	69
Tucker, St. G. (1752-1827)	33, 35
Wallace, Wm. R. (1819-1881)	75
Warfield, Catherine (1816-1877)	83
Weems, M. L. (c. 1760-1825)	38, 39
Welby, Amelia B. (1819-1852)	84
Wilde, R. H. (1789-1847)	79

VITA.

I was born in Tipton county, Tennessee, the second son of Sidney J. and Mollie H. Bradshaw. During my infancy my parents went to reside in Memphis, and later in Forrest City, Arkansas, where my early boyhood was passed. After attending various elementary schools I entered Bethel College, Russellville, Kentucky, took the Bachelor of Arts course, and graduated in the class of 1891. The following year (1891-'92) I was instructor in English, Latin, and Mathematics at Bardstown Male and Female Institute, Bardstown, Kentucky. In the fall of 1892 I entered the University of Virginia, and remained until called to act as Professor of English at Bethel College, Russellville, Kentucky, for the session of 1894-'95, during the absence in Germany of Professor John P. Fruit. The summer of 1895 I spent traveling in England, Scotland, France, Switzerland, and Italy. Returning to America, I again entered the University of Virginia, and continued until 1897, when elected to the N. Long Chair of English in Bethel College. This position I filled from 1897 to 1899, spending the summers of 1898 and 1899 at the University of Chicago, and returning to the University of Virginia in September, 1899. Here the post-graduate course already begun was completed, and the degree of Doctor of Philosophy was conferred June 13, 1900. The Chair

of English in Bethel College being again vacant, I was re-elected to it in July, 1900.

My work at the University of Virginia was very profitable, and to Professors James M. Garnett, William H. Perkinson (lately deceased), Richard Heath Dabney, James A. Harrison, Noah K. Davis, and Charles W. Kent, I am under great and lasting obligations. All were solicitous as to my welfare, but especially so was Dr. Charles W. Kent, whose kindness and thoughtfulness were helpful in very many ways.

SIDNEY ERNEST BRADSHAW.

Russellville, Kentucky.