Poets of patriotism, Vergil, Milton, and Lowell

Morris, Clara Maud
Boston University

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Vergil, Milton, Lowell.

A Thesis presented by
Clara Maud Morris, B.A.

Candidate for the degree of M.A.

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Purts of Patriotism.

There is a significant passage in Aristotle which tells of man being created a social creature and of men being grouped together in communities not that they might live better but that they might have the best opportunity for living well — ἐν ἐξίσει. This is the keynote of all world progress and organization is its regnant factor. In the words of the Statesman we are told that the members of the family are first united into one body; later, several families are united into a community; and then a number of communities are organized into a city. But the highest organization which we have yet reached is that of the nation. It embraces all the others.
The hidden power that united the family was the spirit of loyalty, devotion to one's own patriotism. And it is not a cultivated faculty but on the contrary it is perfectly natural, being implanted in the human breast. Each condition of society demanded its specific duties of relationships, kindling affections to prompt those duties and instilling the spiritual sentiments from the particular to the general. A man must look with a thrill of love that nothing else can inspire into the face of his mother who bore him. He cannot resolve the ties that bind him to filial responsibilities and a brother's devotion, and as Providence has ordained that out of a common race, a common history and literature, care and
country, the wider family feeling—though in perfect harmony with a delegation of good will to all men—the distinctive virtue Patriotism should arise. If the old Roman could believe the yellow fasces to be sacred, if the Alpine wind—storm is a familiar home song to the Swiss mountaineer, if the sight of the national emblem in other lands arouses sentiments in an American that thrill his very being, we must acknowledge that the soul of human heart was expected to contract a special friendship for the native soil, kindred, stock and ancestral traditions.

When war was the principal occupation in the state, when the power of a people was measured by its ability
ty to cope with the enemy in arms. The patriot was the man who fought and was glad, if need be, to hail for his country on the field of battle. But as civilization advanced and the moral ideals became more definitely appreciated, the conception of the patriot widened so as to reflect this progress in thought. The patriot came to be regarded as the first man, not necessarily the fighting man. He is not prompted by selfish motives but has the public interest constantly at heart—he is loyal above everything to civilization. The ancient idea of patriotism was prompted by a love of military glory because that was the nation's greatest ambition; the modern idea is dominated by a stern conve-
tion of principles.

The man is born a citizen of the world and is bound by the universal law of right. Hence proper manhood is the result of a recognition of and an obedience to that law - countries and families being but nurseries and influences. Patriotism is the peculiar relation of an individual to his country and is like the family instinct of devotion in that child becomes intelligent love in the man. The patriot perceives how God is to be served by using all his country's opportunities for the improvement of mankind; he is prompt to a spirit of devotion to his country because guided by a purified instinct.

Patriotism is a constructive quality, quickening a man with a zealou
ambition to improve this country. Its distinctive feature is the fact that it is pledged to the idea which a nation represents. When we speak of Greece, our chief interest is not in the country itself, its rivers and mountains and irregular coastline, but it is rather in our association with the history of the people and a certain character which we call Greek. Patriotism is loyalty to that principle and ideal for which a country stands — it labors to hold a nation faithful to its mission. For example, at the time of our Civil War, we as a nation had to determine whether we would, abide by the principles which declared all men to be created equal or whether, considering those principles forever, we should
adopt new ones. Patriotism declared in favor of our established principles because they represented the cause of humanity.

The association of men and nations in varied relations is made subservient to the gradual advance of the whole human race. Hence patriotism in its truest sense is the crowning virtue for it includes all the other cardinal virtues - wisdom, which means the sense of proportion; justice or the power to determine the highest good for the greatest number; honesty in one's convictions of the right; and temperance in acting out one's convictions. It is no easy matter to be a patriot. The attempt in Dr. Johnson's day to apply the term in
English party politics to the man who opposed a corrupt ministry and tried to effect a reform excited his good old Tory wrath and led him to say that patriotism was the last refuge of a scoundrel. But the doctors had a mistaken conception of the term. Aceres came far nearer the truth when he said that it is a duty more sacred than the filial tie. The true patriot is no bigot, his view is broad, he appreciates his world citizenship and if the progress of civilization demands discretion from established customs he stands at the parting of the ways and challenges each player by. The patriot is one of God's prophets, having the great heart, the clear deep-seethin
eye that interprets for his fellow men
the divine plan.

"Prophet-and Poet-well understood"
said Carlyle, "have much kindred of
meaning. They have penetrated both of
them into the sacred mystery of the
universe; what Goethe calls the "open
secret"—open to all, seen by almost none.
That divine mystery, that Divine Idea
of the World, is at all times and in
all places; literally it is, in most times
and places, it is greatly overlooked.
But now, I say, whoever may forget
this divine mystery, the Vates, whether
Prophet or Poet, has penetrated into it;
it is a man sent hither to make it more
impressively known to us. That always
is his message; he is to reveal that
to us—that sacred mystery which he
more than others lives their presents with."

Heroes and Hero Worship — The Hero as Poet
The poet possesses that peculiar insight that enables him to look at the heart of things; through that better perception he stands and steps nearer to things and can read their inner meaning. He is one with the Great Spirit and his very life is soul communion. From earliest times, poetry has been associated with divineness and has been regarded as a mighty power in raising the world to that highest level of mind and spirit. Wordsworth named it the vision and the faculty divine that converts the intangible into palpable form. The poet resigns himself to his mood and that thought which agitated him is expressed—a thought so passionate and alive that it has an architecture of its own and adorns
nature, with a new thing. "The poet," says Emerson, "has a new thought; he has a whole new experience to unfold; he will tell us how it was with him and all men will be the richer in his fortune. For the experience of each new age requires a new confession and the world seems always waiting for its poet."

Endued with this heaven-inspired faculty that gives to any nothing a lovable habitation, and a name poets are peculiarly fitted to treat of patriotism. For that the world-souls, they feel for humanity, and by their skill of vision and power of interpretation they can guide men and nations in the advance or for the advancement of civilization.
Poets are the interpreters of their age, rousing popular sentiment pointing to the nation's ideal, calling forth the best that is in human nature. They voice the highest aspirations of the soul of the nation and, though national in spirit, they nevertheless touch the chords of humanity. A poet who is so very nation like that he makes all his readers foreigners is no true poet. He must be deeply sympathetic, he must regard human nature, after all, essentially the same, irrespective of nationality; he must feel one common heart throb the world over; he must recognize a feeling of unity among all nations in their daily striving for something higher.
It is our purpose in this paper to study three great poets who have shown themselves to be excellent exponents of patriotism, and who will never be forgotten for the influence which they have exerted upon mankind—Vergil who represented a world empire at the head of which was an absolute monarch; Milton who espoused the cause of greater freedom in a preserved constitution of monarchy; and Lowell who roused popular sentiment against the curse of slavery in a republic whose constitution declared that all men are created free and equal.
Vergil.

In the quiet little country town of Andes away from the excitement and worldliness of the Imperial City, was born on an October day in the year 70 B.C. the poet Publius Vergilius Maro. Some analogy has been suggested between the quiet beauty of the scenery which first sank into his soul and the meditative cast of his genius, and we may be sure that such an impressionable nature as this poet possessed, whose intensest feeling was piety, and in whom all elements of feeling were finely and delicately blended, if it one and another was affected by the natural beauty which was the scene of his early days.

It may be doubted whether Vergil was born of a purely Italian stock. He at least shows Italian elements in his
nature and genius which seem to indicate some subtle intermixture of Celtic blood with the former temperament of the old Italian race, and these are his vague melancholy, his imaginative sense of the mystery of the unseen world, his sympathy with the sentiment rather than the passion of love, and the modes in which his delight in nature manifests itself. Northern Italy as far as the Po flats for a long time given way before the settlements of the Gauls and the main stock although assimilated to the Italian manner of life and culture must have been of Celtic blood. As Rome extended the privileges of citizenship from time to time the culture of which she was the centre became more widely
diffused and the attractions of literary studies were felt with greater power for coming to a rigorous race that had not been corrupted by the life of the worldly city. It was a fortunate thing in Vergil's life, it fitted him to be a true poet of the simple beauty of rural life and to be impressed in imagination with all the wonder of the great city, to have spent his earliest and formative years in the peace of a country home remote from the excitement, reeds, and routine of city life.

Vergil's father had by the thrift and industry of an humble occupation been able to buy a small farm. The poet thus springs from that class whose condition he represents as the happiest allotted to man and as the most
Conducive to a life of virtue and piety. The men of this grade of society still kept in mind the old traditions of virtue, and Virgil is not the least of them.

By his father's care, he was placed in boyhood dedicated to the high calling that he afterwards followed in life and he was educated accordingly.

At the age of twelve, he was taken to Terremona, where he studied until he assumed the toga virilis on his sixteenth birthday, and then continuing his education for a short time in Milan he removed to Rome. There, he studied rhetoric and epicurean philosophy but while he felt the ancient charm of philosophy, he realized in his heart the utmost powerful attraction of poetry—indeed the development of his poetic
faculty was rapid. He is said to have
manifested the readiness of speech and
self-possession necessary for success
in oratory, which attracted so many
young men of the day, so that he could
concentrate all his energy on develop-
ing his poetic faculty.

The next hear of him as dwelling
in his native district engaged in writing
the Elegoons. His first literary impulse
was to write an historical epic on the
early Roman or Alban history but feel-
ing the uncertain nature of the material
for poetic treatment, he abandoned the
idea. Still he did not rest satisfied
until this first plan finally assumed
appropriate shape whereby in the Eneid
he combined the two purposes of vi-
ifying the ancient traditions of Rome.
and of glorifying his own era. From the favor that Vergil received from leaders of the Caesarian cause before his fame was established, it may be inferred that he adhering to the cause of the Empire he was true to the early impress of his boyhood. He was one of the first to feel and make others feel the spell which the name of Caesar was soon to exercise over the world.

Still, it is a cause for wonder that, when forcibly expelled from his farm by the Tribunes who opposed the Senatorian cause, he willingly submitted; but by personal experience that strong sympathy with the national fortunes which henceforth animated his poetry, originated.

