Certain phrases, common to both poets, are scattered here and there through their writings,22 their diction is often strikingly similar, both affecting a latinized vocabulary.23 Herrick's evident fondness for Jonson's favorite meter—the couplet—is certainly an important point in establishing his position towards Jonson. Confining ourselves, however, to formal imitation, it may be said that at the most Herrick has directly borrowed from Jonson in some dozen poems; in some instances he has "adopted" very little indeed.24

This, however, by no means dismisses the subject. Herrick's indebtedness was greater than the mere borrowing of meters, phrases, or even ideas. The most interesting point in Herrick's indebtedness to Jonson is the fact that for once the elder poet's theories were followed, with the greatest success. A doctrinaire, Jonson could not force his Classic principles upon the English stage: his theories in regard to lyric verse were readily accepted by Herrick. Palgrave suggests that to Jonson, Herrick owes his careful style, his artistic, self-critical spirit. While Lovelace and Suckling were putting together verses which can only be called slovenly, Herrick would "rather that his book be dead, than to live not perfected" and it is this perfection of style that saves from oblivion so many of his trifles, deficient in thought and feeling.

To Jonson also, Herrick certainly owes his love of the Classical lyrics and his almost utter disregard for the so-called "Metaphysical" school. In the number of his lyrical translations and adaptations from the Greek and Latin poets, he far surpasses his contemporaries, and these poems rank with his best work. That Herrick escaped the influence of Donne and the extravagance of his school is somewhat remarkable when one considers his fondness for playing with a thought, repeating it with variations, and that, lacking in strong romantic feeling, he chose to write so often on the one subject of love. It is in this class of poetry especially that a writer,

lacking in deep feeling, substitutes for emotion strained conceits and fantastic ingenuity of thought, yet there are scarcely a dozen poems in the Hesperides where the conceit is carried too far.25

It may be seen then that Herrick's debt to Jonson is decidedly a substantial one and, in the growing study of Jonson's works, this fact should not be forgotten for it is no small part of Jonson's achievement to have attracted and stimulated this delicate songster, the greatest trifler in the language. In this instance, the disciple is above his master and one might almost apply to the verses of his poetic son the line which Jonson placed over his own child's grave:

"Ben Jonson his best piece of poetry."

Edward B. Reed.

Yale University.

A POSSIBLE SOURCE OF MATTHEW ARNOLD'S Dover Beach.

Among the Pensées at the end of Portraits Littéraires, Vol. iii, p. 540 (Garnier, Paris, 1864), Sainte-Beuve has placed the following sentence: "Mon âme est pareille à ces plages où l'on dit que Saint Louis s’est embarqué; la mer et la foi se sont depuis longtemps, hélas, retirées, et c'est tout si parfois, à travers les sables, sous l'aride chaleur ou le froid mistral, je trouve un instant à m’asseoir à l’ombre d’un rare tamarin." It was "près d'Aigues-Mortes" that these lines were written; Aigues-Mortes is a small place in southern France, at a short distance from the Gulf of Lyons. This seems to me the central thought of Matthew Arnold's Dover Beach, which appeared in the New Poems of 1867 (Macmillan). Certainly all the desolation is expressed in Arnold's lines:

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furl'd.
But now I only hear
Its melancholy, long, withdrawing roar;
Retreating, to the breath
Of the night wind, down the vast edges drear
And naked shingles of the world.

In 1863, Sainte-Beuve had sent to Arnold his new edition of poems (2 vols., Lévy, Paris). There was nothing in Arnold akin to the sui-

22 Herrick's "silverly feet" is a frequent phrase in Jonson's masks.
23 On this point see Hale's, Poems of Herrick, 1895, introduction p. lxiii.
25 See Nos. 45, 197, 133, 301, 560, 564, 689.
cidual tendencies of Joseph Delorme nor to the celestial sighs of the convert in Les Consolations, but his admiration for Sainte-Beuve and 'a certain circle of men, perhaps the most truly cultivated in the world' (Letters of Matthew Arnold, Macmillan, London, 1900, vol. i, p. 253), was great and it seems probable that he might develop the poetic suggestion of the Pensées, which appeared the following year.

A previous edition of Sainte-Beuve's volume had been published in 1851 under the title Derniers Portraits. This I have been unable to obtain, and, therefore, cannot say whether the Pensées appeared earlier than 1864 or not.

Sainte-Beuve uses the same figure, with slight difference, in a letter to M. Collin camp dated March 25, 1867: 'Vos êtes frappé comme moi de ce que perd journellement cette grande chose qui on appellait autre fois la tradition, et qui est comme une mer qui lentement se retire d'un rivage qu'elle baignait autre fois à pleins bords' (Correspondence, Lévy, Paris, 1878, Vol. ii, p. 153).

Clarence C. Clark.

Yale University.

INCIDENTS FROM THE LIFE OF ST. GEORGE, 1416.

The visit of the Emperor Sigismond in England in 1416 was the occasion of elaborate festivities at the court of Henry V. The celebration of the Feast of St. George was deferred until his coming, and then (the 7th May) "solemnly holden at Wyndesore."1

The occasion has been made of importance in dramatic history by Collier's account of "a performance before [the emperor] and Henry V, on the incidents of the life of St. George. The representation seems to have been divided into three parts, and to have been accomplished by certain artificial contrivances, exhibiting [the three events described below.] Here we have clearly the outline of the history of St. George of Cappadocia, which often formed the subject of a miracle play: but whether, in this instance, it was accompanied with dialogue, or was (as is most probable) merely a splendid dumb show, assisted by temporary erections of castles, etc., we are not informed. The wardrobe accounts of Henry V. do not supply us with any informa-


tion regarding this or other similar representations."

Collier's conjecture is accepted by Dr. Ward, who speaks of a "magnificent dumb show" and pronounces the event a "memorable occasion."

The MS. (in part quoted by Collier) relates that at the banquet after the celebration of the Mass, all the royal party "saten on that oon side of the table. And the first sotelte was oure lady arynying seint George, and an angel doyng on his spores; the iiide sotelte was seint George ridying and fighting with the dragon, with his spere in his hand; the iiiide sotelte was a castel, and seint George, and the kynges daughter ledyng the lambe in at the castel gates. And all these soteltes (sic) were served to the emperor and to the kyng, and no farther,—and the other lords were served with other soteltes after their degrees."2

The last sentence, in connection with the fact that they all sat "on that oon side of the table," seems at once to preclude any "magnificent" scale of presentation.

From the descriptions of soteltes below one may form a fairly clear opinion of what they were. The name is of course equivalent to subtlety, derived apparently from the ingenuity of the device, its most valued characteristic. The form subtily occurs, and the Latin form is given in the Privy Purse Expenses of the Princess Mary,5 where xii d. are paid "Olivero Hunt pro iiiior skinnes pergamenti per ipsum emptor factur divers subtillis."

Usually the significance of the sotelte was explained by a writing, called the "reason," often put in the hand of one of the figures. The sentiment was religious or political, or frequently only personal.

At the coronation banquet of Queen Katherine (1419) elaborate soteltes were served, one after each course, paying compliment to the Queen's name:—

1. A sotelte calid a Pelican on hire nest with briddis and an ymage of seint Katherine with a whel in hire hande—disputing with the Hethen clerks—having this Reason in bir hande—Madame la Roigne-The Pelican answering Cest Enseigne. The briddes an-

2 English Dramatic Poetry, i, 29.
3 History of English Dramatic Literature, i, 143.
4 Chronicle of London, as above.