Volume 1

THE LANGUAGE OF NATURAL DESCRIPTION IN EIGHTEENTH-CENTURY POETRY
THE LANGUAGE OF NATURAL DESCRIPTION IN EIGHTEENTH-CENTURY POETRY

JOHN ARTHOS
To

Professor H. T. Price

il mio veder s'avviva
sì nel tuo lume, ch'io discerno chiaro
quanto la tua ragion porti o descriva.
Preface

THE present study has been written in order to help establish a better understanding of the "stock diction" of eighteenth-century English poetry, and, in particular, of the diction commonly used in the description of nature. The language characteristic of so much of the poetry of this period has been severely criticized for a long time. But in the last twenty or thirty years some effort has been made to review the subject and the problem. Among the most notable studies are those by Myra Reynolds, Thomas Quayle, F. W. Bateson, and Geoffrey Tillotson. But several questions still remain to be answered, and more exhaustive analysis needs to be undertaken. This volume is an effort to provide answers for some of these questions and to begin the analysis that is required.

I think that earlier criticism generally neglected to assess the relationship of the language of eighteenth-century poetry to that of earlier periods, in English and in other literatures. And I think that most critics have overlooked the fact that much of the stock vocabulary of verse was widely used in the writings of naturalists and that it was part and parcel of old and now half-forgotten philosophies of nature. In the present study there is an effort to take account of such considerations for whatever they may signify in helping to answer certain questions: what does this poetic language consist of? what are its most characteristic terms and forms? what was it used most frequently to describe and name? and why did a century of poets value a stabilized diction as such?

The answers supplied here are not complete, but certain conclusions are reached, obvious enough in themselves, perhaps, though with a special emphasis: A large number of poets formed and exploited a stable language because they believed that the design of the world was stable. They knew something of the workings of the universe, the harmonious balance of its elements, the composition of the stars, and the principles of vegetation, and
their increasing knowledge pleased them for the proof it gave of a well-ordered world. The sure constancy of things was the charm of nature; it was part of the pleasure of poetry to re-create that charm. For such a purpose the poets had come into a fortunate inheritance. They had only to select an accurate, graceful vocabulary from the common store of poetry and philosophy, one that was justified by the honor of its descent from the Augustans and by its truthfulness in the description of nature. And the store at their disposal had still another charm. Many of its terms belonged to philosophies of nature that were now being constantly "reformed and improved," so that the old terms were the fresher for their use by Boyle and Newton.

These, briefly, are the answers this study tries to justify. To support such conclusions it has been necessary to devise a book something like a lexicon, and it may be useful here to describe the plan of the work. The argument of the study is contained in the introductory chapters. In the beginning chapter the problem is defined by presenting a formal classification of the elements of the stock diction of eighteenth-century English poetry, which is immediately tested by an examination of the language of Dryden's verse. In the succeeding chapters the study endeavors to establish the relationship of these formal elements in their employment in the description of nature to the language of earlier poetry and scientific literature. There then follow three appendixes that assemble the material evidence upon which the argument depends.

In the first appendix there is presented an alphabetical list of terms and phrases which are used over and over again in neoclassic poetry and which generally deserve to be considered among its staple articles. Under each term are first given verse citations which illustrate the use of the term or which present concepts pertinent to its use in earlier poetry. These citations are arranged chronologically and are meant to indicate the variety and continuity of the use. In general I have thought it necessary to quote only a few examples from the poets of antiquity and the early Christian period, and it did not seem necessary to provide more than token evidence from the literature of the Continent in the sixteenth and seventeenth centuries (but for reasons discussed in the text I have been careful to cite Du
Bartas more fully). In illustrating the use of these terms in English poetry, however, I have attempted to supply enough examples of the occurrence of each term in the seventeenth century to establish clearly the wide employment of this vocabulary before the period which bears the chief notoriety for its development. But from the eighteenth century itself I have ordinarily drawn only one or two examples, knowing that the reader of the poetry of that period may supply innumerable instances for himself.