The Eclogues, published in Rome
probably in the year 37 B.C., were at once enthusiastically received and established the author's fame as a poet of nature and of rural life. He became one of the circle of which Maecenas was centre. Thus we find Virgil, at last, a conscious person at court and a protégé of the Emperor.

In the first Eclogue, the poet expressed to his prince hope and gratitude for the restoration of his lands; and he did it in so delicate a manner that it raised him greatly in the estimation of his friends and countrymen. The Eclogues are the first Roman pastoral and are perfect types of this kind of writing. Although Virgil was indebted to Theocritus, he nevertheless improved upon him so much in cou-
rectness of taste, in purity of thought, and delicacy of expression that he and not this Greek model has been the example for succeeding poets.

During the civil wars, agriculture had been much neglected and deep distress arose in consequence of it. All classes of people began to murmur and to cast the blame upon Augustus and his administration. In this state of things, it occurred to Maecenas that if the agricultural interests of the country could be revived, the impending evils might be averted. For this purpose he desired Virgil to write a treatise upon agriculture for the poet possessed an extensive knowledge of the subject which he could embellish by poetic charms.
and he already possessed the confidence and affection of his countrymen.

So we find Virgil retiring from Rome to Naples, a more tranquil city, where removed from court intrigue and the jarring interests of politics he composed the Georgics—a most perfect and finished poem. He spent seven years in the work. Public expectation was raised high but it was far surpassed and Virgil conferred a greater blessing upon his country than if in the field he had obtained the most glorious victory over its enemies. The work was dedicated to Maecenas, the statesman, who was distinguished equally for his love of literature and science, the correctness of his politics, and the wisdom
of his counsel.

Vergil was now forty years of age. He was in possession of a large estate chiefly from the liberality of his emperors; his fame was coextensive with the empire, and literary men courted his society. He became a very intimate friend of Horace for whom he obtained a place at court, and from whose writings we learn of this close friendship. But he could not be content with what he had already accomplished; he felt an ever-present impulse to do something greater. And how this plan is perfected in his own mind, namely that he will give new life to the old traditions of Rome and immortalize his own time.

The Aeneid was undoubtedly designed for the benefit and instruction...
of the Roman people generally who were
now enjoying peace after the horrors
of intertribal wars. The endeavors to di-
ducade his countrymen from further
tet attempts to restore the republic and
to submit to the authority of an emperor
who derived his origin from the gods
and under his auspices to cultivate
harmony and that arts of civilized life.
This is the moral of the poem and an
object worthy of the patriotism and be-
loveliness of the poet.

The remaining eleven years of his
life were dedicated to the composition
of the Aeneid and, after working so stea-
dily upon it, he determined to travel in
Greece and Asia and on his return
to revise his epic. Meeting Augustus
at Athens, he was persuaded to ac-
company trim back to Italy and they
had literally landed at Brundisiun
when our fleet was stricken down in
his fifty-first year. At his own request,
he was buried at Naples which he loved
so dearly.

Virgil's life was one of pure con-
templation and absorption in his art.
From childhood to maturity, his time
was occupied with procuring the
education which qualified him for
the position which he was destined to
fill as the greatest literary artist and
greatest national poet of Rome. His
later career from maturity to death
was the fulfillment of what he had
undertaken to do. With the exception
of one year in early manhood which
proved to be the chief turning-point of his
fortunes, he lived the life of a scholar and poet; a life of concentrated industrious with the sense of ever-ripening faculty. The fact that he suffered during all his life from delicate health was not unfavorable to the concentration of his very being upon his self-appointed task. He was thereby saved from sacrificing the high spirit of his existence to the pleasures in which his contemporaries indulged.

The appreciative and discriminating language of the Aenidae and Satires of Horace confirm the impression of delicacy and simplicity of character which the general tone of Vergil's writings suggest. It is in Vergil, and especially in that poem which deals with types of human character and
motives originating in human affection that we understand the feelings of love to family and country and the fidelity to the dead, and that sense of dependence on a higher power than the mere pietas signified.

The hearty acceptance of Vergil in his life-limb as the unique physical representative of the Roman State is quite as significant a fact as the ready acceptance of Augustus as its supreme ruler. When the Romans rose to their feet in the theatre on the mere quotation of some of Vergil's lines on the stage, when they saluted him as he entered the house with the same marks of reverence that they paid to Caesar himself—it was plain that
none cause was at work which was deeper and more persuasive than any of a partisan or purely literary character could possibly be. It was a deep-seated recognition of the truly national character of Virgil's work, of his peculiar fitness to reflect completely all the greatness of the advancing time which led even rival poets to predict that the Aeneid would be coextant with the dominion of Rome.

After the terrific commotion that marked the decline and overthrow of the republic, the long, stormy, and peaceful reign of Augustus brought relief and rest which were very welcome to the Roman world. The very structure of the Roman state had been threatened with ruin and the great Cæsars' rule...
came as the only hope of peace after a century of civic strife — there could be only one who should dictate as right. Neither Vergil nor the Roman people could choose between Augustus and the Republic — the Republic was gone forever and even Hannibal himself was not a greater menace to the Roman State than Mark Anthony. The choice lay between Augustus and Anthony, between a western empire and civilization and an eastern despotism and no battle was ever more thoroughly national, more decisively important, than the battle of Actium.

It was at this critical time that our poet lived and, as to the case with genius, he possessed the gift of God, the exaltation of a man, and
events to suit. We have already noted his life of intense literary activity, his early and marked inclination to be a poet — and that to a national poet — and now we see the splendid opportunity that presented itself to him of immortabilizing the glory of the nation which ruled the whole civilized world.

In the Eclogues, which were written while the poet lived in obscurity, we note a growing admiration for the emperor which did so much to win popular favor whose cause in the years to come. In the first Eclogue, Vergil celebrates the virtues of that future emperor for restoring to him his lands of which he had been dispossessed to reward the veteran soldiers who had fought at Philippi in behalf of Augustus.
true. The poet calls him a god in these words: "O Meliboea, Deus nobithecia statis, et sit, and then he refers to the city of Rome which he had visited for the first time:

2. Verum hae quantum telis imita caput utipil ibe quantum lenta potent imta virtona epresi.

The treaty of Brundusium had forever made fear of Anthony groundless, and the people, relieved from the strain of civil discord, now expected a new age of the world to begin. If this idea St. George takes advantage when he says:

3. an into perget gens altera munda.

Thus in the early productions of this man we see an expression of the vision which he as a true poet had of the future grandeur and splendor that was to characterize his nation.

The appreciation which he showed the

1. Eclogue I 6
2. " " I 25-6
3. " IV 9
gestures in the tribute he paid him for
the restoration of his land, and more,
no doubt, to reconcile the people to the
new form of government, and to their
new sovereign, who was thereby shown
to have the milk of human kindness in
his heart beneath the grim exterior of
the conqueror, than as though the poet
had won a pitched battle in his cause.
No wonder Vergil gained popular favor
and applause when he could touch
the hearts of all classes alike from the
emperor down to the poor humble shep-
herd, and could make them feel
the beauty and sincerity of his own life
and purpose. He had proved him-
self in the Eclogues to be the poet of the
people and it was upon true merit
that he was now introduced to the
literary circle of the great city, and became closely identified with the policy of the Augustan rule.

Augustus was not a moral hero but the leading preoccupation of his official life was the restoration of national virtue. His wisdom, his preference for order, his reverence for the gods, his all-powerful position at the head of state rendered him the only available representative of law and order, of morals and religion. Insisting upon all of morality that legislation could achieve, he sought to restore the virtue of the republic. But he did not attempt this reform alone. He recognized in the young poet Vergil a character and a consecrated purpose that would be of inestimable value in any project.
of ethical reform. The candid and serious poet was quickly discovered by Maecenas who felt confident Virgil could传出 the passions of antique and ingenuous virtue in a manner that would influence the people. War had rendered the land nearly desolate; the inhabitants were terribly distressed for the necessaries of life. Even Augustus was keenly reproached for being the cause of such dire distress, while Maecenas wisely thought that if agriculture could be restored, peace and contentment might soon be restored. He therefore engaged Virgil to undertake this work.

On this occasion, we see the poet openly engaged in rousing the people to all sense of patriotism and to a
determination to accept their present ruler, helping him to reorganize the nation. The land of Italy is now for the first time impressively presented as a living and organized whole. Although Vergil bent his energies to the personal government of Augustus, he did so because no other form of government was possible, but he never co-operated with it in an un-fitting manner nor with an unworthy alert.

He dedicated the poem to his patron Maecenas and he eulogized the emperor after the ancient manner of deifying an emperor, invoking his cooperation and sympathy.

Frugue aedes, quem maeus cult habetis Deum
Concilium incertum est, ubesine invisere, Caesus

Georgics 5 24-5
It is a great exaggeration and is the only instance where Virgil oversteps his bounds in the deification of his emperor, but we should do well to remember that this is the first time when the poet openly invokes the aid of Augustus in his literary labors and he doubtless felt the necessity of impressing all classes alike with the high birth and destiny of their ruler. The nation would thereby be more quickly coalesced.

Again at the end of the first book of the Georgics, as Virgil thinks of the tremendous possibilities of this vast empire and the overwhelming responsibilities of its rulers, he intones...
the guardian deities of the country to sustain the emperor in his work of reform:

Die patris Indigetes et Romulique mater
Luke Luscam Liberim et Romana palatia serras

Sure patem exequo juremum succurre cæelo
Ne prohibete: --

Here we observe that trait of piety that was so characteristic of the poet. It is saturated with the feeling of reverence which is shown more in the Aenid but which asserts itself always in his care and watchfulness never to slight his ancestral gods. He believed in that mystical, supernatural power that came from the world of the unseen but which was such a subtle, vital force in providing over human affairs.

In the red and book of the Georgics

Georgico I 498
Vergil goes into a rapture over the praises of Italy for her fertile soil, magnificent cities, and renowned warriors.

