

**THE GOLDEN TREASURY, SECOND
SERIES: THE GOLDEN TREASURY,
SELECTED FROM THE BEST
SONGS AND LYRICAL POEMS IN THE
ENGLISH LANGUAGE AND ARRANGED
WITH NOTES. SECOND SERIES**

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The Golden Treasury, Second Series: The Golden Treasury, Selected from the Best Songs and Lyrical Poems in the English Language and Arranged with Notes. Second Series by Francis T. Palgrave

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FRANCIS T. PALGRAVE

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GOLDEN TREASURY SERIES

The Golden Treasury

Second Series

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898

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FORMS IN THE ENGLISH LANGUAGE
AND ARRANGED WITH NOTES

BY
FRANCIS T. PALGRAVE

LATE PROFESSOR OF POETRY IN THE UNIVERSITY OF OXFORD

SECOND SERIES



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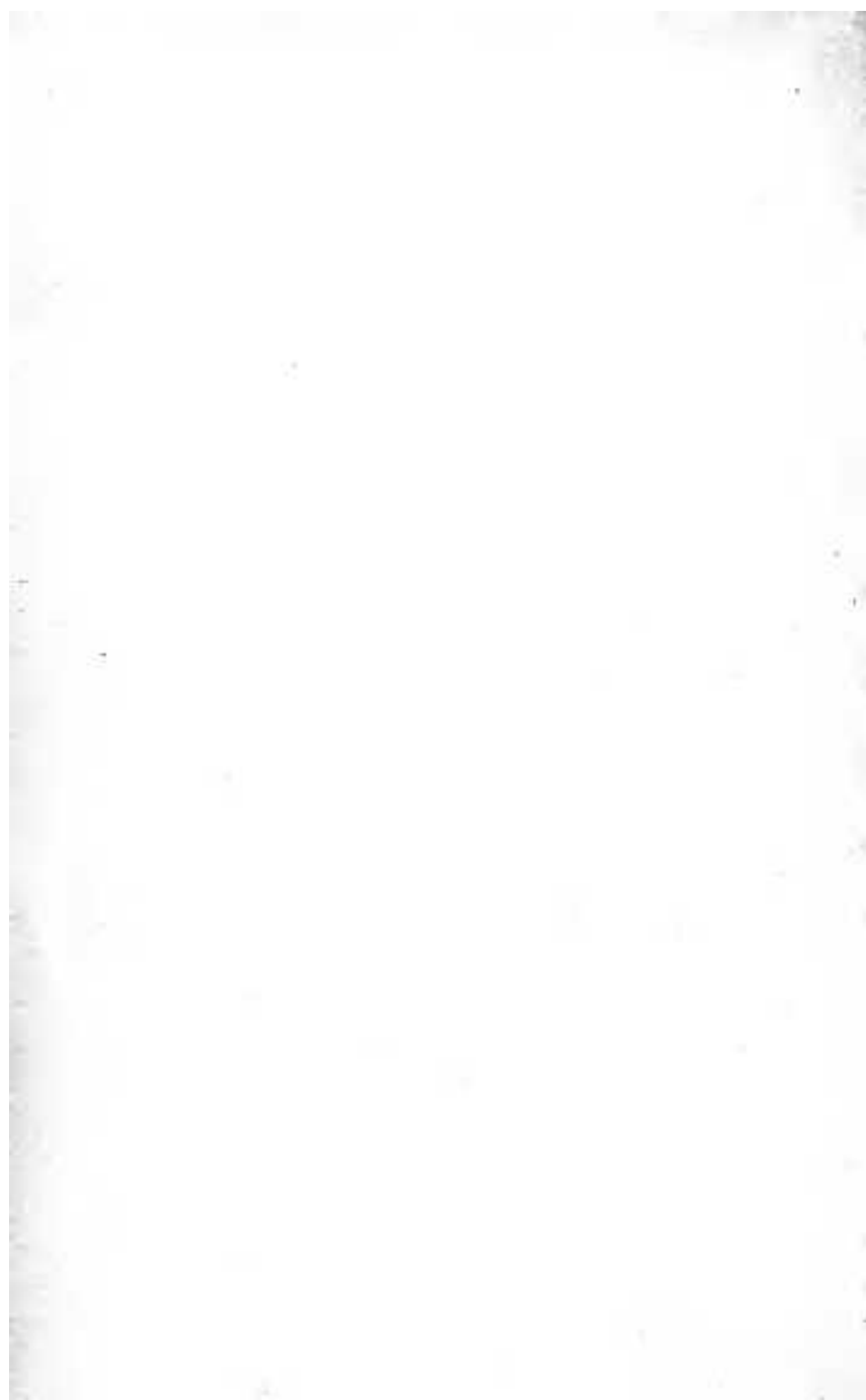
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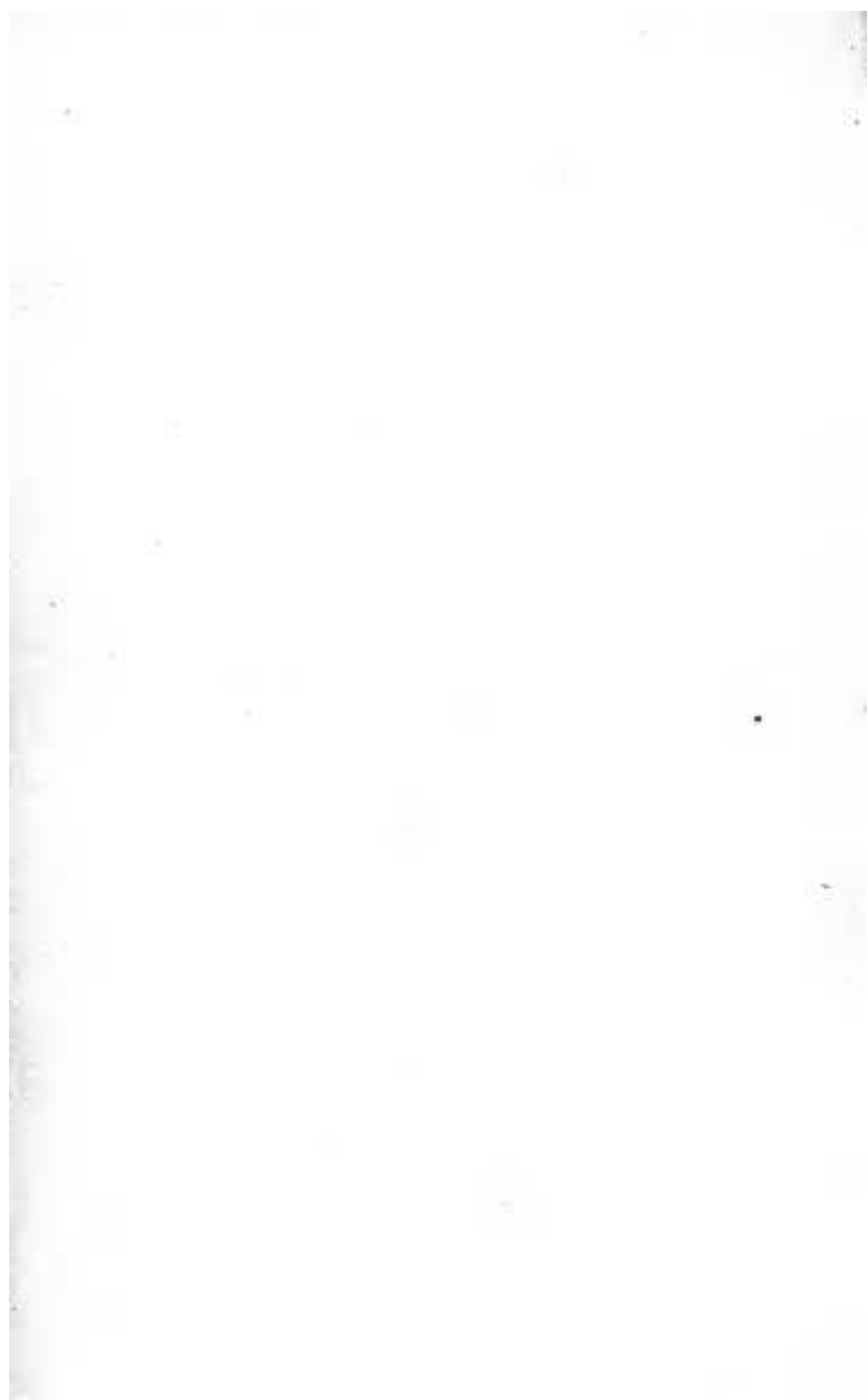
TO THE MEMORY OF
ALFRED LORD TENNYSON
BY WHOM THE FIRST SERIES
OF THE GOLDEN TREASURY WAS
KINDLY SUPERVISED