Immediately following the examples of the poetic use of these words comes a list of passages demonstrating the use of the same terms in scientific writing. These, also, are given in chronological order, and again I have thought it necessary to quote only a few passages from the literature of antiquity and of the sixteenth century. I have attempted, however, to illustrate the use of the seventeenth century by decades, quoting most fully from English writings, but for obvious reasons quoting liberally, also, from Latin works of the period. Here and there I have taken passages from the scientific literature of France and Italy in order to keep before the reader's mind the scope of the development of a common language for science and poetry. (I ought to explain that I have considered "scientific literature" to be any serious prose writing about the natural universe. I have not confined the citations to those writers who are important in the history of science, but have drawn almost equally on some other kinds of writers—alchemists, almanac makers, Rosicrucians, deist theologians—all of whom in their own ways were as much concerned as Hooke or Boyle with problems of language.)

Through the juxtaposition of the prose and poetic uses of these terms the evidence is arranged to bring out whatever relationship there may be between the uses of various terms in prose and poetry. Generally this relationship is self-evident, but when it has appeared that special comment would be helpful a brief note, or essay, has been supplied. Moreover, the significance of the use of several terms is made more apparent by the knowledge of the use of cognate terms, and cross reference is provided to such terms.

The second appendix is a collection of two-word periphrases assembled in an alphabetical order according to the words or
concepts they represent. Under each term the citations are arranged by author in a roughly chronological order. Here I have also employed principles of selection that my reading seems to justify. I have quoted more fully from Lucretius and Virgil, for example, than from Lucan, because their influence was more important. I have cited Du Bartas very fully, though not exhaustively, in order to certify the scope of his practice. The citations from English poets are also not exhaustive, since this is not primarily a study of individual poets: in general, however, the number of citations offers a means of estimating the frequency of this form in the various poets.

The third appendix illustrates the use of adjectives formed with the suffix -y in English scientific writings chiefly prior to the eighteenth century, but with a few examples from that period itself. It seemed to me that a list of the poetic uses of this form was not necessary, since the reader may easily supply his own illustrations by opening almost any volume of eighteenth-century poetry. Nor did the list of prose uses need to be very long. It was necessary only to establish the variety of the scientific use of this form, and to indicate the theories and problems that led to its use.

These appendixes follow each other logically, not merely in support of the text but in relation to each other. The list of significant words raises questions concerned with the problem of making phrases, phrases in which many of these terms were used and used according to a scheme of definition which involved periphrasis. The use of periphrases, ordinarily composed of a generic noun and a qualifying adjective, raises questions concerned with the formation of appropriate adjectives as well as with the meaning of the noun. It was apparently necessary to develop a form amenable to the structure of the English language, adaptable on the one hand to the metrical requirements of verse and on the other to the requirements of scientific description. The appendix illustrating the use of adjectives formed with the -y suffix in scientific prose accordingly follows the appendix on periphrases, and in this appendix there is included a discussion of some of the linguistic problems involved in adapting this form to the needs of science.

There are several other elements that seem to me to be characteristic of the diction of eighteenth-century poetry. Though
these are mentioned in the first chapter I do not believe that a fuller discussion of them is required in order to support the argument of the present work. In view of the limitation of this study to the language of natural description, it should be remarked that the study could be extended to include other subjects and the diction used in their expression. In order to indicate some of these subjects, the appendixes include a few illustrations not immediately relevant to the language of natural description.

Finally, the evidence assembled in the appendixes is bulky, but it has been selected according to whatever principles of economy I could manage. It was necessary, I think, on the one hand, to supply enough evidence to support the general thesis of the study, and, on the other, to provide the kind of evidence, in sufficient quantity, necessary to justify and clarify the status of individual terms in their relationship to the general thesis. I have omitted many relevant matters from consideration because I thought them dispensable and because it seemed proper to make this only one volume. Economy has so far prevailed, in fact, that the Bibliography includes only a few items not cited in the text. There are many other books that have been helpful in making this study, chiefly, perhaps, dictionaries, and of these chiefly the New English Dictionary; to all of them I must acknowledge my great debt obscurely. And despite the bulk of the work I understand rather well that there are omissions due to ignorance.