With what pride does he recite such names as these:

Hæc genua acre iterum, Marseo, suberraque Sallenni,
Assustriaque malo Ligurum, Telescopique ventos
Exultat: Hæc Tresid, Marion, magnosque Camillus,
Scipiones durum Bello: et le Magneque Caesar;
Dixit extremae Asiae fames victor in via
Imbellam avertit Romania atribus Indiae.

He could not have chosen better means torouse within the people that pride and love of country, that alone binds a discontented people together than by appealing to the common renovation which they individually and collectively had for all that was great in the past history of their mother country.

* George II 167-72
Then the poet reflects on ancestry, over the beauty and sweet contentments of country life. 

A fortunato nimium, qua si bona norint; 
Agricolae! quibus ipse procidit discordiae ani 
Humano sius facillim, victum justissima telluris 
Ille valde, ac costra peraram, 
Et patientem operum parvoque assuetae, 
Sacra, tecum tenue, Patris. Extreme, servillos 
Justitia, septem terrae vestigia fecit.

He himself had been reared in this delightful environment; it had made an indelible impression upon his mind; he had felt the thrill of its beauty and freedom and he would have all inhabitants of the country enter into its true spirit with himself. On contrasting this peaceful life with the bustle of city life, he sought to make this clear of
people satisfied to again resume the cultivation of the soil in the consciousness that it was the dear old Italy which the men of the Republic delighted to cultivate.

The Georgics have generally been considered as the poet's most complete work, and it is here, undoubtedly, that he shows us most of himself—his habits, his tastes, and his religious opinions. They are practical essays on the dignity of labor. The Georgics brought a new element into the national mind for they testified to the continued life of pure ideas, to the unyielding conceptions of a contented labor, of low untaught and guiltless joy. But the spirit of Roman virtue had to be evoked by a sterner spell.
The religion of the Romans was Rome—
the destiny of the Eternal City is the concep-
tion that has come nearest to the
unchangeable and divine in human
history. The Aeneid lacks nothing of
noblest reminiscence, of high exaltation,
of inspiring profundity. Roman vir-
tue is appealed to through the chan-
nel by which alone it could be reach-
ed and restored; it is renewed by
majestic memories, and stimulated
by an endless hope. The Georgics have
then called the "poem of Italy" while
the Aeneid is termed the "sacred book
of Rome's Religion."

The opportunity came to Virgil for
fulfilling his youthful dream when he
wrote in the tribute of Octavian the cul-
minating point of all the past history
of Rome and the starting point of a greater future. The people, tired of war at home and abroad, longed for peace only, and that night of victory had at last found a leader who was a terror to his foes and a master of his subjects. Peace had at last come but at what a cost. The people had been struck with poverty and distress owing to the great military campaigns, their country was ravaged, their institutions of state had been overthrown in civil conflict, and a new regime—
they did not know what—was begun. A process of reconciliation on the part of the people to their emperor must precede a condition of tranquility and prosperity, and this could not be brought about in a moment. Public rela-
timent had to be roused, a sense of unity must needs be inculcated in the heart of the nation before Rome could enjoy the fruits of her long struggle.

It falls to the spirit of national life by appealing to its historic past that Virgil began his immortal epic. That past had always been sacred to every succeeding generation and in no other nation do we see it to be such a marked characteristic. Proud of their past and beginning to realize their present greatness, they had a firm conviction of their superiority over other nations, the basis for their national self-esteem resting upon their capacity for conquest and government. Which became apparent after the empire over the world.
was established. So it is to perpetuate the history of Rome and glorify his emperor and benefactor that the poet of the people dedicate himself to this task. The germ of the Aeneid is to be found in its national idea and sentiment, in the imperial position of Rome, in her marvellous destiny, and in the culmination of this destiny in the Augustan age.
premonitions of its achieved greatness. The constantly free norra-days that flow to dwell upon the past, particularly if that past was the parent of a glorious present — and so it was with the old Romans of the Augustan period. Rome suddenly found herself to be the mistress of that world, and Augusta was the acknowledged master of Rome. The family had risen to an isolated pre-eminence which was unprecedented. Surely in the employ and under the patronage of this house, our poet had a rare opportuni
ty to sing the praises of his country. In the absence of a national my-

thical background rich in poetical associations, Virgil had recourse to the old Homeric tales of valor and re-
mance which had been tenderly cher-
ished by virtue of their cosmopolitan
character in representing human-
action and individuality. Indeed the
Romans had always made Greek li-
terature a model for imitation and
so the story of the Trojans was had been
treasured and made familiar to the
Romans by their early dramatic poets.
Tradition had connected Rome with
Troy in a relationship, and the poet
may give substance and reality to
the Trojan connection which legend
established between the beginnings of
Roman history and the remote age
of poetry and romance.

But while the nation traced its
greatness back to the glory of Troy, the
Julian gens, to which Caesar belonged,
claimed direct descent from Trojan Julius and so through Aeneas and Venus even from Jove himself.

Vasconium, Pulcher, Trojanus, vestigia Caesar, Imperium Caesare, famam gregem terminat astris Julius, a magno dominium nomen Dee. Vergil's poems appealed to the national, religious, aristocratic, and literary sympathies of the cultivated classes. Hence the legend of Aeneas assigned a more august origin to the Roman nation than the story of the birth of Romulus:

1. Aeneid I 286-8

2. Aeneid VII 219-21
decree arose the Eternal City.

\textit{Duri asfera Juno,}

Consilia in melius revert, mecumque forebit
Romanos rerum dominos, gentiumque legatam
dic placitum.

The hero expresses the religious
as it does the national sentiment
of Rome— the two were inseparable.

Let us first consider the religious
element. This is revealed at the outset
of the poem in the leading characteristic of the hero—insignis pieta
virum. This piety appears in his fiscal
devotion, in his unswerving care of
his household gods, in the trust with
he has in divine guidance. His first
resource in all emergencies is prayer
and all his escapes from danger are
promptly followed by sacrifice. He is

2. \textit{\ldots}, I 10
further represented as being an instrument in the hands of fate — "fate profugus" — and this impersonal power which acts for purely political reasons but with an ultimately beneficent tendency was the essence of the Roman religion. Its visible representatives were one of the Capitol in early times and later the living Emperor under the Empire and its implacable decrees were studiously ascertained in the omens and sacrifices for only a concurrence with these decrees brought success. At times there has a religious motive in all his wanderings which is not only to found a city but to introduce a new worship into Italy — infernal deus Latie. To him had been en-
trusted the sacred symbols and images of Troy.

Salve, hospes! Libi commendat: Haec Remata

This idea of an unseen power revealing its will by means of omens to the mind of the hero with the aim of establishing a universal empire in the hands of a people obedient to divine will reveals the religious character of the poem and this idea reflected the vast, inevitable, omnipotent power of the Roman Empire.

The national idea of Rome was associated, as we have already intimated, with the thought of the divine origin, the great antiquity, and the eternal continuity of the state. Vergil was a man of peace and quiet meditation and while he gratified the

* Ahmid IV 293-4
taste of his countrymen for war by ac-
knowledging their descent from Mars, he could not fail to make them feel the charm of relationship to a more gra-
cious divinity, and as Caesar claimed,
triumph ever with highest gore. Mars
had led his children on to glorious
victory but now the poet sees his
country bringing peace to the world and
dispensing law and government. The
conception of the imperial state is thus
humanized, and Rome is represented
not only as the conqueror but the
civilizer of the world. Her mission in
the world is thus summed up:

* In regere imperio populos, Romana, momento
the universal art of pacific imposition, worshipping
Paterem subjectis et de bellatis superbus.
The confidence of the Romans in

* Aeneid VI 851-3.
themselves was intimately associated with their belief in their origin — in no other people did the memory of their past history so powerfully influence their present. Moreover their pride of birth and reverence for ancestors accounts for the thread of more intimate and personal worship which is connected with every Roman household. The dominant idea of the Lares was that they acted as the tutelary genii of men during life and after death became identical with their immortal part. In this way emphasis is laid upon the idea of family continuity. Hence, the valiant warrior and peaceful worshipper of the gods, is a personification of the Roman people in their patriotic sentiment.
Still another feature in the patriotism of the Augustan age is that it was as much an Italian as a Roman sentiment. The military greatness of Rome rested more upon the discipline and courage of the Marsian and Apulian soldiers than upon the Latin race. For two centuries the principal members of the Italian race had ceased to regard Rome as their old rival, but now looked upon her as their glory. And to the other Italian tribes, Rome had become their basis of union with one another. But whilst the amalgamation of the native Italian tribes with the Latin race was acknowledged in the larger interests of a national life, we realize the spirit of rivalry.
and expelling triumph our Carthage fallen and Greece conquered that Greece that had brought disas-
ter to ancient Troy.

* Veneti lystria labentibus actae,
cum domum Assarac Philium clamore. Hecum Serentes pretet ex victis dominabitur Argis.

The champion of the cause of Troy must needs assume an attitude of antagonism to her destroyers. This is all the more strange too, because Virgil and indeed all educated Romans were so deeply indebted to the Greek nation for their culture. But it must be remembered that a defeat in arms was to a Roman a paramount disgrace, and skill in the gutter and artistic crafts was not to be compared unto it. Virgil was an exception in

* Iliad I 293-5
naturally preferring peace to war but
in his great literary work he was
not writing his own sentiments alone,
he was building a literary monu-
ment to the Roman nation as a
whole and in so doing he had to
abide by national sentiments.

Even in the glorification of Rome
over Carthage, a theme which recalled
so many brilliant battles and military
exploits, the poet gratified the popular
demand for exultation over a national
 foe but at the same time it is in a
spirit of infinite pathos that he narra-
ted the tragic story of Dido. In the
dying words of the unhappy and for
baken queen he predicted punishment
that flies and untold misfortunes
to his nation.
1. Exspectare aliquid nostrivm ex avibus velit.

2. Sic fata forae prosum which in the end
will make the victory of Rome all the
more complete for the struggle it cost

3. Proprium sed enim Trojans a sanguine duici

The deification of Augustus in

the Aeneid clearly identifies Caesar
with Rome herself and is done in no
spirit of meaningless servility. The
emperor could plan and command

Aeneid IV 625-9

I 19-22
but the people must execute his orders.

