

Chapter IV. Influence of Pope in America . . . 117

(a) In poetic diction - (b) in metre.

Chapter V. Influence in Phraseology and Thought . 156

(a) "Essay on Man" - "Pastorals" and "Windsor Forest" - "Iliad and Odyssey" - "Messiah" - The Mock-heroic Poem in America - Influence of "Dunciad" - "Satires" - "Moral Essays" - "Eloise to Abelard" - "Elegy to the Memory of an Unfortunate Lady" - "Epitaphs" - "Essay on Criticism" - "Prologue to Cato" - "Universal Prayer" - "Dying Christian to his Soul" - "Temple of Fame" - "Rape of the Lock" - "Epistle to Mr. Jervas" - "Ode on Solitude".

(b) Unclassified poems showing the influence of Pope.

(c) Parodies.

Appendix to Chapter V. 555

Ways in which portions of Pope's Works were used by American writers. (1) With a slight alteration. (2) As mottoes to and illustrations in prose articles. (3) On title-pages, in prefaces and introductions. (4) In sermons and addresses

Chapter VI. (a) Pope in American Criticism
 (b) Decline of his Influence. (c)
 The "Byron-Bowles" Controversy in America. . 588

Chapter VII. Conclusion

POPE AND HIS INFLUENCE IN AMERICA
FROM 1715 - 1850.

by
Eva Beatrice Dykes

A Dissertation
submitted in partial fulfilment
of the requirements for the
Degree of Doctor of Philosophy

Radcliffe College
1920

P R E F A C E

"The footprints of Pope are not those of a giant but he has left them scattered all over the field of our literature, although the fashion of writing like him has wholly passed away."¹ To point out in detail the traces of these footsteps, sometimes deep and sometimes very faint is the purpose of the present study. Some histories of American literature call attention to the influence of Pope on a few American poets, but no where is this influence dwelt upon in detail. It is our intention not only to go further, showing minutely Pope's influence on American poetry in metre, poetic diction and phraseology, but also to descend from the beacon-lights (if we may call them such) of our early literature to the unknown authors whose works are of the greatest importance for a study of the present kind, not because they constitute American literature, but because they are valuable documents for showing the vogue of Pope on this side of the water.

There are always many difficulties connected

1. Works, ed. by P. Godwin, Vol. V, p. 154.

with a subject that attempts to show the influence of one person on another or others and these difficulties are augmented in the present case because of lack of knowledge concerning our early poets. Many poems were published anonymously. Of others we know nothing more than the name of the author. Documents such as diaries, letters or biographies that might bring us into close touch with the author, his literary habits and his reading in the majority of cases do not exist. In some instances, we have evidence that a poet knew Pope by a statement in the Preface, or by a footnote or by a quotation. And at other times, we have only as a guide the internal evidence of the poem itself. Therefore, it is almost an impossibility to tell whether the influence of Pope was direct or indirect and until the matter is clearer, let us be content with the facts as we find them.

For the preparation of this work I wish to express my indebtedness to the Boston Public Library, the Massachusetts Historical Society, Library of Congress, the Library Company of Philadelphia, the Pennsylvania Historical Society, The Maryland Historical Society, and particularly to Mr. Walter B. Briggs of Widener Library and Miss Dorothy Hopkins of the Radcliffe College Library for their kindness

in facilitating the difficulties of research work.
For the kindly interest and helpful suggestions of
Professor J. L. Lowes under whose guidance the pre-
sent study has been undertaken, I express my sincere
thanks.

C O N T E N T S

Chapter I. Characteristics of Pope. 1

Tendencies of the seventeenth and eighteenth century - Interest in philosophy, satire, criticism, translation - Reaction against the "metaphysical" poets - An Age of prose - a "pseudo-classical" age of Reason and Intellect - Pope the embodiment of the characteristics of his age - Complimentary style of the "Epitaphs" - Pope's poetic diction - Periphrasis - Treatment of the Bible and Homer - Types of verse-forms employed by him

Chapter II. Pope's Influence in England and on the Continent. 79

Reasons for his popularity - Influence in England - In Germany - In France - In Italy - Interest for Pope in Spain, Hungary, Poland and Russia.