*   *

A work like the present one, which wanders in so many fields of knowledge, could only have been made with the willing help of many people. It was begun as a dissertation at Harvard under Professor Chester Noyes Greenough, and in that form was chiefly confined to a study of the language of Du Bartas, Sylvester, and Milton. Professor Greenough suggested the subject of the study and guided me in a way I must always deeply appreciate; the present work owes immeasurably to his interest and example.

Studying abroad on a Sheldon Travelling Fellowship from Harvard, I was especially helped by Professor Mario Casella, of the University of Florence, and Mr. W. H. Robinson, the Libra-
rian of the Royal Society. And I must merely list the names of several who have helped me in many ways—Professor Campbell Bonner, Professor L. I. Bredvold, Professor Morris Greenhut, Professor N. E. Nelson, Professor H. T. Price, and Professor W. G. Rice, of the University of Michigan; and at other times and places, Professor G. N. Clarke, Professor C.-A. Fusil, Mr. W. G. Hiscock, Miss Mary Marks, Professor Daniel Mornet, Professor C. T. Onions, Mr. C. H. Parker, Professor H. E. Rollins, Dr. George Sarton, Sir Charles Sherrington, and Mrs. K. M. Wygant.

I am greatly indebted to the staffs of many libraries—of the Harvard College Library, the library of the University of North Carolina, the library of Northwestern University, the British Museum, the Library of the Royal Society, the Bodleian, the Bibliothèque Nationale, the Biblioteca Nazionale in Florence, the library of the Vatican, and the library of the University of Michigan.

Finally, I owe many thanks to Miss Grace E. Potter, who has been thoughtful, patient, and most extraordinarily helpful in preparing the manuscript for the press.

J. A.
# Table of Contents

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>vii</td>
</tr>
<tr>
<td>Note on the Citations</td>
<td>xiv</td>
</tr>
<tr>
<td>I. The Elements of Stock Diction</td>
<td>1</td>
</tr>
<tr>
<td>II. The Application of Natural History to Poetry</td>
<td>8</td>
</tr>
<tr>
<td>III. The Formation of a Scientific Language for Natural Description</td>
<td>30</td>
</tr>
<tr>
<td>IV. Stability and Change in the Language of Natural Philosophy</td>
<td>49</td>
</tr>
<tr>
<td>V. The Interchange of Scientific Language and Poetic Diction</td>
<td>67</td>
</tr>
<tr>
<td>Appendixes</td>
<td></td>
</tr>
<tr>
<td>Appendix A. Certain Words Significant in Eighteenth-Century Poetry, with Illustrations from Earlier Poetry and Scientific Literature</td>
<td>89</td>
</tr>
<tr>
<td>Appendix B. Periphrases</td>
<td>356</td>
</tr>
<tr>
<td>Appendix C. Epithets with the Suffix -y in English Scientific Literature</td>
<td>393</td>
</tr>
<tr>
<td>Bibliography</td>
<td>405</td>
</tr>
<tr>
<td>Index</td>
<td>447</td>
</tr>
</tbody>
</table>
NOTE ON THE CITATIONS

Because of the number and varying nature of the citations in the present study, particularly in the appendixes, it has been necessary to set up a more or less arbitrary system of notations both for the titles of works and for their parts.

In the text itself titles are cited in the usual fashion, being given in full on their first occurrence in each chapter, and thereafter in such shorter form as was practicable. In the appendixes, however, the sources of the quotations are cited in the briefest significant form in relation to the Bibliography.