Thus Augustus again Italiam praebet Caesar
moreover, the subject of the poem is not
Augustus, it is Numa the founder of
the Roman people in Latium, and Au-
 gustus is not introduced until in the
court of heaven Jove predicts to Venus,
who is consumed with grief and anxi-
ety for her son, the future glory of
the nation, which he is to establish.

In this speech, the emperor is set in
his proper relation to the work—the
old patriarchs of the State are noted
one by one: Numa, Julius, Romulus,
and the intervening time until

Vascoetum pulchrum Trojanae originem Caesar
Imperium Oceani jam quemque terminat astus
Julius a magnitudinem nonem dixit.

Thus it is that Augustus serves as

1. Hercul. VIII 678
2. " I 286-8
the capstone to the magnificent structure of the Roman State which was at the zenith of its power in the poet's own day. All the antecedent achievements are focussed in the splendor of the nation under its present leader. A poem which should reflect the political atmosphere of the time could not fail to take prominence to the new form of government which had entirely superseded the old. Furthermore, the kindest patronage that men of letters received from court modeled them fit exponents of the new regime and prompted them to move popular sentiment in favor of the new order of things. Hence Caesar must be understood as the man preeminently suited to his age, the typical emi
bodement of the Roman Empire, and in this sense the political object of glorifying the personal rule of Augustus associated itself with the artistic, the patriotic, and the religious purposes of Virgil. The personal figure of Augustus Caesar is thus circled with a halo of military glory, of beneficence to the world, of a divine sanction, and of an ultimate heritage of divine honors.

The Aeneid, then, is an expression of the national, religious, and personal idea of Rome, the Empire. It is national in the sense that it gives a connected history of a people struggling for centuries to attain to a defined, united, and glorious nationality: it is religious in viewin
everything in accordance with the will of the gods and an immutable fatalism which was such a dominating factor in Roman national life. While the personal element reveals the work to be a panegyric of a despotism—although this despotism inspired a patriotic feeling under the guise of paternal government.
By the term Renaissance, we understand that a natural movement is indicated which cannot be explained by this or that characteristic but which must be accepted as an effort of humanity for which at length the time had come. Italy was the first to awaken from the slumber of the Dark Ages. The flesh and unperverted remnant of the nation rendered her ready alive to what was beautiful and natural and in a spontaneous outburst of intelligence together with great intellectual energy she rescued and raised aloft that torch of learning that had shone so luminously in Greece centuries before. The spirit of inquiry was rampant—men sought to know more about the world in which they lived and at the same time they began to
reflect upon the hidden character of their
own lives and of humanity in general.
Such a movement, so broad in its in-
fluence could not fail to produce an
effect upon every relation and so we
find the Renaissance influence travel-
ing all over Europe.

But with the emancipation of thought
came a restless dissatisfaction with
the tyranny of the Church over the religious
life and this protest against ecclesia-
tical authority finally resulted in the
achievements of the Reformation. The in-
dividuals could himself carry the troubles
which perplexed his heart directly to his
true personal convictions were most
appreciated at their true value and the
abused power of the Church was exhib-
ted in all its wickedness. Thus with
the enfranchisement of thought, the refor-
mation of religion, the discovery of a
new system of astronomy with an intro-
duction to a new world, the restoration
of the lost arts and the recovery of the
lost classics, everything conspired to
quicken men's intellects and to stimu-
late their imagination.

No people of Europe felt more deeply
by the vigor and activity of the times
nor entered more enthusiastically into
the movement than the English nation.
There seemed nothing too arduous
for them to undertake. They had gained
their independence of the Roman Sea;
they had humbled the pride of the
strongest monarch in Christendom;
they had sailed around the globe pen-
etrating all its seas; and they had
by a stubborn perserverance and an unyielding determination came to play a positive part in the affairs of Europe.

An age of such activity and achievement almost out of necessity gave birth to a strong and vigorous literature and this fact, at least in part, explains why the Elizabethan literature should have developed into such originality, richness, and strength as it makes it an invaluable inheritance to all the world. It was Edmund Spenser who, as the father of English poetry, heralded in the dawn of the Elizabethan literature and he has deservedly worn the title of the poet's poet, such was his influence and the work he exerted upon his successors. But the taste of the English people was for drama—
they craved to see living pictures of real men and women as they would act in daily life, and it was to gratify this taste that such a vast amount of literary industry was directed to the production of dramas. Shakespeare will always be remembered for his genius in perfecting the drama and for showing to the world the capabilities of the English intellect.

But there is another name which must be connected with those of Spenser and Shakespeare as shedding greatest lustre on this age. A countless number of lesser luminaries worked contemporaneously with this trio and contributed to their glory by contrast but they sink into insignificance when compared with Spenser, who was the
morning-star, Shakespeare, the sun at high noon, and Milton, the divine evening-star of the Elizabethan literary world.

Although Milton closely followed Shakespeare in point of time, we must remember that each man's period of activity was utterly different in spirit. The passion of Shakespeare's time, its barbaryness of feeling and sympathy, its untrammeled freedom in giving expression to thought was succeeded by a spirit of real dignity, manhood and an appreciation of greater moral grandeur in life. The publication of the Bible and its universal reading throughout England had wrought an entire change in the lives and thought of the people. A new concep-
tion of life, and man had arisen; a new moral and religious impulse made itself felt in every class of society. Justice, nobility of character, and self-control was the goal toward which the Puritan strove.

Into this environment of severe living but with all the refinement of the Renaissance was born of a Puritan family, John Milton. While Shakespeare was enjoying the fruits of a strenuous life during his later years in his native Stratford-on-Avon, the young Milton was reared in the busy metropolis under the fostering care of a cultured father who recognized the early manifestations of genius in his son. "My father," he says, "destined me while yet a little boy to the study of human and letters,
which pleased with such eagerness that from the twelfth year of my age I scarcely ever went from my books to bed before midnight. He became thoroughly acquainted with the classics, Latin, French, and English—Spenser appeared particularly to his poetic taste, and Shakespeare claimed no small share of his intelligent appreciation. Although he was naturally reserved, he could also enjoy innocent gaiety of life, but his high self-respect forced him to forsake a gay life.

After a period of earnest study at St. Paul's School, Milton, at the age of sixteen, entered Christ's College, Cambridge, where he continued at work with the same steady enthusiasm. His youth was groppus and high-minded with a
suggestion of that austerity which deepened as he matured. But he left Cambridge, as he afterwards said, "free from all reproach and approved by all honest men," with a heart and life dedicated to that same lot however mean or high towards which time leads me and the will of Heaven.

His first intention had been to continue his literary work at Cambridge, but this would necessitate his making promises to the church which he regarded as a pluralist act. Thus he could never conscientiously become a prelate and his next step was to retire into the country at Horton with his father where he might devote his time to study and poetry. Never had a son's education been more carefully supervised, never
for a moment had the boy been allowed
to forget his high calling and as a ra-
\n
untrue consequence and attaining to ma-
\n
hood, the dreams of the boy crested
\n
themselves into an earnest determination
\n
to lead a consecrated life in whatever
\n
way God should direct. The intensity
\n
of his moral convictions and the lofty
\n
purpose of his life gave strength to his
\n
human conduct but tended to isolate
\n
him more and more from the world.
\n
The recognition in Milton at this time a
\n
proud retirement from the coarser life
\n
around him.
\n
In L'Allegro and Il Penseroso which
\n
were written in the charm of a country
\n
home, we detect in the poet a refined
\n
and serious nature exquisitely re-
\n
sponsive to whatever is best in life.
and to the influence of things beautiful.
We see the poet dreaming of visionary splendors, delighting in the days of shade.
Here, indulging in lofty speculations of philosophy and appreciating through
his beauty-loving and religious nature, the solemnity of divine worship.
In these poems, Milton stands as one
of the Elizabethans and inspiring a
romantic tinge to them he shows the
influence of Spenser who was his poetic
master.

But Comus, his next work, shows
the growth of a new and distinctly
Puritan spirit. It tells how purity and
innocence can triumph over evil
masquerading through the inherent power
of good. "Love virtue," closes the poem,
the alone in free." From the Graces of
virtue in Comus, however, Milton passes

to an outburst of righteous indignation

gainst the selfish lives of the ecclesiastics

in Lycidas, and now the gulf between

Milton and the Elizabethans widens

materially. He has begun to use his

pen for other interests of public life which

he feels is purely in need of purification.

The first thirty years of Milton's life

had been passed in quiet study

and in laying the foundations of his life

work which he set himself, so that he

had learned from books; he now added

the broadening influences of travel and

and even contemplating a journ-

ney to Sicily and Greece. Italy still

produced a peculiar fascination for li-

terary men and Milton experienced its
charms in no small degree. But in the midst of his travels, his patriotism was fired on hearing of civil troubles in England and he determined to return home, for as he wrote, "I considered it base that while my fellow-countrymen were fighting at home for liberty, I should be travelling abroad for intellectual culture."

The poet was already planning to write a great epic but England stood on the brink of civil war, and, in this critical event, there seemed to come to Milton a call from on high to serve his country. Cheerfully putting aside his cherished ambitions, he freely dedicated his services to the needs of state and, except for occasional portraits, the greatest poet of England wrote prose for
more than twenty years.
Meanwhile, he had become unhappily married to Mary Powell of Royall family and much younger than himself. This was the beginning of his sorrows but he worked even more industriously in his country's behalf. After the execution of Charles the First, Milton openly espoused the cause of Cromwell and was thereupon appointed Latin secretary to the newly established Commonwealth. In this capacity he worked so diligently that his eyes failed him and he became afflicted with total blindness in his forty-fifth year. This portent on this calamity is very pathetic but he does not flinch - "They also serve who only stand and wait."