AND IN GRATITUDE FOR HIS
INVARIABLY FAITHFUL FRIENDSHIP AND COUNSEL
THROUGH FORTY YEARS AND MORE

THIS BOOK
IS SADLY AND AFFECTIONATELY DEDICATED



The Vignette.—The Muse and her Genius—reproduces a design by Raphael Sanzio engraved in chiat' oscuro by a contemporary artist.



PREFACE

IN the former volume of this selection our lyrical poetry was brought down to 1850 (including hence six of the greatest poets who have ennobled the century), but limited also to the work of writers no longer alive in 1861. We have hence now to retrace the stream, beginning with a period nearly corresponding to what has been called the Victorian, during part of which Wordsworth in solitary grandeur was the one surviving link between those whom we now almost think of, as poets ancient and modern. The two ages in fact overlap. And it was therefore my first wish to include in the same volume the later risen of our stars.

But this plan proved impossible. A decided preference for Lyrical poetry,—to which in all ages the perplexed or overburdened heart has fled for relief and confession,—has shown itself for sixty years or more; an impulse traceable in large measure to the increasingly *subjective* temper of the age, and indeed already in different phases foreshown by Shelley and by Wordsworth. From this preference (whilst the national or commemorative Ode has become rare), followed also a vast extension in length of our lyrics: their work is apt to be less concentrated than that of their best predecessors, classical or English: whilst, concurrently, they have at the same time often taken a dramatic character, rarely to be found before; though Dryden's *Alexander's Feast* and Gray's *Bard* are splendid exceptions in our earlier poetry. Lastly, while during the first quarter of the century Keats, Shelley, Byron, died in actual or comparative youth,