It seemed proper, in a study of language, to cite translations by the translator, and therefore the translated work is usually signified by the name of the original author in italics (Ex.: Pinnell Croll). Certain works whose titles are generally understood by mere reference to the author are cited by author and book and line number only (Ex.: Manilius IV. 81). The abbreviations used for the titles of individual poems should explain themselves without much difficulty. It was necessary to refer to Sylvester's poems in several editions, and though it was not too awkward to indicate the titles of the poems and the date of the edition in various places, in the appendix on periphrases the date of the edition itself seemed the most manageable reference (Ex.: 1605 233). Dryden's poems are quoted from the Noyes edition, unless otherwise stated, and Pope's poems are quoted from Boynton's edition except as noted in the Bibliography.

Poems quoted from modern texts are cited by line number when that is possible (Ex.: Pope Spring 103); if the poem is divided into books, cantos, and stanzas, these divisions are indicated (Ex.: Spenser F. Q. III. xi. 3). There are certain exceptions to this practice, however. The works of Carew, Cowley, Drummond, Du Bellay, Gongora, Herbert of Cherbury, Herrick, Jodelle, Mure, Norris, Ronsard, Scarron, Scève, Traherne, and Vaughan are cited merely by volume (when there is more than one volume) and page number (Ex.: Ronsard IV. 363). The reasons for this procedure vary. Drummond and Ronsard are so treated because it would be tedious for the reader to run down a table of contents listing several hundred poems. As for Cowley, Waller's edition gives no line numbers, and while some of the poems might have been cited by stanza number, others could not; here it seemed simplest merely to put the page number after the author's name (Ex.: Cowley 296). The notations Works, Carmina, and the like, appear for various authors only when it is necessary to distinguish among several titles in the Bibliography.

Poems in early editions are cited by page numbers, except in those rather infrequent instances when it was practicable to give stanza or line numbers.

The long poems quoted from Saintsbury's Minor Poets of the Caroline Period are referred to by abbreviated title and book and line number. But the briefer poems are referred to by author, with the volume and page number following the notation CP (Ex.: Ayres, in CP II. 309).

The prose works are cited by volume and page number (Ex.: Boyle Useful. Nat. Phil. I. 97). It has been necessary, however, to cite signatures for some volumes, and to refer to certain lexicons by the pertinent headings.
CHAPTER I

The Elements of Stock Diction

ENGLISH poetry of the eighteenth century has long been criticized for its stereotyped language. The poets of that period seem to have been constantly misled by false notions of propriety and elegance, and particularly when they were describing nature. In some way, it appears, they came to agree upon a pretty well defined store of terms and figures as not merely the proper but the indispensable instrument of poetic expression. Succeeding poets took up this vocabulary decade after decade, and to modern readers it does not seem that they were aware of burdening themselves with a hackneyed language. Finally, however, Wordsworth and Coleridge with their new theories of diction undermined the idea that poetry had a special language reserved for it, and in time the diction they rebelled against fell into disuse. But neither the Romantic critics nor modern scholars have fully explained the prevalence and vitality of the diction they discarded. The large questions still remain—what did this stock language consist of, and why was it valued?

The present study is an attempt to answer these questions more fully than has been done before, at least with respect to that part of the language devoted to the description of nature. The primary assumption of the study is that eighteenth-century poets used their stock diction in good faith, fully convinced of its value. Their chief fault, I think, was in their failure to subordinate this conventional language to the purpose of the individual poem—which is perhaps to say that too often they misconceived the purpose of poetry. They must have been led to do this by mistaking the value of a stable vocabulary and a set style of phrase formation. And in order to understand their preoccupation with a stock language, the study of this poetry might begin with an analysis of certain terms which seem to
be a fixed part of their vocabulary and certain rhetorical and grammatical forms.

* * *

Most of the English poetry written from Dryden’s time to the time of the Romantics is called neoclassic. Sometimes it is known merely as eighteenth-century poetry, and the phrase is useful, since a certain style and diction seem to have been characteristic of the whole period. Mr. Thomas Quayle has done most to distinguish the chief features of the language of this poetry, and he has determined that the important categories are: a vocabulary and a style of phrase formation which together he calls “stock diction”; compound epithets; Latinisms; personifications of abstract ideas; archaisms; and technical terms.¹ These categories are reasonably comprehensive, and their value may be tested by applying them to a considerable body of verse, preferably by one author. Dryden’s work provides sufficient material for such an examination, and as a founder of the neoclassic school his language has a special interest.