In his later years when he suffered
Blindness, domestic sorrow, and broken health, the causes for which he had given the life of a patriot was lost and a Stuart king once more ascended the throne of England. In the reaction which followed the Puritan movement, in the vicious years when decency and restraint were utterly abandoned, we see the third poet rise in all the beauty of his moral grandeur of character. Who can look but with admiration upon him? Never was he more true to himself than at this time, when all that was dearest to him seemed overwrought with defeat. But, the dream of his youth had not yet been fulfilled, and it seemed as though with the loss of his sight the divine inspiration had come when he should write from the inmost prou
ings of his heart that great spiritual message to his country that had always occupied an important place in his thoughts, but which now could be given expression. The ruling idea of his life and the key to his mental development was his determination to produce a great poem and with unwavering constancy to this resolve, he realized his hope in _Paradise Lost._

The remaining years of his life were devoted to the _Abduction of Paradise Lost, Paradise Regained, and Sampson Agonistes._ Years of tremendous literary exertion in spite of the extreme poverty and poverty of the poet's old age. A feeling of that profoundest refreshment comes over me as we perceive the history of this great life. And we
should pity him if he were not so truly heroic. He was not free from human shortcomings but the softness of his ideal and his relentless cleaving to that ideal makes us appreciate that his soul was pure and honest in its aspirations. We do him honor to say that as a great poet he loved beauty and sought after truth but we do him greater honor in recognizing that above everything Milton placed the citizen's devotion to country, the patriot's passionate love of liberty. Although the sublimity of Milton's verse awes us and makes us crave the real charity of Shakespeare's lines, still we must not forget the condition of the times in which each wrote. Milton's intense zeal for righteousness was thoroughly characteristic of
Puritanism and it is hard to combine zeal with tolerance. If his life was not happy, it was because he was too much in heaven to be appreciated in a wicked world. He was one of God's prophets, and by the inner vision which he ever faithfully labored to keep clear through constant communion with the invisible, he sought to raise his fellow-beings to the high plane upon which he himself lived.

They peacefully with the benediction of a pure life emboldened by honor did the work of John Milton, after an abode of sixty-five years upon earth, wing its flight to that celestial home of which it had always dreamed, and of which it was so integrally a part.
As in the case of Virgil we find the poet giving utterance to his personal feelings in the Eclogues when some external event gave him occasion, we find the same thing true of Milton in his Sonnets. Macaulay said of the Sonnets that they are simple but majestic records of the feelings of the poet; as little tricked out for the public eye as his diary would have been. A victory, an unexpected attack upon the city, a momentary fit of depression or exultation, a jest livened up against one of his books, a dream which for a short time restored to him that beautiful face over which the grave had closed forever, led him to verses which, without effort, shaped themselves into verse. They bridge the time for the most part when Milton.
was putting the very vitality of his life into the service of the State and had therefore laid aside the more pleasing art of writing poetry. But for this reason they are all the more interesting to us because they reveal the true patriotism of their creator. Dignified by a nobility and greatness of mind, they stand out the "soul-animating strains," blown from the trumpet of freedom which will forever reach through the ages.

Milton lived at one of the most memorable crises in human history, when the terrible conflict between liberty and despotism, reason and prejudice was being forever settled. The destinies of the human race were involved in the freedom of the English people. As Macaulay says, "then were first pro-
claimed those mighty principles which have since worked their way into the depth of the American forests, which have raised Greece from the slavery and degradation of two thousand years, and which from the end of Europe to the other, have kindled an unquenchable fire in the hearts of the oppressed, and loosed the knees of the oppressor with an unmounted fear. Who but a divinely inspired man like Milton could found the key-note of liberty that was not purely national, but was world-wide in its application and hence truly patriotic. It was for no idle purpose that he continually strove to keep alive within him that celestial flame which is kindled only from on high. In Sonnet 111 he finds the poet as
pressing his anxiety lest the King's army should gain possession of London and war had begun; Milton was known to be a vehement Parliamentarian and he realized that his doom was sealed if the King should triumph. The poem bespeaks a consciousness on the part of the writer of his own greatness as a rival of the Muses.

Captains or Colonels, or Knights in Arms,
Whose chance on these defenseless doors may seize,
If deed of honor did them ever please,
Guard them, and him within protect from harm.
He can requite thee, for he knows the charms
That call fame on such gentle acts as these.

He addresses an imaginary Royalist leader whom he implores to spare him and his house from harm. Realizing the possible cost of his counsels, he
feels his work is not yet done and therefore wants his life spared.

The next critical event that Milton celebrates is the Siege of Colchester in 1645. The King was a prisoner at this time but a Kent rising in his behalf was made by English and Scottish Royalists. While Cranwell was defeating the north at Preston, Fairfax was laying siege to Colchester which had been taken for the King. After a stubborn resistance on the part of the garrison which led to the last tributes of starvation, Fairfax succeeded in taking the city, the news of which was welcomed with exultation by Parliamentarians throughout England. In the enthusiasm of the hour, Milton wrote out:

Fairfax, whose name in arms through Epping woods...
Filling each mouth with envy or with praise,
And all her jealous sub monarchs with amaze
And rumors loud that daunt remote kings,
The firm unshaken virtue ever brings
Victory home, though new rebellions raise.
The true hero stands, and the false North displays
Her hidden league to imp their recent mind
He does not fail to extol the virtue
Which he sees in this leader and
He even expresses the hope that this
Will be the instrumentality whereby
Peace and purity will be established
in the State.

"O yet a nobler task awaits thy hand—
In vain doth Valor bleed
While France and Spain share the land.
We are glad for the tribute which
Milton pays Cromwell, in Sonnet XVI
Because the two men seemed so ri-
separably concerned in facing England from despotism and prejudices. Cromwell, the man of a crown, and Milton, the idealist and scholarly official. Cromwell was not yet Lord Protector but he was the first man in the Republic and very appropriately does Milton appeal to him to save the country from ecclesiastical tyranny.

"Cromwell, our chief of men, who through a cloud not of war only, but of a nation rude, guided by faith and matchless fortitude, to peace and truth thy glorious way hast ploughed peace hath thy victories. No less renowned than war, next peace arises, threatening to bind our souls with secular chains. Help us to save free conscience from the jaws of wilful wolves, whose Gospel is their mark."
But Milton was no blind admirer of Cromwell. He respected him for the cardinal virtues which he saw implanted in his character and for the consecrated purpose, which he manifested, of introducing into his country the nobler principles of life. Strictly, the poet was not a Puritan, nor a freethinker, nor a Royalist—in his character, the noblest qualities of every party were harmoniously united. Though his opinions were democratic in hating tyranny with all the intensity of his soul, his tastes were aristocratic. In his love of literature, a fine appreciation of every elegant amusement, and a childlike delicacy of honor and love. But he sacrificed his private tastes in order to do what he considered was
his duty to mankind. The allusions by which his imagination was held in
thrall, never gained the mastery of his
reasoning powers.

The grandeur of Milton's life is ex-
pressed most beautifully in Sonnet XXII
in which, with calm resignation even
in affliction, the poet remains at peace
with himself and the world.

"Yet I argue not
Against Heaven's hand or will, nor rate a jot
Of heart or hope, but still hear up and steer
Right onward. What supports me, doth thou ask?
The conscience, friend, that have lost them o'er me
In Liberty's defence, my noble task,
Of which all Europe rings from side to side.
This thought might lead me through the
world in vain search,
Content, though blind, had I no better guide.
Liberty was the passion of his life—liberty from the bonds of a despotic government but more than this the freedom of the human mind. The liberty of the press, the free exercise of private judgment in religion and politics and education, Milton, through his remarkable insight, understood must be the foundation of the new state which he believed could be established on the foundations of the monarchy. To this end, all his public conduct was directed even at the risk of appearing inconstant. He justified the means by the end to be obtained but was true, notwithstanding, to himself living always "to earn with his great task-master's eye."

With this insight into his life and character, let us short pass on to a con-
literation of his greatest poetic achievement—Paradise Lost, the epic of Puritanism. This was the goal toward which he labored all his life. This was his highest ambition to give to the world a poem that should contain all that could be put into it by a soul which lived in daily communion with the Great Unseen. Wiltet Puritan as he was, he was keenly sensitive to the struggle between light and darkness, righteousness and iniquity that he so often waged about him, and his imbued with the spirit did he become that he chose this as his theme. It was quite in keeping with the spirit of the times, more over, that he should take a religious subject since the Bible was exerting such a potent influence on the various classes.
of society. Hence the story of Creation and Fall of Man best suited his purpose in its application to the temper of the day and for its deep moral signification. In this he was undeniably national, but he was no man of this age.

The cause of Puritanism had seemingly spent its force in final defeat; the Restoration had brought back the old regime; and in a place of obscurity and reclusion, the blind poet with a saddened but still undaunted heart gave voice to a profound message to the world, a message that had taken possession of his very life and demanded utterance. And mark of his poetic greatness — and this is true of all great poets — was the universal applicability of
his work. It was not for the English nation alone although it was inspired by a purely national conflict, the theme was not even an English invention: the moral lesson was for the world — for human nature is after all the same in all countries.

It is impossible within the limits of this paper to attempt an adequate treatment of this wonderful piece of literature but in its bearing upon our subject of patriotism we cannot fail to note that whatever was highest and best in the Puritan temper spoke in the nobleness and elevation of the poem, in its purity of tone, in its grandeur of conception, in its ordered and equitable realization of a great purpose. "Puritanism in its long and heroic struggle for justice and a higher good had failed, or so it seem.

*J. B. Green - Short History of the English People.*
ed to the poet — the Paradise he sought was lost while the powers of evil had triumphed. The cause of humanity had suffered a severe rebuff — may God had received what seemed to be a mortal wound — while the spirit of outer darkness yelled and screamed in unholiest expectation.

But in reality Puritanism won a great victory and the influence which it has exerted upon subsequent times. Although by force of arms it could not build up the Kingdom of God upon earth, still in a subtle and more potent way it has given mankind a high standard of morality aspiring not without avail to the hearts and consciences of all thought ful men. The opening lines of the poem give its vast scope:
"If Man's first disobedience and the fruit of that forbidden tree whose mortal taste brought death into the world, and all progeny, think less of Eden, till one greater than Man Restore us, and regain the blissful seat." As we watch the powers of darkness may in might, we began to realize how terribly in earnest Milton was. The poet of Puritanism seemed to him to attain gigantic strength and at the close of the poem it is with infinite pathos that this weak first human parents are conducted from their earthly home into a struggling world. Thus it was with Puritanism. The sad results of its tremendous efforts made the poet ineffably grave but he was not without hope yet and his next work gives expression to
that hope.