Chapter III. Evidence of Pope's Vogue in America. 94

American literature before the eighteenth century, religious and didactic - Secularisation of poetry with the entrance of Pope and Dryden into America - Means by which Pope was accessible to the colonies (a) Quotations in newspapers, magazines and almanacs, (b) Importation of his works, (c) Travellers between England and America, (d) Private libraries containing his works, (e) Personal acquaintance of some of the colonists with Pope - Panegyrical verses addressed to Pope by American poets - Other evidences of his popularity in America

POPE AND HIS INFLUENCE IN AMERICA
FROM 1715 - 1850.

by

Eva Beatrice Dykes

A Dissertation
submitted in partial fulfilment
of the requirements for the
Degree of Doctor of Philosophy

Radcliffe College

1920

P R E F A C E

"The footprints of Pope are not those of a giant but he has left them scattered all over the field of our literature, although the fashion of writing like him has wholly passed away."¹ To point out in detail the traces of these footsteps, sometimes deep and sometimes very faint is the purpose of the present study. Some histories of American literature call attention to the influence of Pope on a few American poets, but no where is this influence dwelt upon in detail. It is our intention not only to go further, showing minutely Pope's influence on American poetry in metre, poetic diction and phraseology, but also to descend from the beacon-lights (if we may call them such) of our early literature to the unknown authors whose works are of the greatest importance for a study of the present kind, not because they constitute American literature, but because they are valuable documents for showing the vogue of Pope on this side of the water.

There are always many difficulties connected

1. Works, ed. by P. Godwin, Vol. V, p. 154.

with a subject that attempts to show the influence of one person on another or others and these difficulties are augmented in the present case because of lack of knowledge concerning our early poets. Many poems were published anonymously. Of others we know nothing more than the name of the author. Documents such as diaries, letters or biographies that might bring us into close touch with the author, his literary habits and his reading in the majority of cases do not exist. In some instances, we have evidence that a poet knew Pope by a statement in the Preface, or by a footnote or by a quotation. And at other times, we have only as a guide the internal evidence of the poem itself. Therefore, it is almost an impossibility to tell whether the influence of Pope was direct or indirect and until the matter is clearer, let us be content with the facts as we find them.

For the preparation of this work I wish to express my indebtedness to the Boston Public Library, the Massachusetts Historical Society, Library of Congress, the Library Company of Philadelphia, the Pennsylvania Historical Society, The Maryland Historical Society, and particularly to Mr. Walter B. Briggse of Widener Library and Miss Dorothy Hopkins of the Radcliffe College Library for their kindness

in facilitating the difficulties of research work.
For the kindly interest and helpful suggestions of
Professor J. L. Lowes under whose guidance the pre-
sent study has been undertaken, I express my sincere
thanks.

C O N T E N T S

Chapter I. Characteristics of Pope. 1

Tendencies of the seventeenth and eighteenth century - Interest in philosophy, satire, criticism, translation - Reaction against the "metaphysical" poets - An Age of prose - a "pseudo-classical" age of Reason and Intellect - Pope the embodiment of the characteristics of his age - Complimentary style of the "Epitaphs" - Pope's poetic diction - Periphrasis - Treatment of the Bible and Homer - Types of verse-forms employed by him

Chapter II. Pope's Influence in England and on the Continent. 79

Reasons for his popularity - Influence in England - In Germany - In France - In Italy - Interest for Pope in Spain, Hungary, Poland and Russia.

Chapter III. Evidence of Pope's Vogue in America. 94

American literature before the eighteenth century, religious and didactic - Secularisation of poetry with the entrance of Pope and Dryden into America - Means by which Pope was accessible to the colonies (a) Quotations in newspapers, magazines and almanacs, (b) Importation of his works, (c) Travellers between England and America, (d) Private libraries containing his works, (e) Personal acquaintance of some of the colonists with Pope - Panegyric verses addressed to Pope by American poets - Other evidences of his popularity in America

Chapter IV. Influence of Pope in America . . . 117

(a) In poetic diction - (b) in
metre.

Chapter V. Influence in Phraseology and Thought . 156

(a) "Essay on Man" - "Pastorals"
and "Windsor Forest" - "Iliad and Odyssey" -
"Messiah" - The Mock-heroic Poem in America -
Influence of "Dunciad" - "Satires" - "Moral
Essays" - "Eloise to Abelard" - "Elegy to
the Memory of an Unfortunate Lady" - "Epi-
taphs" - "Essay on Criticism" - "Prologue
to Cato" - "Universal Prayer" - "Dying
Christian to his Soul" - "Temple of Fame" -
"Rape of the Lock" - "Epistle to Mr. Jervas" -
"Ode on Solitude".

(b) Unclassified poems showing the
influence of Pope.

(c) Parodies.

Appendix to Chapter V. 555

Ways in which portions of Pope's
works were used by American writers. (1)
With a slight alteration. (2) As mottoes
to and illustrations in prose articles.
(3) On title-pages, in prefaces and intro-
ductions. (4) In sermons and addresses

Chapter VI. (a) Pope in American Criticism
(b) Decline of his Influence. (c)
The "Byron-Bowles" Controversy in America. . 588

Chapter VII. Conclusion