“Stock diction,” in Quayle’s sense, means, first, those words and phrases which have a stereotyped character. These may be words which are used over and over again; or they may be words which, though infrequently used, share somehow a quality that belongs to hackneyed words. This quality seems partly dependent on irrelevance of meaning. For example, when the phrase shining sword was first used, there was probably some compelling reason for the epithet. But the phrase belongs to stock diction, not merely because it is frequently used, but because it is sometimes employed in a sentence where the epithet is either of no value to the sense of the context or is contrary to the interest of it. These latter considerations seem to be applicable to Dryden’s lines:

He rais’d his arm aloft, and, at the word,
Deep in his bosom drove the shining sword.²

A second characteristic of stock diction is the use of adjec-

tives formed by adding the suffix \text{-y} to nouns. Dryden, for example, used such words as \textit{beamy},\footnote{\textit{Aen.} VIII. 825.} \textit{bloomy},\footnote{\textit{Ibid.} IX. 276.} \textit{moony},\footnote{Ovid's \textit{Iphis and Ianthe} 33.} \textit{roofy},\footnote{\textit{Georgics} III. 634.} \textit{sluicy},\footnote{\textit{Ibid.} I. 437.} and \textit{snary}.\footnote{\textit{Aen.} X. 571.} This is evidently a conventional method of forming epithets, and \textit{snary}, though it occurs only once, belongs to stock diction by virtue of the method of its formation.

Similarly, the use of the present participle as an epithet, although more limited than the use of adjectives with the \text{-y} ending, is a stock practice. A peculiarity of the eighteenth-century use is that the active force of the participle is frequently irrelevant, and modern readers need to keep in mind a distinction between that and the common modern use. For example, the phrase \textit{rising ground} was a regular expression in the eighteenth century, in the most informal and unpolished writing and presumably in conversation. Modern speakers, in America at least, are more comfortable saying, \textit{a rise in the ground}, possibly because they feel that the present participle indicates an activity not perceived in a hill. Many times, too, the present participle implies a degree of personification, as in the phrase \textit{pleasing grove},\footnote{\textit{Ovid's Helen to Paris} 87.} and the modern speaker or writer would prefer to say \textit{pleasant grove}. The eighteenth-century use may be defined to be one where the participle indicates the nature of a thing rather than any phase of its activity. It is the nature of a grove to please, but it is not making an effort to. At any rate, the present participle is often used in this manner in verse, so much so that it may be said to be characteristic of the diction of eighteenth-century poetry.

A third element of stock diction is the periphrasis. Some particular characteristic of a thing is referred to by an adjective, and the adjective modifies a general term to form a phrase whereby a substitute is supplied for the name of the thing. Dryden has many periphrases of this sort: \textit{bearded product} (corn),\footnote{\textit{Ibid.} IV. 361.} \textit{loquacious race} (frogs),\footnote{\textit{Ibid.} I. 113.} \textit{scaly flocks} (fish),\footnote{\textit{Ibid.} I. 521.} and \textit{leafy nation} (leaves)\footnote{\textit{Ibid.} IV. 568.} are typical examples.

A fourth characteristic of what Quayle calls stock diction is the use of certain favorite words. For example, Dryden and
many another poet relied constantly on such words as care (museful care), genial (genial bed), kind (leaky kind), and store (fleecy store). But these words, too, are "stock" not merely through frequent use, but by the manner of their use, and are in fact most clearly part of a stock diction when they can be referred to certain habits of phrase formation. Nevertheless, their repeated occurrence is an important factor in the very concept of stock diction.