Paradise Regained would have the world know that right will one day triumph over wrong as the life of Christ has revealed.

"I, who erewhile the happy Garden sung
By one man's disobedience lost, now sing
Recovered Paradise to all mankind.

By one man's firm obedience fully tried:"

So we now have a sequel, in a religious sense, to the first poem. Paradise Regained has no national significance. Milton had an unswerving faith in God, and the final triumph of good over evil, but the gloom of the failure of Puritanism seemed to overshadow him to such an extent that he did not discern its ultimate success. In depicting the vast dominion
of friends, he doubtless felt that he had gone to extreme lengths, so that he intended to counteract this effect with the narration of the victory of perfect goodness over basest evil. He cannot be surprised that, after a life of such strenuous exertion, the poetic faculties of Milton should at this time show signs of decline. It is not to be expected that one mind however great could write more than one Paradise Lost and as old age crept upon the stricken poet his literary vision naturally became more limited. He may therefore that this poem was in the sense national except in the religious tone of Puritanism.

But his final poetic work, Sam
son Agonistes, is symbolic of the fallen Puritan cause and the closing scenes of his own life. Samson, the Philist, seems the counterpart of Milton, the reformer. Both lived in an environment foreign to them; both married alien wives who were a hindrance rather than a help; both strove to save their people from a bondage to the ungodly and unrighteous; both were destroyed.

In 1660 the Royalist reaction entirely overthrew Puritanism and all its immediate hopes. On the accession of Charles the Second to the throne of England, most of the rebels were pardoned, Milton among others. But however ostensibly the Puritan poet submitted to the inevitable, his
heart remained true to its convictions although his spirit was crushed. Samuel Agonisites is the death agony of Puritanism in literature and Ramon, the representative of the English people under Charles the Second of England, like the Hebrew leader had died and fallen captive and yet she was destined—so the poet predicted—to burst her bonds and bring ruin upon her captors. For was not Samson's death victorious? The poem is grand as the expression of the last words of a great man who was now "calm of mind, all passion spent."

"All is best, though the oft doubt
What the indomitable dispose
Of highest wisdom brings about;
And ever best found in the close."
Aft he seems to hide his face,
But unexpectedly returns;
And to his faithful champion hath in
place
Bore witness gloriously.”
James Russell Lowell, the poet of the new American idea, was born in Cambridge, February 22, 1819. His father, Dr. Lowell, a distinguished divine, was a man of sterling qualities and gentle refinement; his mother, of Scottish descent, possessed the artistic temperament which led her to cultivate the inner senses of her children through her passionate fondness for ancient songs and ballads. So in right thinking and living, in study and attainment, Lowell had a noble example in his father while his appreciation of the beautiful came from his mother.

Lowell's father, like Milton's, had high aims for his son and provided that he should be well educated, but unlike the English poet in his youth
Lowell showed a certain eagerness of purpose, and the regular routine of college grew irksome to him. He craved freedom and an independence in his choice of reading; he possessed scholarly ability, but his enthusiasm was not yet kindled. The history of his life from the time he was graduated from Harvard College in 1838 until his appointment to the chair of literature in 1855 reveals a consciousness of undeveloped power, a blind groping after a vocation in which to have the opportunity of self-expression.

Notwithstanding the idle leisure that was so dominant a characteristic of his life at twenty years of age, he felt a stirring within his soul that hated evil and longed to take an active part in righting wrongs. The preacher was
in him but his conscience would not let him enter the church which he felt to be silent before, if not tolerant of, a great evil. So he turned to the study of law, not from choice but for that means of a living which it was necessary for him to learn.

Lowell, in his youth, was peculiarly sensitive in affection—he displayed an almost unceasing love of feeling which caused him two years of bitter anguish owing to his affection being undervalued. But peace and happiness came to his soul when he became well acquainted with Miss Maria White of whom he afterwards wrote in a letter to his particular friend—"had the love I bore to a woman you knew of three years ago, been as pure, true, and holy as I now bear..."
to her who never from me shall be divided, I had been a man sooner. Thus White came into the poet's life as the influence to direct him to his life-work, and the relationship between these two people from the time of their engagement is most beautiful and sacred. It was she who, through her zeal for temperance and that abolition of slavery which was already being agitated in the community, quickened the poet to give expression to the spirit of reform within him. This spiritual, and practical personality was to be his guiding -star, and that inspiration of his life for nine brief years during which time he gained an excellent literary reputation as a poet.

When Lowell began to be a politi-
cal champion of moral principles, he made the press his medium for reaching the public and undertook the publication of a paper. In this enterprise, we perceive him striving to give American literature a permanence and quality of true worth which raised it from utter disregard to the held in profound esteem in the eyes of European nations. He was from the first an enthusiastic American citizen believing in the future of his country and struggling to impress upon the American people a sense of their high destiny among the nations of the world. He released his countrymen from the humiliation of looking to Europe for the standards of literary criticism, maintaining that it is because Americans read
all books of any country whatsoever that they hold in their hands the promise of the future.

With all his various literary activity in criticism and publication, he remained true to his poetic impulses, being never so happy as when he was at bidding himself to the full enjoyment of poetic composition. Under the spell of love, he was also fired with moral earnestness in the anti-slavery movement, and we have as a result such poems as Liberty and Patriotism as Prometheus, A GLance Behind the Curtain, and Freedom. The poems are saturated with the burning zeal of the reformer who recognized a conflict between good and evil, right and wrong. The volcano was his Twenty-fourth Birthday.
gives the spirit of these poems so well
that we cannot refrain from quoting it:

"Now have I quite passed by that cloud of
That darkened the wild hope of bygone days
When first I launched my slender-rigged ship
Upon the wide sea's arm, unsounded ways;
Now doth Love's new my soul with splendor fill,
And Hope hath struggled upward into Store,
Soft thirs is hardened into certainty still,
And Longing into certainty doth tower;
The love of beauty knowleth no despair;
My heart would break, if I should dare to doubt
That from the strong, which makes its dragon's lair
Here on the Earth, fair Truth shall wander out,
Teaching mankind that Freedom's held in sue
Only by those who labor to set free."
and, as he contemplated slavery in America, his course seemed gradually to reveal itself. "Poets," he said, "are the forerunners and prophets of changes in the moral world. Driven by their finer natures to search into and reverently contemplate the universal laws of God, they find some fragments of the broken tables of God's law, and interpret it, half conscious of its mighty import. The dreams of poets are illumining dreams, coming to them in the early dawning and day-breaking of great truths and are surely fulfilled, at last." And now having arrived at this decision, breathing an atmosphere of anti-slavery reform and sincere, to the utmost enthusiasm by his noble wife, he dedicates his most strenuous efforts
to the cause of freedom. "My true place,
he says, "is to serve the cause as a poet"
and he did this service in the Biglow
Papers with which we shall deal later.

The year 1853 brought him an ineffa-
ble sorrow in the loss of her who was the
inspiration in his life but her influence
continued to abide with him and he op-
ined himself the more earnestly to litera-
ture. Called to fill the chair of modern
languages at Harvard College which
Longfellow left vacant, he studied in
Europe for one year that he might pre-
pare himself for his new work. He was
an inspiring teacher and conducted some
very popular courses of study but the
reputation of his position became irreco-
and interfered seriously, he said with
his creative powers. With Lowell, life
was even broader than literature and its claims were more urgent so that with the advent of the Civil War he felt impelled to enter the lists of national life.

As the poet of the new American idea we should now do well to consider Lowell. Two mighty influences have made themselves felt irresistibly in the development of the American idea and these are Puritanism and the French Revolution. The former emphasized the grandeur and necessity of moral ideals, even their paramount importance in any government, and the latter fittingly supplements the virtue of the former by adding to it the idea of a life of human brotherhood and equality. Thus liberty fortified by morality became the essence of American democracy and
the poet, with his clearer vision, understood this before the nation was even conscious of it. To rouse the people to a sense of their high destiny in the history of nations, Lincoln ever shone with all the ardor of a true reformer. I say true, because he would never endanger the nationality to accomplish impracticable ideals of reform—he would proceed deliberately and steadily to the accomplishment of his purpose, rather than overthrow all hope of success by plunging the nation into a turmoil through a radical move. He was one of the powers that caused popular sentiment in the crisis of our country and at the close of the Civil War that must have been his pride to see the fulfillment of his dearest hopes. This side
read at the Harvard Commemoration in 1865 perpetuates the emotion that took possession of him in the hour of national triumph. In it he reached the high-water mark of his poetic effort and inspiration, striking the note that set in vibration a responsive chord in every loyal soul of freedom.

Longfellow's political standing from this time on has caused unmerited abuse because it has not been correctly understood. He looked forward to a period of moral advance and national honor after the nation had preserved her unity and defended the principles of her constitution but he was sadly disappointed. An indescribable sense of moral revolution and degradation seized him as he beheld the conju-
tion in high offices of state—the Republican party, like party throughout the long struggle, was compromising its noble principles. When efforts to reform the party proved unavailing, he withdrew from its ranks and became an independent not in any sense to gain political preferment but solely in obedience to his moral convictions. Still he remained actively concerned in public life and was esteemed highly enough to be sent as United States Ambassador to the Court of Madrid and later to England. In the latter country it was a welcome appointment for Lowell was well known there through his writings and he discharged the duties of his office with all the dignity and honor of a cultured American citizen in spite of the slander
that has been brought against him. He clung fast to his ideals of freedom and democracy as his better judgment dictated, rather than remain in allegiance to a degenerating political party, and thereby draw upon himself unjust criticism. But he shows in one of his English addresses on Democracy that he was true to his ideal political when he said, "Our healing is not in the storm, or in the whirlwind, it is not in monarchies, or aristocracies, or democracies, but will be revealed by the still small voice that speaks to the conscience and the heart, prompting us to a wider and a wiser humanity." Humanity, then, is the clue to this men's life and activity—an intense interest in life and all its
breath and variety possessed him—
this was the big, sympathetic heart
of a poet—which felt for all his fellow-
developments. For this he was misunderstood
like many another moral hero who has
lived, true to his convictions, but with
the consciousness that sometime he
would be appreciated for his honest
purpose. While philosophers are wrangling
and politicians playing at drop-
dragons with the destinies of millions,
that poet in the silent depths of his soul
listens to those mysterious voices which,
from one central heart, send life and
beauty through the veins of the
universe, and utter truths to be enshrined.
In music, perchance, by contemporaries,
but which become religion to posterity.
For reformers are always madmen in
their own age, and infallible saints in the next."

The remaining years of the poet's life were spent for the most part in his native city and in a quiet literary way. The best part of his years had been generously given to his country's service and before he withdrew into the privacy of his old home where he could enjoy his literary friendships and complete his works as he wanted them published. In the calm of a midsummer's day death overtook him, closing a full life of seventy-two years, a life which, by its connections to high moral ideals in its relation to country and to humanity, will never be forgotten.
As has been said already, it was Maria White who kindled the young poet's enthusiasm in the cause of anti-slavery and gave a definite purpose to his life. But while she drew out the latent power within him, he was not deaf to the political agitation of the times nor was he unconscious of the signs of some important event. The horrors of slavery were being revealed to sympathizing hearts and the question of its abolition was beginning to be seriously agitated. Thus a strong faction was growing in the North which caused the slave-holding South great fears lest her votes would be outnumbered by those of her opponents. More votes from slave states may be secured for the South in order to support the cause of slavery or else she took the chance.
in the near future of losing her powerful voice in the government. At this juncture, Texas revolted from Mexico and the South saw in her annexation to the Union a deliverance in her extremity. Thus the annexation of Texas became the suppressed rallying cry of the South although there seemed good reason for a stronger nation to defend her against an unstable, weakly-governed republic. The more reflective Northerners felt that this step would be a stain upon the country's honor for she would thereby stand in a false position by ostensibly taking the part of a disaffected state, whilst in reality she was strengthening the evil within her own borders and was looking to self-aggrandizement.

For all, among others, felt this...
to be true, and when requested to contribute magazine articles for the antislavery movement, he made this the basis of his procedure. He was never one with the Abolitionists who favored disunion, but he sought a healthy national life by the least radical means possible. His aim in writing the Bingham Papers was to raise popular sentiment in favor of the right as he saw it, and to express his indignation at the Mexican War which resulted when Texas was annexed.

His political position at this time was, as he afterwards wrote, as follows: "I believed our war with Mexico (though we had no just ground for it as a strong nation and had against a weak one) to be essentially a war of false pretences,"
and that it would result in widening the boundaries and prolonging the life of slavery. Believing that this is the manifest destiny of the English race to occupy this whole continent, and to display there that practical understanding in matters of government and colonization which no other race has given such proof of possessing since the Romans. I hated to see a noble hope evaporated into a lying phrase to threaten the full breath of Americanness. Leaving the mind of it to God, I believed and still believe that slavery is the Achilles heel of our polity: that it is a temporary and false supremacy of the white races, sure to destroy that supremacy at last, because an enslaved people always more themselves of more enduring gifts than their
enslavers, as not suffering from the social vice as cure to be enlightened by oppression in the governing class. Against these and many other things thought all honest men should protest.

Thus the Biglow Papers were a denunciation of war and slavery and they were more or less shining with all the genius of an enthusiastic poet. Being something extremely new in literary form that is to say a satiric and humorous satire which consisted of various poems in the Yankee dialect, ostensibly by Mr. Hosea Biglow and edited by a Parson Gilman. The novelty of the poetry with its frequent New England honesty immediately attracted popular attention and opened the eyes of many a reader to that real situation of that country.
The point, wit, vigor, and perfect keeping of the satire and admirable and regular, as a mere repository of fun if it is an imitable print. But the author's lines are edged tools rather than mere fun and they were keenly felt through out the long struggle with slavery.

To know that early influence that suggested to Lowell's mind the use of the affable, we should have seen Cambridge sixty years ago. Mount Auburn was not a populous cemetery then but was Mount Auburn, a pasture, full of the hamlets of flowers. Love Lane had not been defiled, and the willows hung over the marshes and skirted the Cole's wood road. Old people were living who had preserved the traditions, manners, and speeches of the last century. In place of

* American Literature—Lowell—Francis H. Underwood
the railway trains, enormous caravans of white-haired waggons came from the interior, and gathered nightly at the great square stoves at the Ohio. The groups of farmers on their way to market and the more knowing teamsters, to whom their years on the turnpike had given the air of travelled men, as they met at the great caravanserais, exchanged jokes, furnished abundant opportunities for the study of character, especially of the individual qualities of the now extinct rustic Yankee. "The character of Parson Wilkyns is a delightfully comic creation, while Horatio is the embodiment of the natural humor and plian wit of the Yankee race."

Lowell puts his own sentiments with regard to the war and slavery into
the mouth of Hosea who thus speaks with his New England blood all boiling:

"May be it's all right ez preaching
But my nams it kin ot'grate
Now I see the overreachin'
O' them nigger-drivin' States———

"By fer war, I call it murder——
There you har it plain an' flat;
I don't want to go no fudder
Than my Testament fer that———

"They jest want thin' California
Some to buy, men crave-slave-slave
So abuse ye, an' to scorn ye
An' to plunder ye like v'ryin."

In fine scorn he refers to the unjust war as bringing ruin from certain countries abroad:

* Biglow Paper No. 1.
1. "By the war is a war that true patriot can bear. If it leads to the fate promised land of a tangle.
  \[\text{He don't go at right, nor u'mt to he done.}\]
  Nor Demmocracy neither, nor her west be open.
  \[\text{If it u'mt jest the thing that's well please to God.}\]
  \[\text{It makes us though-highly on else where abroad.}\]
  In another place, the quicknessness and lack of moral stamina of certain Northern members of Congress is emphasized in bitter satire:

2. "The slavery question u'mt no ways demilderin, North an' South to her one interest.\]
  \[\text{It plain to a glance.}\]
  No them men, like us patriarchs, don't kill their children.
  But they do sell themselves, if they get a good chance.\]
  \[\text{The whole period of these Papers shows an active interest in watching the progress of national affairs and an unflinching determination to bring to light the root of the evil. It was because the}^{2}\]

1. Biglow Papers No. IV.
2. \[\text{No IX.}\]
part, war in slavery in this country, the
arch foe of freedom and the insidious
contorter of national life that he con-
centrated upon this evil, his utmost
energies for reform. The political doc-
tribes which he advocated were never
those of expediency but of downright
frankness and honesty. To rea this
attitude we may rightly conclude that
wore for Biglow Papers. Their immense
popularity and equipped them to be one
of the sharpest instruments in effecting
reform.

The immense popularity of the first
series of Biglow Papers which still un-
collected is thus spoken of by the author
himself—"Very far from being a popular
author underwriting own name", so far
indeed as to be almost unread.
the success of my pseudonym copied everywhere: Iread them printed up in workshops; I heard them quoted and their authorship debated. The very fact that he had had such a triumph in this kind of writing made him shrink from attempting it like again. But he was in the face of a great national crisis—the tendency that had been restrained by him in the Mexican War was now glowing to assume appalling power, and his impulse to stifle the prophet's cry was irresistible. Not only was the peace of the country threatened by slavery but its very existence was in peril. The idea of secession was being agitated and welcomed by the disaffected South and this meant a death-blow to national unity. The intensity of conflicting opinions...
and the exigencies of the times caused the poet to evoke greater literary activity in expounding the cause of right and freedom and its many an essay did he pour out the enthusiasm of his soul in proclaiming the principles of justice. He will quote from one of them. But the present question is one altogether transcendental and of a question of national existence; it is a question whether Americans shall govern America, or whether a disappointed clique shall multiply all government work and render a stable government difficult hereafter; it is a question, not whether we shall have civil war under certain contingencies, but whether we shall prevent it under any. It is idle, and worse than idle, to
talk about Central Republics that can never be formed. We want neither Central Republics nor Northern Republics but our own Republic and that of our fathers, destined one day to gather the whole continent under a flag that shall be the most august in the world. —— Slavery is no longer the matter in debate and we must beware of being led off by that side issue. The matter now in hand is the re-establishment of order, the reaffirmation of national unity, and the settling once for all whether there can be any thing as a government without the right to use the power in self-defense. "The controversial difficulty had therefore at this time come to involve the very existence of the nation. And no wonder that national, vees
like Lowell felt their supreme hour of action at hand.

Not only did he feel impelled to write but his friends urged him to do so and in the form of Bigelow Papers. I think we may even say that he did so under strong influence, for he declared, "It was clear against my critical judgment for I don't believe in recollections - we hear no good of the posthumous Lazarus - but I may get into the semi and do some good." Thus it was that he began his second series of Bigelow Papers.

There is a little more confidence and firmness of touch shown in the second series, and perhaps less spontaneity, but there is perceived on the other hand added wisdom and a greater manifestation of
deep feeling. Now while the nature of the
former was more amusing, that of the
latter is more serious in attack. When he was
dealing with the inequities of the Mexican
War, he was after all contemplating what
might be deemed a constitutional disease as
compared with the deadly virus now attac-
tching the most vital part of the na-
tional body, and moreover, fourteen
years of personal experience such as he
had known could scarcely fail to give
him more penetration.

So with a certain reluctance, he re-
sumes the writing of satire and in a let-
ter to Mrs. Charles Eliot Norton in 1859 he
wrote: "I have a new Biglow running in
my head and I shall write it all down
as my brain clears off. -- I think my
next Biglow will be funny. If not you

*James Russell Lowell — Horace E. Scudder.
will never see it. The opening lines of the new series shows the same plainness of speech that we have noted before and the same homely type of persons. "It's come considerable of a spell, since I haint mit no letters. An' there's great changes they took place in all politic matters," says Hosea as he again raises his voice. Recession has begun, the North takes up the struggle to preserve the nation's unity and in something like a trance, Hosea seems to hear Thad Bridge at Concord say: *"If I don't give up afore the ship goes down! It's a stiff gale, but Providence, won't drown; An' God won't leave us yet to sink or swim. If we don't fail to die route's right by him. This land downin', I bet ye's got to be a better country than men ever seen. I feel my spirit swellin' with a cry. That rhymes to say, Break forth and prophesy."*
The would inspire his countrymen with courage: right must triumph over wrong
in spite of every contending power.