Quayle’s second category in his analysis of the elements of the language of eighteenth-century verse includes the various methods of forming compound epithets. He has determined that there are seven main types: noun plus noun; noun plus adjective; noun plus present participle; noun plus past participle; adjective, or adjective used adverbially, plus another part of speech, usually a participle; true adverb plus a participle; and adjective plus a noun plus -ed. 

One or two from each of the types most used by Dryden may be given here by way of illustration: Pension-Purse, Comet-Eyes, Nut-brown, Tongue-valiant, Sleep-compelling, Sin-pollieted, hoarse-resounding, slimy-born, well mouth’d, Sick-leathered.

There are, of course, other combinations of the parts of speech, but these just illustrated are in Quayle’s judgment the most common forms to be found in the eighteenth century. The significance of their use as part of a stock diction is hardly to be comprehended in a single generalization, but that they form a characteristic part of this diction is evident.

14Aen. III. 572. 15Lucretius IV. 20. 16Juvenal VI. 76. 17Geo. III. 837. 18Poetic Diction 102. Another scheme of classifying compound epithets in English is used in Bernard Groom’s study, The Formation and Use of Compound Epithets in English Poetry from 1579 (S. P. E. Tract No. XLIX) (Oxford: Clarendon Press, 1937). Here the various formations are given names: “objective” (typified by spirit-stirring), “instrumental” (foam-girl), and so on. Categories of this sort are especially useful in literary criticism.

19Absalom and Achitophel II. 321. Compound epithets are quoted from The Poems of John Dryden, ed. John Sargeaunt (London: Oxford University Press, 1929), because this edition preserves the hyphenation of the original printings.

Quayle’s next category includes the various kinds of Latinisms. Two types are particularly frequent in Dryden: words taken bodily from Latin and given an English spelling or form; and words already in good standing in English, but occurring in a construction that is Latin or in a sense that properly belongs to the Latin original rather than to the naturalized English use. Of the first class are *irremeable*, *obtend*, *diffide*, *præcious*, and *stridor*. The second class includes most of Dryden’s Latinisms, which may be illustrated by such usages as these: *with steel invades his brother’s life*, *in a round error*, *inspire a pleasing gale*, *horrid with fern*, *his sinister hand*, *the morning dew prevents the sun*. In this class are also Latinisms of sentence or phrase order: *And open let thy stacks all winter stand* and *white offer’d milk*.

Most of Dryden’s Latinisms occur in his translations, and it is clear that this is due to the very nature of the work. But a few of his terms—*inspire, invade*, and *horrid*—are also used by many other poets in original work, and as Latinisms are among the common ones.

The personification of abstract ideas and of material things is a notorious characteristic of neoclassic poetry. In Dryden the personification is chiefly accomplished by reference to pagan gods. Love is Cupid or Venus. Hardly more original are the references to nature and fortune as personalized forces—for example, such a one as “Nature is ever various in her frame.” Dryden, in fact, found it exceedingly difficult to keep an abstraction abstract, and his tendency to personify at the least opportunity may be observed in a description where a personal pronoun finally gives away his habitual interest:

The pow’r that ministers to God’s decrees,
And executes on earth what Heav’n foresees,
Call’d Providence, or Chance, or Fatal Sway,
Comes with resistless force, and finds or makes her way.

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29 His treatment of these is severely censured in the unsigned review in the *London Times Literary Supplement*, Dec. 25, 1924. My own very brief discussion of this form in Dryden, accordingly, is meant to avoid some of the difficulties of Quayle’s analysis, although much of the review seems to me unfair.