When England showed interference
and readily recognized the Southern
Confederacy, this was an opportunity
that Joseph could not let pass with-
out attack. The American Slidell affair
seemed on the point of involving us in
a war with England and France which
was only averted by an apology on the
part of the North.

* "It don't seem hardly right, John,
When both my hands was full,
To stump me to a fight, John,
Your cousin but, John Bull!——

We know we've got a cause, John,
That's honest, just, and true.

* Biglow Papers, Second series, No. II
He thought 't would win applause, John, of nowhere else, from you.

"God means to make this land, John, clear thru', from sea to sea,
Believe an' understand, John,
The work o' bein' free."

He cannot fail to detect in all, a prophetic voice that would direct the eye of the nation to the ultimate goal of progress that must be reached.

As party opinions became more distinctly and separately emphasized in legislation instead of being made subservient to the united opinion and plan of all parties to defend our national unity, Mr. Biglow again rises to the occasion and says:

"But it strikes me Iaint jest the time.

Biglow Papers—Second series—No. XVII.
'Twixt upright Hill and downright Aelon... 

It's war we're in, not politics: 
It's systems working now, not parties; 
An' victory in the end'll find 
Where longest will an' truest heart win... 

I'm come west, will, I thinks it's grand: 
She's got her will at last; bloom-furnaced 
In trial flames lilt it'll stand. 

The stream o'bein' in deadly earnest. 
That's what we want, we want to know 
The folks on our side, hey the bravely, 
To 'lire as hard, come weak, come still, 
In freedom of Jeff done in slavery. 

Let the two forces foot to foot,
An every man knows who'll be winner,
Whose faith in God, has any root.
That goes down deeper than his denne:
Then it will be felt from pole to pole.
Without no need of proclamation,
Earth's biggest Country's got her soul.
An ridden up Earth's Greatest Nation!

It was just such optimism as this
that cheered and quickened the deter-
mination of the North during all those
disheartening and terrible years of the
Civil War. When the cause seemed hope-
less, when one event after another seem-
ed to point to overwhelming defeat, then
did the poet's voice rise out clearly
and persuasively, urging the country on
to even greater effort. Literary work can
perform their act of valor six times a
was just as noble at home as martial
Heroes on the field of battle and Lowell is a notable example of this thing.
He was under the influence of a spirit-maliging power — of which he was conscious
which enabled him to interpret great events for those of divine right. In this he
was a hero. As Carlyle has said —
"A hero has this great distinction, which
indeed we in our call first and last,
the Alpha and Omega of his whole hero-
ism. That he looks through the sheet of
things into things." The fact that Lowell
could see into things and used his
power for the benefit of poor struggling
humanity will give him an everlasting
place in the "Hall of Fame" of the world.
After our examination into the
lives and work of these three great
poets, Virgil, Milton, and Lowell, we
must conclude that the influence of
patriotism upon each of them was
mighty in its results—indeed, it was
the stimulus to their literary exertions.
Each was national in character, but not
in a spirit of blind worship of country;
each had a high moral purpose in
mind, a message primarily for his
own country and yet one that con-
tained principles and truths for all
countries. How well do Goethe's noble
words on patriotism express the
convictions of their lives as poets—
'The poet as a man and citizen will
love his native land; but the native
land of his true sorrow and true ac-
tion is the good, noble, and beautiful which is confined to no particular province or country and which heseizes upon and forms wherever he finds them."

Virgil was the most national of these three poets; but even he had the best interest of the world at heart—he wanted the world to enjoy peace after so many centuries of bitter strife. He says truthfully admit that a poet is justified in allowing his political views to influence his verse when those views accord with a great moral principle. By virtue of his peculier insight and ability to see things in their right relations, he is well qualified to hold a nation to its ideal. Emerson
calls him the divine animal who carries us through the world because we depend upon him as a traveller who has lost his way depends upon the instinct of his horse to find the right road. Liberality, sincerity, sympathy should rule over the poet's political views, and when like a great reformer he comes with his message, he will give to his fellow-men worthy counsel, divinely inspired.

Virgil will always be remembered as the great national poet of the Romans. Living at a time when the very structure of the Roman state was threatened with ruin, he had a lofty theme to trace the greatness of imperial Rome and to
stimulate a sense of unity in his fellow countrymen which should promote peace. The people were weary of war and he realized it—the time for peace, he felt, was at hand. The submission to fate, the merging of the individual life in a larger and more lasting current of destiny was a peculiarly Roman ideal which we find all through the Aeneid. Virgil crystallized it into epic, the whole national life of so many centuries; he revived what was traditional, popular, and conservative, completing and beautifying all of it. He felt a greater influence, larger than inspecific patron or mythical hero, that permeates the "pater"—it is the Roman people ever
striding on to the lordship of Latium, of Italy, of the world. But all this conquest had prepared the way for universal peace, as it seemed to Vergil, and he strove to make all Romans realize it also. This work was of inestimable value inrouvin popular sentiment and reconciling those old lovers of freedom to that despotism of one who was a direct descendant of the demi-god Aeneas.

The literary form of the Aeneid was not of the poet's own invention — he had copied a Greek model for the epic he found to be the best vehicle for conveying his thought. He even believed that origin of the Romans back to Troy in birth. Wherever he found anything available for hi
purposes, he appropriated it to his use. Living in a pagan civilization, he could not be expected to be a national poet and at the same time an exponent of the nobler virtues of life. But considering the times in which he lived, we may safely conclude that Virgil sought to find the good, noble, and beautiful anywhere and everywhere and that he endeavored to inculcate those principles of right in all kinds of human life.

John Milton, we found, lived in one of the most memorable eras in the history of mankind—at the crisis of the conflict between liberty and despotism, reason and prejudice. The destinies of the human
race were staked with the freedom of the English people — what a magnificent opportunity for a man of genius to show his prowess. Milton was a man of high moral character, of very delicate sensibilities and with a life consecrated to active service. He was no idle dreamer and no student of learning for its own sake — he made his perfect insight and literary accomplishments subservient to the public good in which he ever took a lively interest. Because he hated despotism and loved a righteous cause, he became a staunch supporter of the anti-Stuart cause, and yet he was not a real Puritan nor a free-thinker — he certainly was not a Royalist. In his charac-
ten, the noblest qualities of every party were combined in harmonious and union. With zeal did he labor for the public good; with disdain did he look down upon temptations and dangers; he bore deadly hatred to bigots and tyrants; he kept stern faith with his country and with his fame.

Breathing a religious atmosphere, he wrote himself essentially religious and he felt that conformity to the principles of religion would alone save the state. He stands out like the Hebrew prophets of old, uttering condemnations of sin, striving to keep his people to the right course and thereby save them from the stern retribution which he so
clearly part was awaiting them. To save the world in this Paradise Lost an allegorical representation of his belief in the Divine judgment which would fall upon the leaders of the nation who had defeated and put to shame the champion of God and truth.

Milton's patriotism was of a broader and nobler type than Vergil's because he lived in an entirely different civilization. His was a period of Christian influence; the individual had long felt his rights and now he began to assert them. Liberty was the cry of the times, and just liberty against tyrannic throned man of God bent all his energies. Vergil wanted his fellow citizens to
be reconciled to peace, and a government under the firm hand of one ruler, because the want that in such a condition only could there be hope for the state. Milton recognized that the time had come when his country should break the power of that one that all might enjoy political, religious, and social freedom. And it was not for his country alone--the struggle was to settle the question after the world, whether the rights of the individual were to be set at naught in order to gratify the whim of the despot or whether liberty of conscience, moral living, and a government just to all should prevail. Surely Milton was engaged with a noble task.
While Vergil was a national poet of the type of reconciliation, adjusting his people to the new conditions of government, and Milton was of the reformer type insisting upon civil liberty for the many, James Russell Lowell stood out as the champion of the cause of humanity in its lonelines.

Lowell's public identity began with the publication of his Bolgs Papers at the outbreak of the Mexican War when his interest had been enlisted in behalf of the poor slave. Intensely enthusiastic by nature, with the preachers born in him, he became greatly interested in the national question and forthwith his patriotism was fired. Politically, he was
an ardent liberal and from the first he was bent upon reform. This to him meant primarily resistance to the extension of slavery and active opposition to the establishment of the Southern States to set up a rival republic within our country. Lowell was essentially a fighter. He could always begin that attack with criticism as his battle—the old Puritan conscience was deep within him with its convictions of wrong and right, while his magnificent spirit was always ready for its service. All the real passion in Bigelow Papers was prompted by his ardent patriotism. He did the invaluable service to his country and humanity by raising a universal determination throughout the North to fight to the end.
the evil which he saw threatened the very foundations of the government. With the keenest satire, with the catchiness of the Yankee dialect, with the might of a poet and philosopher, he rallied his readers to a sense of the gravity of the situation and to an intense feeling of patriotism.

But while Lowell was rational in spirit, he also spoke the language of the heart in expressing the cause of the poor, downtrodden, slave class of humanity. This again was a moral question. Right and wrong, as liberty in England had been, and as the acceptance of peace under a despotism Rome had also been. Virgil, Milton and Lowell were essentially men of their age—they had the charge
interests of the nation as a people at heart and they had the strength of their convictions in proclaiming that right. For the largeness of their sympathy, for their poetic insight into the intellectual needs of the times in which they wrote, for their contribution to the world in the progress of civilization, they will never be forgotten, for "Beautiful it is to understand," as Carlyle says, "and know that a thought did never yet die; that as crook, the originator thereof, hast gathered it and treated it from the whole past, so thou wilt transmit it to the whole future. It is thine that the heroic heart, the seeing eye of the first times, still feels and feels in us of the latest."