30 *Aen.* VI. 575.
39 *Mac Flecknoe* 120.
40 Geo. I. 384.
42 *Aen.* IV. 660.
43 Persius V. 67.
Comparatively rare is the intense and significant personification:

Horror in all his pomp was there,
Mute and magnificent without a tear.\(^4\)

For personifications of material things the following may serve as examples: tears, the dumb petitioners of grief,\(^4\) th’innumerable crowd of armed prayers,\(^4\) weighty Water, as her nature guides.\(^4\)

Archaisms are more frequently used by the imitators of Spenser than by Dryden, but even he to some extent justifies Quayle’s inclusion of this element of style as one of the characteristics of eighteenth-century diction. Forced by the meter, Dryden makes a possibly archaic use of the prefix be-: bewail’d,\(^4\) benumbs,\(^5\) bemoans.\(^6\) But he also uses such words as hatter’d,\(^5\) rathe,\(^5\) bedight,\(^5\) and whilom.\(^5\) Ordinarily his archaisms are satiric; the picturesque ones are more frequently found in such a poet as Thomson.\(^5\)

Dryden made somewhat fuller use of technical terms from various fields, such as: calking-iron,\(^5\) linstocks,\(^5\) geniture,\(^5\) quar­til,\(^5\) cerrial,\(^5\) snaffle.\(^6\) In general, he was of the opinion that terms of art were not properly directed to “men and ladies of the first quality,” and thought their use more often than not a sign of affectation in a poet.\(^6\)

These, then, are the important language forms which are characteristic of eighteenth-century poetry. Such a classification is valuable since this stereotyped language is distinguished not merely by certain words constantly repeated, but by certain methods of word and phrase formation as well. The enumeration and analysis of the forms, however, provides only the means

\(^{46}\) Threnodia Augustalis 51–2.
\(^{47}\) Theocritus XXIII. 28.
\(^{48}\) Thren. Aug. 97–8.
\(^{49}\) Ovid’s Pythagorean Philosophy 372.
\(^{50}\) Aen. VI. 318.
\(^{51}\) Ibid. IX. 632.
\(^{52}\) Ovid’s Ajax and Ulysses 66.
\(^{53}\) Ibid. IX. 632.
\(^{54}\) Hind and Panther 371.
\(^{55}\) Geo. II. 134.
\(^{56}\) Juvenal VI. 188.
\(^{57}\) Mac Flecknoe 35.
\(^{59}\) Annus Mirabilis 583.
\(^{60}\) Ibid. 750.
\(^{61}\) To Sir Robert Howard 104.
\(^{62}\) Pal. and Arc. I. 500.
\(^{63}\) The Flower and the Leaf 230.
\(^{64}\) Geo. III. 296.
\(^{65}\) See the “Dedication of the Æneis,” in Essays II. 236.
of beginning a study of poetic diction. For it becomes immediately necessary to know the meaning of the words that are constantly repeated and the subjects that are treated in the various word and phrase forms. It is important to observe that periphrases are widely used in this period, but it is quite as important to know what they were used to describe and name. For the subject of poetry controls diction quite as much as do the grammatical and rhetorical forms that are available.

Since it is those passages in poetry concerned with natural description which seem to contain some of the most characteristic features of the stereotyped style, it is proper that a study of this diction continue with a consideration of nature as the subject of this poetry. Certain of the forms marked off by Quayle are perhaps more frequently found in poetry concerned with manners. But it is the adaptability of some of these forms to natural description that many readers particularly question. The frigidity and exaggeration of periphrasis, the cold and stilted use of personification, the squandering of compound epithets, the superabundance of epithets formed with the -y suffix—all these are faults long since observed in the poetry of natural description. It is important that these faults should be understood in order that the criticism of this diction may be properly informed. And one of the most satisfactory ways of undertaking such study is by reading what some earlier critics thought was wrong in all this.
Bibliography

Note.—For the sake of easy reference the Bibliography is assembled in a single alphabetical list, but in order to distinguish works of scientific interest an asterisk has been placed before each entry of that nature.

Works that in the text are cited for the language of the translation are listed in the Bibliography under the name of the translator.

LCL stands for "Loeb Classical Library."

CP stands for Saintsbury's collection, Minor Poets of the Caroline Period.


Accius. See Warmingtong, E. H.

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AUSONIUS. See *Poete Latini Minores*; Stanley, Thomas, *Anacreon, etc.*


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